Selected Works from the Sacramento State Art Collection

On the Cover:
Large Chalice by
Peter VandenBerge
Ceramic
Art Department

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Editor's Foreword

This beautiful catalog is entirely student made. It demonstrates the high-level research and writing skills they achieved at the university and is a tribute from them to their alma mater and the generous artists and collectors who contributed to Sacramento State's outstanding art collection. Participation in the catalog research project was the core requirement of two art history seminars that I had the pleasure of leading in the 2014-2015 academic year: the *Topics Seminar in Regional Art of the1960s and 1970s* and the *Senior Seminar in Art History*. In both seminars the students' enthusiasm for the project was high from start to finish. They enjoyed doing the primary research these entries entailed: direct analysis of the object, interviewing artists, and sifting through the archives. And they were good at it, more than willing to give it the extensive time and attention required. The project began with each student selecting the artwork he or she wanted to study. Most of them chose a work – a painting, print, or sculpture – from the Art Department collection of regional art of the sixties and seventies: decades of exceptional art historical significance for Northern California and my own research focus. The essays in this catalog by Sydney Wetterstrom, Donald Bowles, Kaitlin Bruce, Caitlin Chan, Ricardo Chavez, Marie Dixon, Justine Esquivel, Franceska Gamez, and Sara Ybarra expand the historical record of this period. Entries by Stephanie Gin, Donald Bowles, and Ricardo Chavez on works of art by Louie "The Foot" Gonzalez and Diné (Navajo) artists, James Joe and Avelino Moya, from the University Library Special Collections and the Anthropology Museum collection, suggest the breadth, quality and diversity of the university's holdings. Nancy Wylie, graduate student in Art Collection Management, designed the catalog and worked closely with all of the seminar students and me in the collection storage rooms as students selected their artworks and learned how to handle them properly for direct study and analysis. It is because of Nancy that the students learned well and that it was possible to produce this catalog. She and I have worked together for years toward a vision for the university's art collection: that it be shown, studied and cared for in a way that befits an outstanding public heritage and assures that the works held by Sacramento State are available for enrichment now and in the future. We are not alone in working toward this goal. Dean Edward Inch has given his generous support and advocacy; Art Department Chair Catherine Turrill, her constant assistance and goodwill; and alumna Jennifer Grossfeld, her many foundational contributions. Members of the ad hoc University Collections Committee – Terri Castaneda, Phil Hitchcock, Sheila O'Neill, George Paganelis, Leslie Rivers, and Rebecca Voorhees – have given the essential encouragement of working with a professional, collaborative, and indefatigable team.

Elaine O'Brien, Ph.D.
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California State University, Sacramento
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Clayton Bailey

By Kaitlin Bruce

Nose Lamp
Clayton Bailey
(American, b.1939)

Date: 1968
Medium: Ceramic, glazed
Dimensions: 6" x 10½" x 10½"
Donor: Unknown
Art Department

Clayton Bailey's ceramic lamp, part of the *Noseware* series of the late 1960s, is one of his earlier works. The sculpture, with its pursed lips, large nose, and somewhat crude modeling, houses a thick black electric cord that plugs into a wall socket to light up the red light bulb screwed into the lamp's "nose": all shared attributes of the artist's *Noseware* sculptures.[1] *Nose Lamp's* bell shape is broken by the protruding structure of a bulbously arched nose with two large rough perforations for nostrils. Two beady eyes, like silver washers, create a comic juxtaposition on top of the large, lumpy nose. Little protruding lips pucker, as if asking for a kiss, which seems impossible under that giant nose.

Attached underneath the base is the cord to the bulb. A description written there reads, "To be lit at all times when on display." The red light bulb illuminates the glossy white lamp with a red sheen. This piece fits in with Bailey's art mantra of nonsensical and faux-functional art, like his *Burping Bowls, Nose Teapots* and battery-operated robots that light up and make noises.[2] One thinks of Dada's disfunctional, absurdist machines. The lamp is imaginative, with a whimsical air of comedy as something so crude sits there, a disembodied head, practically useless – "art," after all - with its red light always on, begging for a kiss from any passerby.

Clayton Bailey was born in Antigo, Wisconsin, March 3, 1939. He graduated from the University of Wisconsin, Madison, where he earned a B.S. and M.S. in Art and Art Education. After a few years, he was hired as artist in residence at University of Wisconsin, Whitewater. He stayed there for three years until fellow Funk artist Robert Arneson asked Bailey to take over his teaching position at the University of California, Davis, during Arneson's sabbatical leave. After his residency was done in 1968, he moved to Porta Costa, California, and started creating ceramic works like *Nose Lamp*. His career evolved from there.[3]

Nose Lamp consists of low-fire whiteware with a luster glaze. It was created through the process of throwing the clay on a wheel and hand modeling. First, a bell-shaped vessel was thrown with an open mouth on the top and bottom. Then the pinched nose, lips and eyes were added. It was then glazed and fired. After the firing, Bailey installed the light bulb base. The electric plug was provided, "as a convenience so you could use the lamp as an extension cord too, the shape was suggested by a barber chair base," notes the artist. [4] This piece was done in 1968 while Bailey was in residence at UC Davis. It is one in a series of other *Noseware* started in the early 1960s by a slow evolution from pinch pots to nose teapots that would pour tea out of its nostrils, and finally, *Noseware*, that consisted of table lamps and hanging lamps that lit up.[5]

"As a youth, I thought that I might become a doctor of some kind, and now I found that I could actually practice medicine with mud."
— Clayton Bailey

The vulgarity of the image is what Bailey was conveying in its invention. The lamp, an absurd reinvention of an ordinary household item, becomes a kitschy, light-hearted work of art to be admired as art - for its invention. Bailey is a connoisseur of humor, and what better than a red, large-nosed lamp staring at its owner with tiny eyes and puckered lips? As he explains, "It was my attempt at being a cartoonist, making something whimsical, with ceramics. I wanted to do cartoon-like creatures. Think of it as a primitive creature that has gotten more defined, that lamp is the primitive version. This is an evolutionary process that began with the nose lamps."[6]

This work was part of the beginning of Bailey's exploration of clay. For a decade after, he created pieces such as teapots and lamps, creating characters such as *Demented Pinhead*, a creepy man inspired by a mad scientist that appeared in a *Mad* magazine comic. After years of slip casting these creations, Bailey moved on to *Thixotropic Blob Creatures* that he created from the excess clay. They were brains in bowls that bubbled, alien fetuses, odd blobs in incubators.[7] He also created an alter ego, Dr. Gladstone, who would dig up "Kaolithic" creations such as the bones of Sasquatch or Cyclops. Kaolithic fossils are formed when buried remains are entirely replaced by clay formed by hands, then fired. "Thermal metamorphosis occurs and the kaolithic fossilization is complete. Mud plus heat equals pyrofacts."[8] Bailey has never stopped creating ceramics, but in 1976 he started making metal robots, ranging anywhere from a foot high to life size. He has made over 100 robots since he started, all using found objects from local markets and scrap yards.

Nose Lamp (side view)

Bailey has found art to be a means to be whatever he wants: doctor, paleontologist, mad scientist. "As a youth, I thought that I might become a doctor of some kind, and now I found that I could actually practice medicine with mud," Bailey said. *Nose Lamp* was a catalyst for the world he created, the beginning of his evolution.[9] The creature embodies the spirit of his creations: a bit off-kilter, always some type of "functional" component to play up the artwork's uselessness, and more than a little childlike charm.

Fred Dalkey

By Melissa Touchstone

Portrait of Victoria Dalkey
Fred Dalkey
(American, b.1943)

Date: 1965/7
Medium: Drypoint Etching
Dimensions: xx" x xx"
Donor: Unknown
Art Department

The Art Department has in its collection a number of artwork from a local Sacramento artist, Fred Dalkey. Dalkey is well-known throughout the region primarily for his figurative, still life, and landscape art utilizing mostly oils and pastels. These two prints in the Sacramento State art department collection, however, represents a departure from what has typically become associated with Dalkey. His work in the collection is instead print work and notable more abstract. These two prints, dated to the mid 1960's, therefore marks a deviation from both his early and later work.

Born in Sacramento in 1943 Dalkey began his artistic career early under the private mentorship of Abe Nassbaum, an Austrian artist who moved to Sacramento after World War II.[1] Under Nassbaum Dalkey received a traditional training in the fine arts with a focus on portraiture.[2] In 1960 Dalkey won an art scholarship to Sacramento City College and studied alongside Gregory Kondos and Wayne Thiebaud.[3] After three years he transferred to Sacramento State University and studied art with professors Robert Else, Jack Ogden, Irving Marcus, and Ruth Rippon.[4] Dalkey's work was often noted as having been more traditional and academic that many of his peers.[5] However, in 1966 Dalkey's work took a turn toward abstraction when he started his graduate work in printmaking.[6]

Prior to this time Dalkey's work had been mostly oil painting and portraits. The Art Department at Sacramento State has in its collection one example of his 1965/7 portraits, *Portrait of Victoria Dalkey*.[7] However unlike most of his portraits this print can be seen as combination of his early work and his exploration of the print medium as he moved toward abstraction; A reflection of his transition from undergraduate to graduate. For Dalkey portraiture allowed the artist to "slow down…dig deeper, below the surface, exposing" the inner self.[8] In this portrait Dalkey renders his

sitter against a flat textured black and white background. Victoria Dalkey's dress is an abstracted pattern of flowers. She sits in a simply rendered chair and gazes intently out past the viewer. Though this print is realistic in its rendering, Dalkey use of tone and value are a deviation from his early works for academic style. As a frequent subject of his art Victoria Dalkey considers that her husband "knows the world through his drawings, made obsessively every day, made with the desire to understand what he sees, to understand the act of seeing, to see it without naming or judging."[9]

His *Portrait of Victoria Dalkey* is more representational than the three other pieces of print work at the Art Department's collection, such as his 1966 *Landscape with Figures*.[10] By 1966 Dalkey had graduated with his B.A. in fine art and had started studying printmaking under Hans Hohlwein.[11] In *Landscape with Figures* three abstract figures loom over an undefined form. Like *Portrait of Victoria Dalkey* Dalkey also explores the tonal variation capable in etchings contrasts areas of black with grey and white space. He also uses line and shape in a contrasting manner throughout the print. The two smaller figures in *Landscape with Figures* and the large form separating them are defined in thick lines and surrounded by heavy black forms. The background figure however, is only barely defined by line and fades into an ambiguous white and grey space.

The tonal exploration of his later drawings, as with his earlier print work, highlights Dalkey's "subject-matter and of the physical materials that he uses."[12] In this way his use of tonal variation to create mood and a sense of place in his work conveys his desire to understand the world around him and lends a unique quality to his work.

"Portraiture allowed the artist to "slow down …dig deeper, below the surface, exposing" the inner self?"
— Fred Dalkey

The prints from the Art Department's collection offer a unique look into the work of a local Sacramento artist whose work has been described as "darker, more moody, and atmospheric" than his Sacramento and Northern California contemporaries Kondos and Thiebraud.[13] Dalkey's dark atmospheric qualities can be seen in these etchings. These two prints also reflects Dalkey's life-long effort to thoroughly understand his subject. Although they represent only a short period of time in a long career in the arts these etchings show an artist's departure from the traditional into abstraction. While these prints are unique in style and medium to the work commonly associated with Dalkey they show the artists characteristic interest in introspection and stillness.[14]

Ricardo Favela

By Lydia Rogers

Mariachi Band and Black Trio
Ricardo Favela
(Mexican-American, 1945-2007)

Date: 1970
Medium: Ceramic, Sculpture
Dimensions: 6.5" x 3" x 3" (*Mariachi Band*), 7" x 3" x 4" (*Black Trio*)
Donor: Unknown
Art Department

"My Chicano heart wanted to do Chicano art," Ricardo Favela (1945-2007) said of his style and passion in the 1960s.[1] This fervent desire to create something that spoke to his experiences, that represented his life, the lives of his family, and those around him is ever-present in his work. The art collection at California State University, Sacramento is in possession of two ceramic sculpture groups created by Favela in the late sixties and early seventies.

Born in 1945, Favela spent his early life in the San Joaquin Valley region of California where his parents worked in migrant farmworker camps until they settled in the small vineyard town of Dinuba. Favela cited the natural clay found in the irrigation canals and vineyards as his first foray into ceramics, a medium he would later gravitate towards in college to make peace with the negative associations he made with the earth during his early years spent in the fields with his parents. In college Favela found that working with clay was a way to come to terms with and embrace his past. When many of his friends chose involvement with local gangs or to continue laboring in the fields, Favela chose another avenue—the pursuit of art through higher education. First a student at College of the Sequoias in the neighboring city of Visalia and then at Sacramento State, Favela earned his Bachelor's degree in 1971.[2]

"My Chicano heart wanted to do Chicano art."
— Ricardo Favela

While attending college in Sacramento, Favela started to feel as though he was missing something vital. At a Cinco de Mayo celebration in 1969, Favela was introduced to someone who would help him make sense of what he was feeling — José Montoya. On this first encounter, Favela was deeply inspired

by Montoya's poetry and paintings. According to Favela, meeting José Montoya and Esteban Villa was "like nitro meeting glycerin." [3] This meeting was the beginning of Favela's impacting Chicano activist art. Favela wanted to create Chicano art and although he began the Master's program at Sacramento State, he left school temporarily to become more involved in the Centro de Artistas Chicanos, a center created by what would become known as the Royal Chicano Airforce to hold meetings and to create Chicano art in an unrestricted environment. Together Favela, Villa, and Montoya began the Royal Chicano Airforce (RCAF), originally the Rebel Chicano Art Front, an activist collective of Chicano artists.[4] The collective created many artworks, especially murals, including *Laserium*, the mural that spans the pedestrian tunnel under the overpass between downtown and Old Town Sacramento for which Favela created ceramic tiled works. Favela also taught at Sacramento State, influencing countless artists.[5] He is best known for his Chicano activist silk-screen posters and ceramics, though he believed that to be a good and effective artist you must have a working knowledge of all of the art mediums.

> "In order to be a good artist, a well-rounded renaissance type man, you have to learn all the facets of all the arts that are around. And there are many art forms. And the more art forms you learn, the more tricks you learn of the trade, the bigger you build your toolbox with all of those tools, so eventually you can use those tools to do whatever you choose. You have all the knowledge." [6]

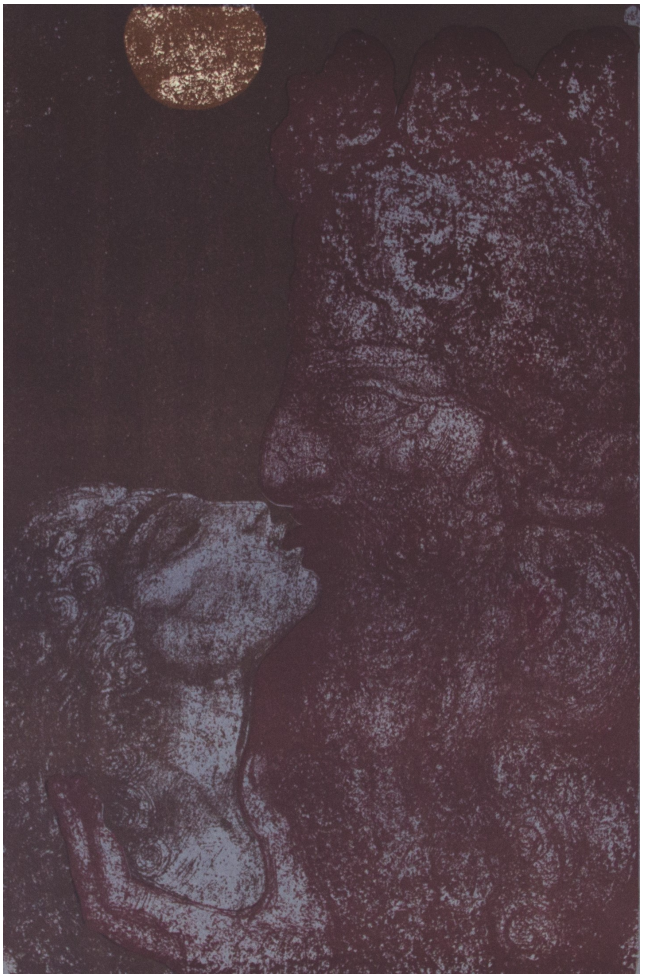
Favela's small-scale ceramic groups in the Sacramento State art collection, titled *Mariachi Band* and *Black Trio*, are part of a larger series of at least four groups. Most of this series was done as a study for a project Favela felt was necessary in order to preserve his past. Favela wanted to create a sculpture group, eventually titled *Vatitos*, that would represent his teenage years.[7] He wanted to capture the expression of defiance, the essence of being young and confidant, of the vatos loco del barrio, but knew that he could not achieve this without first conducting studies. Favela spent two years with these studies, educating himself and experimenting with the construction and appearance of the figures. He began with Native American and Eskimo art forms and eventually moved into the style of the figures in the collection. His first group of ceramic figures was of Mexican revolutionary figures. With this group he began developing the features of the figures, the overall style, and the construction of the small sculptures. He realized that he would need to exaggerate the feet in order to stabilize the figures. With *Black Trio* he felt he had perfected the bodies of the figures and in *Mariachi Band* he developed a sense of facial expressions. The last work of the series, *Vatitos*, was also his last figurative ceramic work of his oeuvre.[8]

Black Trio

These works made a lasting impression, especially on José Montoya, who went on to base his *Pachuco* series on the essence of Chicano youth Favela presented in his series.[9] This series of sculptures not only represents Ricardo Favela and his relationship with Chicano activism, but his influence on Chicano art when it was first defining itself. *Mariachi Band* and *Black Trio* expand and develop the already thriving collection of regional art from the 1960s to 1980s at Sacramento State. Their historical significance as representations of Chicanismo and as reflections of the Chicano art movement in the region and in Sacramento make these sculpture groups irreplaceable and irrefutably significant to the larger collection.

Ernst Fuchs

By Sara Ybarra



Samson and Delilah Kiss
Ernst Fuchs
(Austrian, b.1930)

Date: 1967
Medium: Lithograph
Dimensions: 23" x 16½"
Donor: Unknown
Art Department

Samson and Delilah Kiss is a color lithograph print created in 1967. Ernst Fuchs, the artist, signed this print in the lower right corner in pencil. The image does not bleed completely to the edge of the paper, which leaves room for two borders: first, a thin light blue border that surrounds the image followed by a border made from the paper used for the print. Writing can be found on the light blue border, which was inscribed on the printing plate itself. This text includes another signature, date, the name of the printing company, as well as a small amount of writing in German.

This print is matted but not framed and is one from a series, though it does not seem to be numbered. Fuchs was clearly drawn to the story of Samson and Delilah. In the 1960s he created a cycle of about twenty different images from the tale of Samson.[1] Each image is different, though all share a common theme: the story of Samson's heroic yet tragic life. In this print Fuchs shares with the viewer a moment of passion between the two lovers, a moment when Samson is completely unaware of Delilah's plans to strip him of his power.

The story of Samson is a biblical tale about a man who was given strength by God to fight his Philistine enemies. Samson's immense strength came from his hair; without it he was powerless. He fell in love with a woman named Delilah who, unknown to him, was a Philistine. After several failed attempts she finally tricked him into telling her the source of his power. After Samson shared his secret with Delilah, she betrayed his trust and had his hair cut while he was sleeping, rendering him helpless and forcing him to become a slave to his enemies.

In this work Fuchs depicts a tender embrace between Samson and Delilah in an almost completely monochromatic print. The sepia colored moon is the only object breaking away from the multiple shades of blue. In this depiction Samson is almost double the size of Delilah, with his

hair and what seems to be a crown dominating the right side of the image. As the title of the work implies, Fuchs captures the two lovers engaged in a kiss. Though their lips are yet to touch Samson is depicted inserting his tongue into Delilah's mouth while she leans forward with her eyes closed. His hand almost completely surrounds her body as he holds her close in the night air under the glowing moon. In a 1974 catalog of Fuch's work, Walter Schurian, an author of publications mainly focusing on Austrian contemporary art and professor of psychology at the University of Munster, describes Fuchs as, "…a great artist because of his continuous state of search, experimenting, and thus, defying affirmation….The impossibility to find an adequate label for the work of Ernst Fuchs is indeed a sign of his being a true artist."[2] Ernst Fuchs was born in 1930 in Vienna, Austria, of a Jewish father and Christian mother. At about twelve years old he was baptized: "an event," his biographer writes, "of the utmost significance for him that determines his future life and work. He feels the vocation to become an artist and takes initial lessons in drawing, sculpting and painting…."[3] Fuchs realized from a young age that his calling was to be an artist. As he became more involved in the art world, he eventually created works in all mediums, even working as an architect.

Though Fuchs's works have a surrealist undertone he is often associated with different art movements, including The Vienna School of Fantastic Realism that he helped establish in 1946.[4] Fuchs describes the need for this new school in a 1977 book about his work: "Wasn't it necessary to prove to all the world, in Vienna especially, that we had not spent the war years altogether 'in the dark'?"[5] As an artist he felt it was important to show the world that his circle of artistic friends were still actively thinking about art and their possible contributions to the field. Fuchs' work is usually colorful, very detailed and filled with biblical imagery. Though Fuchs spent most of his adult life living in several different European countries, he stayed eighteen months in the United States, arriving in 1955.[6] During his travels Fuchs visited both New York and California and was actively creating works. Fuchs later recalled that, "During my visit to America I always carried with me a huge pack of newly started pictures. Whenever I found a place to stay, I improvised a studio-like setup and worked at completing my canvases."[7]

"Wasn't it necessary to prove to all the world, in Vienna especially, that we had not spent the war years altogether 'in the dark'?"
— Ernst Fuchs

This particular print, as well as the others in the *Samson* series, is less typical of Fuchs's later signature style. Here Fuchs uses the lithograph printing technique, which is a planographic method. Lithography, a technique for printing invented in Germany around 1796, is based on the fact that oil and water do not mix. Desired areas of a semi-absorbent limestone slab printing base can be made to retain the printer's ink while other areas resist it.[8] Not all works created for the *Samson* series are lithographs; several of them are etchings.

Though it is unclear how this work came to be a part of the Sacramento State art collection, it seems that at one point this work was owned and possibly purchased from Ferdinand Roten Galleries in Baltimore, Maryland. On the back the mat there is a tag with the gallery's name and minimal information about the work, including the title and artist as well as a price. Without documentation it is unclear if this was a purchase for the collection, but nonetheless it is a fascinating addition to the wide array of prints in the Sacramento State art collection.

Louie "The Foot" Gonzalez

By Ricardo Chavez

Viva La Huelga—Yes on 14
Louie "The Foot" Gonzalez
(American, b.1953)

Date: 1976
Medium: Silkscreen
Dimensions: 16¼" x 25"
Edition: 70/100
Donor: Ricardo Favela
University Library, Department of Special Collections and University Archives

This poster contains politically themed images and text. The top section of the poster features a labor union protestor, identified as José Montoya (1932-2013), holding a bullhorn in one hand and a flag bearing the United Farm Workers (UFW) logo in the other. He stands in a lime green field in front of a blue, red, orange, and black background. The words, "VIVA LA HUELGA (Long Live the Strike)," appear in large black text over the field. Written in the red and black portion of the background in small black text is the message, "BOYCOTT GALLO," directed against Gallo Wines. The bottom section of the poster contains the message, "YES ON 14: HELP THE FARMWORKERS," in white text on a black background. Below that, the artist includes the Royal Chicano Air Force initials traditionally found on RCAF posters. The bold, bright palette complements the overall flat composition of the poster. Montoya's blue and black image, appropriated from a photograph by Hector Gonzalez, stands out against the green background.[1]

Viva La Huelga—Yes on 14 is one of the multitude of posters created by the RCAF artists for social protest during the Chicano Art Movement of the sixties and seventies. Alongside Ricardo Favela and their Sacramento State instructors, Esteban Villa and José Montoya, Louie Gonzalez helped establish the RCAF as a collective following the tradition of Mexican artist José Guadalupe Posada, who, like them, shared a "love for [his] people and a fierce and undaunted desire to lift the oppression which suffocates Chicano people."[2] For the RCAF, the silkscreen served as a counterpart to Posada's broadside prints.[3] The ability to inexpensively mass produce and distribute the posters accommodated the people they aimed to represent.[4] Gonzalez and the RCAF forged strong ties with activists like Cesar Chavez to serve as illustrators of the harsh treatment and conditions Chicanos experienced in their lives.[5] Some of the recurring themes found in these posters include the deculturalization of youths, brutalization of immigrants, and, as with this particular print, the unfair and un-safe conditions of workers in the fields.[6]

Gonzalez designed the poster to aid the UFW in its attempt to pass Proposition 14 in California in1976.[7] Labeled the "Agricultural Labor Relations—Initiative Statute," Proposition 14 aimed at amending the Agricultural Labor Relations Act of 1975, an act which established collective bargaining for farmworkers in California, by revising the appointment process of members to the Agricultural Labor Relations Board and providing union members with greater demonstration rights, such as the ability of farm workers to vote for or against union

representation through secret ballots.[8] According to then UFW President Cesar Chavez, agribusiness leaders demanded crippling changes to the 1975 act that hindered the voting rights of union members.[9] At the time, Gonzalez and his brother Hector served as the master printer and photographer respectively for the UFW. Hector took the photograph of José Montoya at a boycott in Stockton, California in the early seventies. In the photograph, one sees Montoya standing in a dry field adjacent to a road corresponding with the horizon line in the print. In the background, a barely visible sign stands planted in front of some trees, which appear in the poster as the "BOYCOTT GALLO" sign and red/orange/black area of the background respectively. Louie saw the photograph as telling a great story and chose to include Montoya's image in his poster. After printing the posters, Gonzalez sent them to UFW leaders at their headquarters in Delano, California. They posted them in Hispanic-owned stores to garner attention to the issue. Sadly, the state ultimately voted down Prop 14.[10]

As with other Chicano posters, the composition of *Viva La Huelga—Yes on 14* accomplishes the task of attracting attention while communicating a complex message in a compressed form.[11] The color choices immediately caught the eye of anyone entering or walking by the stores where copies were hung. In California the UFW flag and logo stand out as instantly-recognizable symbols of Chicano activism in the sixties and seventies. For non-Spanish speaking viewers, the encircled eagle informed them of the political nature of the poster without having to read the English text at the bottom. Still, the large "VIVA LA HUELGA" message clearly indicates Gonzalez's target audience: the people he wished to defend. As Gonzalez intended, the image of Montoya as a labor union leader makes for a powerful image of Chicanos standing their ground against the oppression of the agriculture industry. This same shot of Montoya appears in another of Gonzalez's posters titled *Hasta La Victoria*, meaning "Toward Victory," currently on display at the Smithsonian in Washington D.C.[12]

"Aqui estamos y no nos vamos,"
("Here we are and here we stay.")
— Esteban Villa

Presently, this poster is one of thirty-eight posters by Gonzalez included in the RCAF Poster Collection managed by the Sacramento State Department of Special Collections and University Archives. Comprised of a total of 171 silk-screen posters made between 1973 and 2000 by members of the RCAF, the collection was given to the university by Professor Ricardo Favela.[13] Beginning in 1968, Favela collected original multiples of any RCAF posters he assisted in making, thus amassing well over 400 posters over the years.[14] As part of his Master's project, Favela, with the help of his fellow RCAF members and Sacramento State Professor Phil Hitchcock, organized an exhibition of these posters that opened on October 26, 1989 at the William H. Cook Gallery in Rancho Cordoba.[15] Most recently, in 2015, the First Street Gallery at Humboldt State University exhibited *Viva La Huelga—Yes on 14*.

Though the silkscreen process is a fast and cost-efficient manner of producing multiple print copies, creating the original print demands a longer effort.[16] The process utilizes a screen with a tightly stretched fabric held onto a hinged frame.[17] The artist begins by laying out the original design and printing in black to determine what colors blend. The artist then pours the ink over the screen and, using a squeegee, pulls the ink forward and back to apply it evenly over the design.[18] Each color must be individually silk screened and then left to dry. The RCAF utilized a three-man crew for producing their posters: one person to run the ink, another to make sure each piece of paper registers at the same area each time, and a third person to take out the poster and lay it on racks to dry.[19] Louie Gonzalez notes the RCAF members often stayed up all night printing posters.[20] According to his brother, this particular poster was a limited edition that produced between 70 and 100 prints in total.[21]

In making *Viva La Huelga—Yes on 14*, Gonzalez accomplished more than simply getting the word out about a major proposition up for vote. Like the rest of the RCAF, he demonstrated a solidarity with the people of his community and the organizations fighting to improve their way of life. By bridging the gap between their culture and politics, Chicano poster artists produced ardent works infused with the spirit of the people they meant to represent and defend.[22] Viewers of this and other posters in the RCAF collection admire the creativity used to illustrate the unbending will of a social movement whose fight continues into the present. This poster and the RCAF left a statement encapsulated best by the words of RCAF co-founder Esteban Villa: "Aqui estamos y no nos vamos" ("Here we are and here we stay").[23]

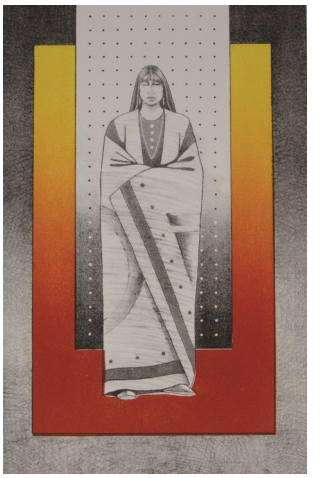
James Joe

By Stephanie Gin

Spiritual Patterns: Images of Navajo Women

James Joe
(American Diné, b. 1940?)
Daniel Stolpe
(Amercian, b.1939)

Date: 1996
Medium: Lithograph
Dimensions: 15" x 22"
Edition: set of 4, 43/50
Purchase
University Library, Department of Special Collections and University Archives



Spiritual Patterns: Images of Navajo Women is a lithographic suite that consists of four lithographs and a portfolio with a hand print design. The suite was produced in 1996. James Joe created the four images. Daniel Stolpe collaborated with Joe and printed the lithographs. The edition number for each of the four is listed as 43/50. *Spiritual Patterns* was purchased from Stolpe in 2012 by Sheila O'Neill, Head, Department of Special Collections and University Archives.[1]

The portfolio's colophon includes technical information on the prints, such as the type of paper that was used for the lithographs, Lana Cover White, and the printing processes that were used for the portfolio, title page, and text. Other information is also available within the portfolio, such as a brief description of Joe and his work, an explanation of the lithographic process, and a summary of the collaboration between Joe and Stolpe. More information on this collaboration was provided by Daniel Stolpe in an interview. Stolpe explained that he met Joe when a woman sponsoring the *Spiritual Patterns* suite asked him to print the designs of Joe's lithographs after hearing about his artwork. Stolpe agreed to do it and worked with Joe on this project for approximately three to four weeks in Aztec, New Mexico.[2] The lithographs were printed at Stolpe's Native Images Print Studio in Aztec.[3]

Despite the title of the suite, which suggests that at least two women are being shown, each lithograph in *Spiritual Patterns* is a portrait of the same Navajo woman. The woman is Joe's niece.[4] Although she is rendered in black and white, each of the prints as a whole has a graphic, colorful quality. Lithograph number one shows Joe's niece sitting or standing in side profile against a backdrop of a red and turquoise sunset or sunrise with a moon in the sky. Lithograph number two shows her standing and facing the viewer. She wears traditional Navajo clothing (a blanket or shawl) and footwear in this print. Stolpe described how a rainbow effect is included in all of the lithographs, which is especially pronounced in the second lithograph. The rainbow colors remain in the border of the design and in the diamond shapes on the woman's shawl.

The remaining two lithographs also depict Joe's niece wearing traditional Navajo clothes. In lithograph number three, she

stands against an abstract background with a dot pattern and a rectangular shape that features a blend of yellow, orange, and red. Lithograph four also utilizes a warm color palette with orange and yellow, but this print is different from the rest in that Joe's niece holds a basket filled with corn pollen and wears a necklace for decorative adornment.[5]

The *Spiritual Patterns* prints are notable for their subject matter. Navajo women, clothing, and accessories are seldom portrayed in Native American and contemporary art, but all three are depicted in these lithographs. In particular, the individuality of Joe's niece is emphasized. The expressive nature of her face contributes to the emotional quality of Joe's lithographs. A sense of dignity and reverence appears in each of the prints, which is probably due to another subject relating to Navajo women. Joe portrayed his niece during her Kinaaldá or coming-of-age ceremony.[13] The Kinaaldá could explain the stately quality of the *Spiritual Patterns* lithographs as it is the most important ceremony of the Blessingway, which is a collection of ceremonies that convey the Navajo concept of hózhó. Hózhó is a complex concept but roughly translates into "balance" and "harmony."[14]

Kinaaldá lasts four days. There are many parts to the ceremony; for example, the girl must go to a sweat lodge. There, a selected group of women give her instructions on how to be a woman. Prayer is another significant part of Kinaaldá. Stolpe noted that the girls participating in the ceremony would wear their best clothing, in the form of traditional Navajo dress (as seen in the prints). Another part of Kinaaldá involves corn pollen being applied to the girl's forehead. Stolpe explained that corn pollen is crucial during the ceremony; it signifies the girl's "spiritual connection to nature."[15]

During the length of the ceremony, the Navajo believe that the initiate takes the form of Changing Woman, one of the central deities of Navajo culture.[16] Changing Woman had her own Kinaaldá, so the Navajo girl participating in the ceremony wears special clothes and accessories that will make her resemble Changing Woman. For example, during her own ceremony, Changing Woman had her hair in a ponytail and wore jewelry, which could explain why Joe's niece has her hair tied with a sash in lithograph one and why she wears a necklace in lithograph four.[17] Overall, the Kinaaldá marks a girl's transition to womanhood and is a symbolic reenactment of the first Kinaaldá.[18]

Joe often portrays Navajo women as subjects in his artwork. In an artist statement, Joe says that Navajo women are "the source of his life." He also says:

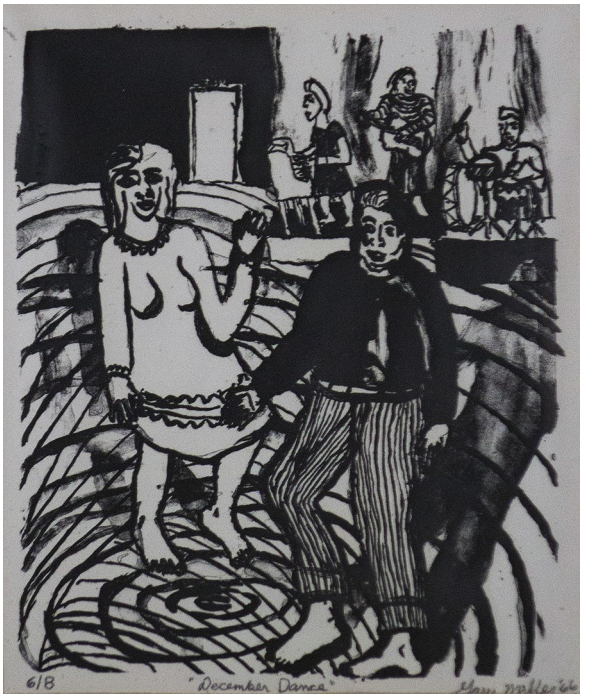
> My style of art is contemporary expressionism. The works have been described as possessing 'tremendous emotion, superb contrast, and great originality.' My subject matter is representational with abstract background. I paint people to make connections with viewers. The subjects are put in an invented paradoxical background. I want the viewer to appreciate the artwork on two levels, technical mastery and originality.[6]

The technical skill and originality that Joe describes are apparent in the *Spiritual Patterns* lithographs. Joe received background training in the Western style art-making at San Juan College in New Mexico, so many of his figures have a Western appearance.[7] Additionally, the lithographs show a high level of detail. Meticulous line work clearly delineates the physical appearance of his niece, her clothing, and the accessories or accompanying objects. Special attention has also been paid to the designs on each of the shawls or blankets. All of the prints feature an abstract background, especially lithograph three, with its inclusion of a mysterious rectangle and a pattern of dots. The textural markings on the lithographs are indicative of how Joe hand drew each of the designs with a greasy lithography crayon on a Bavarian limestone slab.[9] After Joe had drawn on the stone, it was treated with different chemicals and moistened with water. Then an oily ink was applied with a roller onto the stone. The ink adhered to the original, greasy drawing and was repelled by the water on the negative shapes in the drawing. Lastly, the prints were created by pressing paper against the prepared stone in a printing press.[8]

The *Spiritual Patterns* lithographs can also be categorized as chromolithography, or color printing.[10] Notably, the application of color in lithography requires that each color be printed separately.[11] In each lithograph, there are colored accents and Joe's niece is featured in black and white. The backgrounds are either colored, black and white, or a combination of both. Joe chose the colors of prints, but Stolpe recommended certain color combinations, such as the turquoise and red combination in lithograph number one of the suite.[12] Overall, the colors in the *Spiritual Patterns* lithographs not only contribute to the contemporary quality of Joe's work but also showcase Stolpe's remarkable skill as a printmaker.

Gary Miller

By Kaitlyn Cunningham



December Dance
Gary Miller
(American b.1944)

Date: 1966
Medium: Acrylic on paper
Dimensions: 14" x 17"
(each of three panels)
Donor: Joan Moment
Art Department

December Dance is a lithograph by Sacramento-based artist Gary Miller (1944 -). Miller pulled eight copies of the work in his printmaking class at Sacramento State in 1966; The Art Department print is number six. The artist does not recall how the work came into the collection, but he assumes his professor asked for it to sell with other student works to support the development of a professional print collection for teaching purposes.[1]

December Dance is an example of traditional stone lithography, a process dating from the late eighteenth century and taught at Sacramento State from the sixties through the nineties. Gary Miller's artwork exemplifies the high quality of student production. As a medium lithography requires skill and time, but is affordable to make and buy. It also allows for an exceptionally wide range of artistic effects. In *December Dance*, Miller used a lithography crayon and ink to achieve a variety of values and lines.

The image is of a couple dancing. They move independently but turn partly towards each other. A band plays in the background. The dancing couple holds the center of a spiral that begins at the woman's feet. Shadows behind the figures are all inconsistent with each other, giving each figure its own light and creating a sense of alienated togetherness. The woman in the band, playing the piano, turns away from the viewer, absorbed in her music.

Around the time that *December Dance* was created, Gary Miller met his first wife at a dance put on by the Art Department. According to the artist, however, the dancers in do not necessarily represent them as a couple.[2] Miller recalled in 2016 that although, "I haven't done school dances themes in many years," the theme of school dances in his oeuvre appeared as early as junior high

school. He learned to socialize with young women during those years and tried to capture the awkwardness in his artwork.[3]

Gary Miller credits his serious beginnings as an artist to La Sierra High School in Sacramento under the guidance of artist photorealist, Ralph Goings, with whom he stayed in contact after graduating. As Miller continued his artistic education he began printmaking and painting at American River College where he received his Associates Degree. Miller then transferred to Sacramento State where he met Fred Dalkey and worked on collaboration projects with David Lobenberg, Skip Lee, and Sheila Jacob. Before earning his bachelor's degree and going on to his MFA at the University of California, Davis, Miller had expanded into other mediums.

At U.C. Davis, Miller was mentored by artist professors Roy De Forest, William T. Wiley, and Roland Peterson during what is now known as the Funk movement. Reacting against the seriousness and non-objectivity of Abstract Expressionism, Funk brought humor and figuration to high art.[4] Identified with the Sacramento-Davis region and the larger Bay Area in the sixties and the seventies, artists associated with this movement were not part of a collective, but their work shared subjects, forms, and attitudes. Two outstanding artists associated with Funk were Roy De Forest and William T. Wiley, Miller's mentors at UC Davis.[5]

"Shadows behind the figures are all inconsistent with each other, giving each figure its own light and creating a sense of alienated togetherness."

— author

In 2016, Miller is a significant figure in the Sacramento regional art community, creating art in mixed media and sculpture that is still Funk in essence. As one regional reviewer observes, "[Miller] sees all his pieces as a reflection of his sense of humor." [6] *Sacramento Bee* art critic Victoria Dalkey also identifies humor as the outstanding quality of Miller's work.[7] When talking of his own art, Miller agrees that, "…absurdity has become my thing. I look for things that strike me just so, that are ridiculous or funny." [8]

December Dance is an excellent example of the populist medium and narrative art that the Sacramento State Art Department taught and fostered in the late sixties and seventies. Miller's education as an artist exemplifies how local Funk artists were trained from high school through graduate school and how Sacramento State and UC Davis shaped that movement.

Joan Moment

By Sydney Wetterstrom

TRIO - Atom (center panel)
Joan Moment
(American b.1938)

Date: 1983
Medium: Acrylic on paper
Dimensions: 14" x 17"
(each of three panels)
Donor: Joan Moment
Art Department

Atom is the central image of the *TRIO* triptych created in 1983. It was a gift from the artist to the Sacramento State University Art Department during Lita Whitesel's tenure as chair from 1991-1995. Joan Moment was a professor of Studio Art at Sacramento State from 1970-2005. In 2003, she retired as Professor Emeritus.

TRIO is a selection of abstract icons and archetypal imagery that would recur in numerous series following its creation. In the 1983 *Art Week* review, "Structures and Patterns," Jeff Kelley observed, "In her newest paintings, Moment has begun treating her imagery—which now include Roman columns and cosmic spirals—as elements, rather than generators, of the composition."[1]

"When I start a new body of work, I start with paper. Start small. Until I know what will happen on canvas."
— Joan Moment

TRIO is composed of three powerful images, where the title refers to the elements in the composition: *Cross with Universe*, *Atom* and *Column & Cross*. Of the triptych, only *Atom* remains in the Sacramento State Art Collection. Both *Universe* and *Column & Cross* are lost. Moment explained, "When I start a new body of work, I start with paper. Start small. Until I know what will happen on canvas."[2] *Atom* was a genesis for future large-scale work, where imagery is recomposed as in *Pertaining to the Planets & Raw Nerve Endings* (1983, 72 x 84 inches).[3] *Atom*, though small by comparison, for Moment, it is no less alive with "an unknown language" that provokes an illusion of "our own corporeal existence."[4]

Atom is composed of broad gestural lines—circular, hatched, wide and narrow. They radiate rhythmically and are layered on an agitated grey background. The image is made of four orbs. Moment used red and black lines, like finger paint, leaving a residual bodily trace. Thinner black marks layered with red lines rise up from the paper in a fast circular pass. The tactile lines quickly build up, but never into a mass. The concentric movements are spacious. The sweeping lines reiterate the "iconic or petroglyphic forms insist[ing] on its simultaneous function as sign, signal and symbol."[5] Moment's painting process, "the brushy line" used to separate the layered grounds, imparts an alternating scale of the near and far, the micro and macrocosmic.[6] The sudden shift in perspective seen in *TRIO*, from the sprawling universe in *Cross,* to the microcosmic *Atom,* finally to the architectural and figurative *Column & Cross*, are characteristic of Joan Moment's oeuvre.[7]

TRIO initiated a succinct and simplified method of exploring imagery. *Atom* is painterly but it is not elegant. It is reductive, but it is not without its subjective references. About her solo exhibition at Sacramento State's Robert Else gallery in 1985, Christopher French wrote, "What began as an oval form inspired by the utilitarian hooked rug that she favors in her house becomes, in paintings like *Skeletal Universe* and *Only One*, a developing symbol for a highly personal cosmology."[8] What was once domestic and decorative, exploded into a full-on cosmos. *Atom* lent itself to the development of more complex imagery.

Looking at Joan Moment's body of paintings throughout her fifty-plus-year career, Elaine O'Brien found that "from the perspective of 2006 and the paintings of *Aerial Luminations*, all of the much-noted fixtures of Moment's oeuvre can be seen to originate [in the buried self]: the primordial iconography, conceptually and formally linked series, repetition, phenomenological experience, and the artist's automatist methods in which painting is at once a search for the real, the traces of being, and the process of self-creation."[9] The buried self was a topic assigned to Moment as a graduate student at the University of Colorado Boulder in 1966.[10] O'Brien explained that it initiated a life-long introspection. *Atom* is but one manifestation. There Moment arrived at a spontaneous and layered equivalence between surface and imagery.[11] The symbolic strips away the physical, the figurative.

The artist gives us another interpretation. She writes, "The red is like blood, raw flesh -- alive, not dead, but with all the nerve endings exposed."[12] Like much of her art, *Atom* is direct in its desire to be a symbol, to be an archetype, to "transcend human experience."[13]

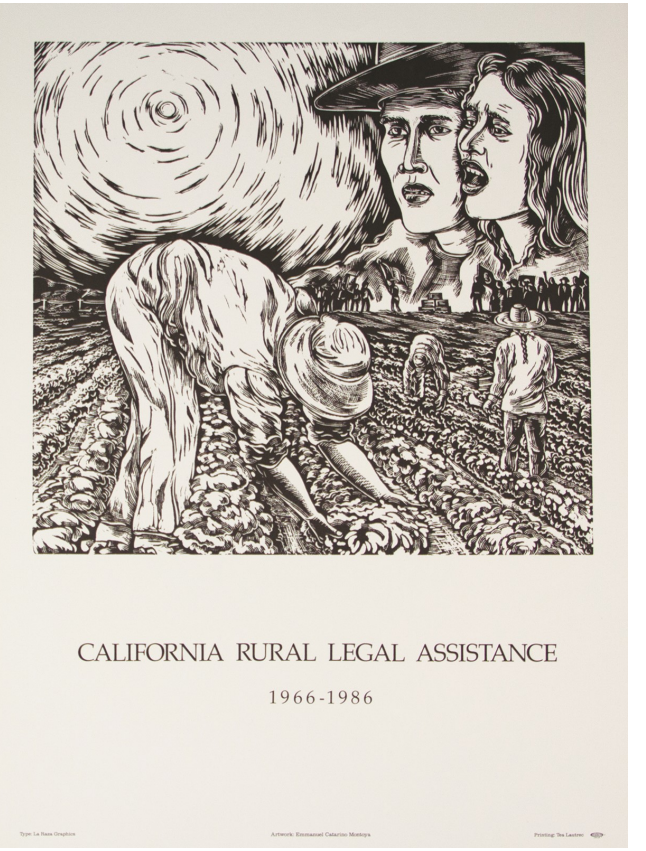
Joan Moment, in a personal interview, commented that she considers the works gifted to Sacramento State the strongest works on paper from the *Planetary* series.[14] *Pertaining to the Planets* and *Raw Nerve Endings* were made during her residency at the Southeastern Center for Contemporary Art (SECCA) shortly after the completion of *TRIO*. Responding to the later work of the *Planetary* series, Judith Dunham wrote, "Poised against these symbols of civilization, these fragments asserting the presence of the productive rational mind, are the circles and ellipses that for Moment have served as 'images of desire' heated by boldly linear depiction and pure colors. Freed of gravity, the ellipses within ellipses assume the identity of planets, galactic configurations and vortices expanding and contracting in the nebulous space of the paper…."[15]

Dunham was responding to an imagery arrived at through *Atom*. *Pertaining to the Planets* and *Raw Nerve Endings* recompose the disparate spaces depicted in *TRIO*. Though their fields are darker, their simplified and agitated surroundings recall *Atom*, where forms project indefinite and changing proportions. For Dunham, "They are at once cellular internal structures and universal ecto-skeletons."[16]

TRIO triptych

Emmanuel Catarino Montoya

By Justine Esquivel



California Rural Legal Assistance
Emmanuel Catarino Montoya
(American, b.1952)

Date: 1986
Medium: Linoleum relief
Dimensions: 17½" x 23"
Donor: Unknown
Art Department

Emmanuel Catarino Montoya was born in Corpus Christi, Texas, in 1952. His heritage is Lipan Apache and Mexican. He grew up in San Francisco, California, and received a Bachelor of Arts and Master of Fine Arts in printmaking at San Francisco State University. To commemorate the twentieth anniversary of California Rural Legal Assistance, Montoya was commissioned to create a poster illustrating the history of California's migrant farm workers. The poster, titled *California Rural Legal Assistance 1966-1986,* shows the political struggle of the Chicano population in California beginning in the 1960s.

In 1966, California Rural Legal Assistance, Inc. opened its doors and provided legal services and education on issues facing low-income communities: housing, employment, education, workplace safety, discrimination, income maintenance and healthcare access.[1] In 1986 the San Francisco based CRLA celebrated twenty years of existence. It had helped legalize one million undocumented workers nationwide with the Special Agricultural Worker provision of the new Immigration Act.[2] The CRLA commissioned Montoya, who was working with La Raza Graphic Inc. at the time, to design a poster. It was printed by Tea Lautrec, a San Francisco based printing shop.[3] This commemorative work is a linoleum relief print, one of Montoya's specialty mediums. Montoya had created many pieces expressing the farmworker struggle. He explained that, "For the Chicano artist this image was and is about our pride and identity…. The image of the farmworker is one about the deep convictions of our contemporary Chicano culture. I say this because many Chicano artists come from families - parents, grandparents or even themselves - that have worked in the fields or orchards. So, for many of us painters, printmakers, and sculptors the farmworker experience is very real."[4]

Montoya's 1986 CRLA print shows the migrant workers in the lettuce fields of California's farmland. In the distance is the silhouette of migrant strikers holding their union flags as they protest the poor wages and inhumane work conditions they faced in the fields. In the foreground, only a few pickers continue to work under the radiating sun. Though many workers chose to walk out of the fields and strike, others had no other choice but to remain working. Montoya explained the significance of the male and female figures in the poster: "It was important to me to depict both men and women as the farmworkers who worked in the fields, who walked the picket line and voiced leadership roles as they fought for their rights economically and socially."[5]

In the 1960s organized unions, like United Farm Workers led by Cesar Chavez, boycotted and led strikes against lettuce and grape farmers starting in California and eventually operating nationwide. The UFW fought for change in the fields, protesting the mistreatment and the poor working conditions many migrant farm workers endured.[6] Thus began the Chicano political movement, which was a dominant political movement in California by the 1970s. In the San Francisco Bay Area and Sacramento, Chicano posters and murals became the leading artistic source of Chicano political outreach.[7] The term "La Raza," meaning "the people," was used in northern California to refer to a mix of Latino cultures. Murals were central to Chicano artistic movements in regions like Los Angeles, but poster making was the major source of communication in San Francisco. Large collective printing shops began to produce posters with images of political, social, labor and ethnic themes. During this time, poster making was taught to the public in Chicano and Raza centers. Emmanuel Montoya was affiliated with La Raza Graphic Center, Inc., one of the major producers, located in San Francisco's Mission district. Predominantly known for their silkscreen prints, it was a nonprofit collective organized by Chicanos and Latinos. Some of the posters created by the Center were shown in the United States and abroad in world cities such as Washington D.C., Chicago, New York, Paris, Rome, Mexico City, and Havana.[8]

As a young artist in San Francisco, Montoya was influenced by Bill Graham's sixties rock concert posters.[9] These posters were created with vibrant colors and imagery of the era's pop music scene. Many of the rock posters were printed by Tea Lautrec. During the late sixties, Montoya's style became influenced by the Chicano movement. Most of the posters made during the Chicano movement were screen prints, but Montoya was one of the first artists in the movement to readopt the use of relief print.[10] His work was inspired by Mexican printmakers such as José Guadalupe Posada (1852-1913) and artists associated with the Taller de Gráfica Popular (TGP), a graphic art collective founded in Mexico City in 1937. Members of TGP were activists promoting social and political change in Mexico involving labor laws, education and the control of natural resources.[11] TGP specialized in linoleum prints and woodcuts, producing posters and banners. The work of many contemporary Chicano artists can be traced back inspirationally to TGP.

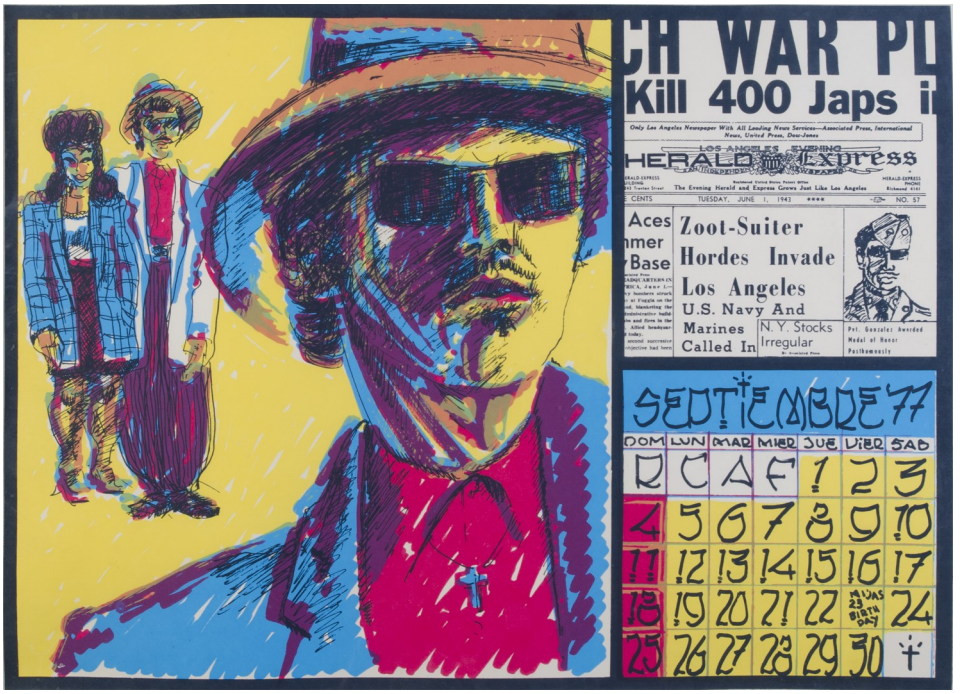
"Printmaking is many impressions, thus allowing a multitude of participants to engage in a cultural tradition."
— Emmanuel Catarino Montoya

In 2015, Montoya continues to work in Berkeley, California, where he spends his time making art and teaching young Chicano students the art of Mexican culture and relief making. He has been teaching printmaking and mural painting in the California Bay Area for over thirty years. Though he makes art through many mediums, his passion is relief printing. The artist's work is in many prestigious collections, including the Stanford University Libraries, the U.S. Library of Congress, the Alameda County Art Commission, the Museo Estudio de Diego Rivera in Mexico, the Mexican Fine Arts Center in Chicago, the Mission Branch Library in San Francisco, the College of Creative Arts at San Francisco State University, the Supreme Court of California, and the San Francisco International Airport.[12]

Montoya says, "My specific passion is for the relief print. The art of printmaking is not just one impression - like a single painting or drawing. Printmaking is many impressions, thus allowing a multitude of participants to engage in a cultural tradition. As a master printmaker, I cherish this creative process the most. It is my contribution to society and it is my vision to carry forward this age-old technology to meet the print technologies of the 21st century."

José Montoya

By Franceska Gamez



Calendario '77
José Montoya
(American, 1932-2013)

Date: 1977
Medium: Serigraph
Dimensions: 15" x 21"
Donor: Unknown
Art Department

José Montoya screened *Calendario '77* for the Galería de la Raza in San Francisco. In 1977 Montoya's "September" page was included in the Galeria's *Calendario* exhibition of original serigraph (silkscreen) calendars created between 1973 and 1977 by Chicano/Latino artists associated with the gallery. Calendars were commissioned by the Galeria as a way to make art more accessible to the community and generate income for artists.The images represented Chicano/Latino identity from an insider perspective and reflect the progressive social climate of the United States in the seventies. They also put forward each artist's own political and social agenda.[1] For José Montoya, the imagery of his *Calendario '77* displays his fascination with Pachuco culture and underlines the injustices of the zoot-suit era when the style was a sign of ethnic pride that anticipated the identity politics of Montoya's sixties generation. In this and other works, Montoya created some of the most recognizable images of the Chicano movement's iconography. He is considered a father of Chicano art, music and poetry. Chicano/a is an identity that many Mexican Americans have adopted. The term Chicano/a evolved from having a negative connotation to one that signifies ethnic pride after the Civil Rights Movement in the sixties. Montoya was influential as one of the first to shed positive new light on Chicano culture.

Born in Escobosa, New Mexico, and raised in central California, Montoya was an activist, artist, poet, and musician. He came from a farming family, and after witnessing the challenges his parents faced, was determined to avoid that lifestyle. After graduating from high school, Montoya enlisted in the Navy and served in the Korean War. After his service, he got GI Bill funding to attend San Diego City College; there he discovered fine art. He then obtained his teaching credential at California College of the Arts in Oakland and taught in the Sacramento State Art Department for twenty-seven years. While at Sacramen-

to State, he co-founded the Barrio Art Program and the Rebel Chicano Art Front, later known as the Royal Chicano Air Force (RCAF).[2]

The Sacramento State Barrio Arts program was a means to introduce students to the Mexican Mural Movement and engage them with the community.[3] A collective of artists -- Montoya and his colleagues Esteban Villa, Juanishi V. Orosco, Ricardo Favela, and Rudy Cuellar from the Barrio Arts program and RCAF -- evolved into a movement that supported the United Farm Workers (UFW) campaign for migrant farm laborers' rights. Montoya's work for the UFW movement included screen printing posters, painting murals, performing poetry, and organizing boycotts. Much of the RCAF's public art loudly opposed the exploitation of migrant workers, and at the same time it proudly promoted Chicano culture. The RCAF's goal was to agitate peacefully and educate the public regarding farm laborers' rights and Chicano identity. The favored medium of the RCAF was screen-printed posters. Rudy Cuellar recalled that, "Our bullets were our posters, our bombs were our prints."[4] The RCAF artists would load up Volkswagen vans they called "bombers," mobile screen-printing studios, drive to protest sites and promptly print posters to be used on the spot. Silkscreening was their most profound and effective tool. It allowed them to quickly and cheaply produce multiples and incorporate lettering that clearly conveyed the protest message. With that in mind, we can see the political significance in the imagery of *Calendario '77* and the process behind it.

Montoya's depictions of the pachuco created some of the most recognizable images of the Chicano movement and became part of contemporary Chicano iconography. Pachucos were second-generation working-class Mexican-American youths who matured in the 1940s, rejected the traditional ideologies of their parents, and situated themselves in the only place they felt welcome, which was the streets. The pachuco zoot suit was not only a sartorial proclamation of their difference as a minority but it was also "an emblem of ethnicity and a way of negotiating an identity."[5] As Montoya illustrates in *Calendario '77*, men and women within that culture dressed in bold, dapper attire. As they tried to assert themselves in a society that rejected them, pachucos gained reputations for their anti-establishment defiance that often led to their persecution. Montoya found himself fascinated by the pachuco's "stature, way of dress and classiness" that made the statement, "we are not lazy, dirty Mexicans."[6]

"Our bullets were our posters, our bombs were our prints."
— Rudy Cuellar

Montoya's print draws attention to the media's demonization of pachucos as delinquents. While not entirely false, since the prestige of being a pachuco often involved petty crime, newspapers exaggerated their outlaw stance enough to fuel the 1943 riots in Los Angeles. Many blamed biased media coverage for encouraging anti-Mexican sentiments and suspected it was calculated to distract the public from wartime anxieties. Montoya's calendar page includes a news clipping in the upper right corner. *Calendaria '77* is in many ways anti-propaganda propaganda. The front-page headline reads "War… Kill 400 Japs." Right below the headline is another breaking story, "Zoot-Suiter Hordes Invade Los Angeles U.S. Navy and Marines Called In."

The cross motif in the composition of this piece and the crucifix worn by the pachuco that appears again in the calendar, is noteworthy and may have multiple meanings. In one sense it might refer to the "north, south, east, and west side" that gang subcultures claim, since because of the publicized state brutality against pachucos, the dominant Anglo society during the zoot-suit era assumed all pachucos were gang members. The cross also refers to the Catholic faith and cross-cultural identity of pachucos and Mexican-Americans. Montoya's artwork is also surprisingly influenced by the Bauhaus. Many of Montoya's professors at San Diego City College were followers of the Bauhaus school who revered craft and taught three aesthetic principles: harmony, balance and rhythm. Montoya drew a correlation between these Bauhaus principles and those of his Pueblo Indian ancestors who applied such principles to life as well as art.

Avelino Moya

By Donald Bowles

Untitled
Avelino Moya
(American Diné, 1906-1993)

Date: 1930s
Medium: Acrylic paint on paper
Dimensions: 21" x 15"
Donor: Nancy and Warren Hardaker
Anthropology Department

This untitled painting depicts a Shalako dance ceremony of the Zuni pueblo. The towering figures of the Shalako Kachinas dominate the composition, which includes a lower row of five dancers, two dressed as Mudhead Kachinas. The Shalako Kachinas are dressed in heavy white fabric embroidered with geometric patterns of various colors. Their large masks are adorned with a crest of feathers colored at the tips, which in the actual dance would bring these figures to nine feet in height. Protruding from their masks in the area of the mouth, are long sticks used to make a clacking sound during the ceremony. Around the neck of the Shalako is a thick wrapping of raven feathers and fox skins. Below them are the five dancers, who are positioned in different directions as they give the impression of moving among the larger Shalako figures. Three of the smaller figures wear no masks and are adorned with embroidered blankets; on each of their heads a single feather is tied. Two of these dancers are presented with their backs to the viewer.

The two smaller figures wearing Mudhead masks are positioned in three quarter views that face away from each other, one at the lower center. The other, at the far right, seems to be moving out of the picture frame. The Mudhead Kachinas are outfitted in colorful regalia befitting ones who represent the clown figure in Zuni and Hopi traditions. Shalako are the giant couriers of the Rainmakers and are usually accompanied by smaller Kachinas like these of the Mudhead variety who are spirits of the dead and able to have contact with the living. The Shalako dance ceremony is conducted by the Zuni people at the winter solstice, after the harvest. It is a ritual of propitiation performed in the open. Male dancers impersonate the Shalako spirit beings, who are believed to visit the pueblo at the close of each harvest season, and ask their continued blessings for the coming year. The Koyemsi, or Mudhead Kachina, is a clown figure seen in most Hopi and Zuni ceremonies.

Mudhead Kachinas dance and play games with the audience, as well as give out prizes and rewards.

Avelino Moya was enrolled at the Santa Fe Indian School from 1918-1921. Hopi artist Fred Kabotie, a fellow student, was a strong influence on Moya, especially in the depiction of the Shalako dance ceremony. Moya's work also exhibits artistic affinities with the San Ildefonso school of Pueblo artists, specifically the watercolors of Tonita Pena.[1] At the same time that Moya was enrolled at Santa Fe, John D. DeHuff became the new superintendent of the school. It appears that Moya may have been among the handful of students--including Fred Kabotie--that Elizabeth DeHuff (Mrs. John DeHuff) recruited to paint with acrylic paint on paper in her afternoon classes. The young Indian artists were encouraged to paint subjects relating to their native history and traditions: subjects that had been frowned upon by European-American colonizers.[2] At Santa Fe, Native artists, including Moya, were directed by white teachers to paint what non-Natives believed to be '"Indian," and not what the artist might have depicted. Such art was doubtless intended for the tourist market, so Moya, like the others, needed to paint subjects that white tourists would see as "authentic" in its representation of Native life.[3]

The style and subject matter used by Moya and other Pueblo painters had a long and impressive tradition to pull from. The kiva and cave murals that are found in New Mexico and Arizona would have had a profound effect on any aspiring artist who had the opportunity to view them. These monumental works of art go back centuries before the arrival of Europeans on North American soil. Certain elements of figure construction evident in the Moya painting, and geometrical pattern design, are prominent in the murals that decorate the caves and kivas of this region.[4]

"The Shalako dance ceremony is conducted by the Zuni people at the winter solstice, after the harvest."

Another influence available to Moya and other Pueblo artists of this time was the ledger drawings created by Plains Indian artists. Originally created in ledger notebooks, as their title indicates, they depicted the contrasting existence of the Plains Indians in captivity with their pre-conquest lives and traditions.[5] Ledger drawings are hybrid artworks that offer direct narratives of Native people engaging in traditional and modern ways. Much of what was created by the schools of San Ildefonso and Santa Fe bears the marks of both the kiva murals and the ledger drawings, and like the latter, their form and content emerge from the defining collision and merger of American cultures.

Nathan Oliveira

By Sara Ybarra

Homage to Carrière
Nathan Oliveira
(American, 1928-2010)

Date: 1963
Medium: Lithograph
Dimensions: Overall 30" x 22¼ "
Edition: 2/10
Donor: Unknown
Art Department

Nathan Oliveira's *Homage to Carrière* is a ghostly lithograph print that he created in 1963. This work is 30 x 22¼ inches and is the second in an edition of ten. The Amon Carter Museum in Fort Worth Texas, The Fine Arts Museums of San Francisco, and the Minneapolis Institute of Arts all own an edition of this print.

This haunting work is printed with black ink on white Arches paper and depicts a mask-like image of a face.[1] The image is divided into two sections, the top portion taking up about three quarters of the whole. It depicts a face that seems to be fading away, with the nose, upper lip and eye balls not visible. The face is rendered flat: no perspective and minimal illusion of depth from shading. A circle resembling a halo surrounds the white face that is floating in a sea of black. The lower portion is a much smaller section with the name "Carrière" scratched into the dark ink. The name is almost unnoticeable because of the harsh contrast between dark and light as well as the mesmerizing pupil-less gaze directed straight at the viewer. An unsymmetrical white border surrounds the two black sections. This white border is filled with an array of gestural marks and drips from the black ink, adding to this work's eeriness.

Nathan Oliveira was born in Oakland, California in 1928 and began creating art at a very young age. In college he studied painting and printmaking, obtaining his Master of Fine Arts in 1952 from the California College of Arts and Crafts in Oakland, California. Oliveira's career blossomed as a painter and he exhibited often, primarily in California and New York. In addition to his production of art he also taught drawing, printmaking and painting at several colleges including his alma mater. In 1963, the same year *Homage to Carrière* was produced, Oliveira accepted a visiting lecturer position at the University of California, Los Angeles. After his time in Los Angeles, Oliveira accepted a permanent position teaching at Stanford University that he held for almost thirty years. Oliveira was a key individual in the Bay Area Figurative movement that

started in the fifties as a reaction to the prevailing art movement of Abstract Expressionism.[2] In a 2005 interview with Richard Whittaker, Oliveira explained that he was influenced by Abstract Expressionism in that he did not preconceive content and then paint it; his work was spontaneous, like the Abstract Expressionists'. He enjoyed having a sort of dialogue with the paint and felt that paint is what should define painting.[3] Oliveira's work deals with the human figure and even more so with the human presence.[4] His ability to capture this presence is seen in *Homage to Carrrière* where Oliveira has reduced the facial features and yet still produced a print that captures the subject through the use of technique and style.

Having been interested in printmaking since college, Oliveira made his first print in 1949 and continued to make prints throughout his artistic career. In the 1950s he worked rigorously at lithography trying to perfect his skills. But it was not until the sixties that he was finally able to work with a professional printer.[5] In 1963 and 1964 Oliveira received the Tamarind Lithography Workshop Foundation Fellowship and completed several prints during this time. *Homage to Carrière* was one of them.[6]

"…the face is generalized and flattened, like a death mask that represents a spirit rather than a specific person."
— Joann Moser

This piece was the first in a series that Oliveira made to show his admiration for the nineteenth century French symbolist artist, Eugène Carrière (1849-1906).[7] Carrière was a painter, engraver, and lithographer who produced portraits and family scenes that were often monochromatic and shrouded with a hazy quality that was characteristic of his style. The viewer can see a direct influence from the French artist in this print by the way the image is depicted in a somewhat shadowy atmosphere and also with the narrow, empty eye sockets, which Carrière also depicted in his work. Oliveira used Carrière's face as a starting point for this work but distorted as well as eliminated most of his facial characteristics for the final product. As Joann Moser, the curator at the Smithsonian American Art Museum, states in an essay about Oliveira's work, "…the face is generalized and flattened, like a death mask that represents a spirit rather than a specific person."[8] It was important to Oliveira that he capture the essence of a person and not necessarily adhere to optical reality.

In 2007 The Cantor Arts Center at Stanford University exhibited Oliveira's lithograph in the show, *Mutual Admiration: Eugène Carrière and His Circle*.[9] This exhibition was to celebrate the French artist and his influence on artists and poets of his time and on contemporary artists. Though they were not included in the *Mutual Admiration* show, Oliveira did create several other variations of this print using one color, a dark purple hue, each variation with a different title. Two of the modified versions of this work are called *Black Christ I* and *Black Christ II*. Both *Black Christ I* and *Black Christ II* were printed inversely, where Carrière's face was no longer white but black. In 1968 another variation of this print was used on an anti-Vietnam war poster. During the early 1960s Oliveira slowed his painting production and produced a number of lithographs. Often in just black and white, these prints never strayed far from his interest in the solitary figure. *Homage to Carrière* is an outstanding example of his explorations as a printmaker during this time as well as a tribute to an artist who influenced him.

Tarmo Pasto

By Sarah Cray

March Slave
Tarmo Pasto
(American, 1906-1986)

Date: 1966
Medium: Oil on canvas
Dimensions: 67" x 92½"
Donor: Tarmo Pasto
Art Department

Tarmo Pasto experimented with multiple subjects in his paintings, including figure, still life, portrait, and abstraction; however, mountainous landscapes inspired most of his work. Specifically, Pasto was influenced by the desert near Tonopah and Las Vegas, which he traveled through as a young man while working for the Veterans Administration, and also Daytona Park, where he could travel on weekends as an adult.[1] The smooth organic quality of the rolling hills and mountainside in the middle ground and background of *March Slave* reflects the color schemes mostly associated with desert.

In the large painting, the hills start with a burnt orange, transition to yellow, then to green with bursts of saturated reds and oranges throughout the composition. The mountains in the background range in hues of brown, suggesting light, and the unsaturated fuzziness of the farthest mountains give clear indication of spatial relationships. The hills suggest movement through the continuous lines, which flow across the canvas, never allowing the eye to stop. The almost-bare sky, which transitions from a saturated blue to a light green, creates a sense of openness for the viewer's eye to escape to when captured by the movement of the hills and mountains. The horizontal rolling hills are interrupted by anthropomorphic plants, which are located in the left foreground. This organic and figurative vegetation in the foreground is intended to suggest marching, which is supportive of the artwork title, *March Slave,* commemorating Tchaikovsky's musical composition, *Marche Slave (Slavonic March),* a rousing patriotic symphony based on Serbian and Russian folk themes.[2] Tchaikovsky was commissioned in 1876 to write this piece specifically for a concert to benefit Serb soldiers wounded while fighting against the Ottoman Empire.[3] Tarmo Pasto's *March Slave* was one of a pair of paintings created for the Music Department of Sacramento State, where they hung in the lobby of the Recital Hall. The other painting of the pair,

Orange-Green Mountain Range, was created in honor of Finnish composer Jean Sibelius. However, in 1973, Pasto discovered *Orange-Green Mountain Range* missing, and it has yet to be recovered.[4] The smooth application of paint suggests a sensuous depth of space and form while engaging the viewer in sensory relationships. Pasto stated, "In my paintings I have attempted to create sensory space so that the beholder could feel at one with the painting."[5] He continued, "I try to capture a sequence of postural and body movement activities that build up to a total awareness of being. Our emotions are defined in terms of physiological sensations, which are aroused by interaction with the reality of forms about us as we move about in a three-dimensional field of gravity."[6]

Tarmo Pasto was born in Pennsylvania in 1906 to Finnish parents. He received his Bachelor of Science in 1932 at Cornell University, his Master of Arts in 1937 at Albany State College, and his doctoral degree in 1941 at Cornell University.[7] He taught both Psychology and Art at Sacramento State and was instrumental in establishing the Art Department in 1947. His interest in psychology and art pioneered the correlation of the two, concentrating on the study of perception and of art as both an expression of mental disturbance and as therapy. He received grants from the Ford Foundation and in 1963 was the recipient of an $80,000 grant from the National Institute of Mental Health Research for a study of the use of art in the diagnosis and treatment of mental patients in California. He authored many articles, and his major work was the book, *The Space Frame Experience in Art.* In this book he uses hundreds of examples of work by artists from the earliest eras of man down to contemporary artists. His examples range from major artists such as Michelangelo and Cézanne to less famous and unrecognized artists, mental patients, normal and disabled children, and even chimpanzees. All had their work evaluated and discussed in relation to concepts such as motor -form, motor-space, and space-frame. According to Pasto these are terms that explain the great divide in objects, which make it easy and logical to say this work is "good," this work is "poor."

> "Our emotions are defined in terms of physiological sensations which are aroused by interaction with the reality forms about us as we move about in a three-dimensional field of gravity."
> —Tarmo Pasto

Although Pasto's contributions to psychology might trump his artistic career, his artwork has been exhibited in numerous California cities, including Berkeley, San Francisco, Sacramento, Auburn, Hollywood, Woodland, and in Helsinki, Finland, his parents' homeland.[8] He is also known for introducing the famous outsider artist Martin Ramirez to the art world. Ramirez was institutionalized due to schizophrenia and at some point began to paint and draw. Pasto encountered Martin Ramirez in the DeWitt State Hospital in Auburn, California, where Pasto recognized his talent immediately and encouraged his creativity by supplying him with art materials and eventually arranging for his work to be exhibited to the public.[9] Pasto's interest in both art and psychology led to a successful career in both fields and he successfully combined them with his art therapy research. His interest in creating artworks with sensory form resulted in a full collection of paintings that are style-specific to Pasto and invite the viewer to be a participant in a relationship with art that creates a deeper awareness of being.

Ruth Rippon

By Donald Bowles

The Judgment of Paris
Ruth Rippon
(American, b. 1927)

Date: 1963
Medium: Ceramic
Dimensions: 1½" x 16½ "
Donor: Ruth Rippon
Art Department

Throughout the decade of the sixties, Ruth Rippon produced a series of works based on Classical myths. Characterized by a concern with excellence of materials and craftsmanship along with a suitability of decoration and design, she was able to bring forth a world of gods, goddesses, and heroes that displayed a vigor barely contained on the ceramic plate they inhabited. Subjects such as *Narcissus and Echo* (1963), *Daedalus and Icarus* (1963), *Orpheus in the Underworld* (1964), and the *Birth of Venus* (1966) are representative of the many ancient narratives that Rippon chose to work on at this time.[1] The story represented in *The Judgment of Paris* starts with Eris (Discordia), the goddess of discord, who tosses a golden apple among the guests of the Olympian wedding banquet of Peleus and Thetis. The apple is inscribed "To the Fairest," and is claimed by Hera (Juno), Athena (Minerva), and Aphrodite (Venus). Paris, son of King Priam of Troy, is asked to judge the contest. He awards the apple to Venus, the goddess of love, and in return she promises Paris the hand of Helen, the world's most beautiful woman, who is, however, the wife of King Menelaus of Sparta. This is the famous situation that leads to the Trojan War as described by Homer.[2] Taking inspiration from a diverse array of artistic traditions, Rippon transposes and molds these sources into a style that houses the old and the new under the same roof.

Rippon's interest in ancient cultures and their art goes back to her time at the California College of the Arts in Oakland, when as a student in the ceramics class taught by Antonio Prieto, she already was fascinated with Egyptian art and classical Greek pottery.[3] This early study of Greek vases would lead her to the study of Greek mythology.

All the relief sculptures created for this series are constructed as level, open-bottom plates with wide rims flattened from the inside all the way to the outer edge, which is rolled to a finish.[4] Like her

previous mythological plates, *The Judgment of Paris* is wheel-thrown, but where it differs from the others is significant. Those works were created by painting the figures with a ceramic slip that after firing produced the illusion of Greek black figure vases. This plate, however, went through a different process. It was pressed over a relief mold; then the figures and landscape were hand modeled into their final perfect forms. The effect is similar to medieval stone relief carvings, which were another important influence on Rippon's art.[5]

Across the top, on the rim in block letters, is the inscription, *The Judgment of Paris*. At the left of the plate, curved against the rounded border sits the figure of Paris, his torso and legs facing front, he points at the figure of Venus with his left hand and holds the golden apple in his right. The folds of his tunic, arrayed in ordered precision, lend a flow of movement, which carries to the rest of the composition. Venus steps forward to accept her victory prize, her form slightly to the right of center, with Juno and Minerva to each side, yet also overlapped by the goddess of love. Each goddess strikes a distinctive stance with the lift of a leg or the crossing of an arm, not only adding personality to each deity, but also creating a sense of movement as the contestants react to Paris's decision. The placement of Paris's left hand slightly overlapping the edge of Venus's torso, connects the figures within the overall composition, so that each angle and line swirls around and back to the form of Venus. The background consists of a sun at the top and a tree to the right, opposite Paris. These images are placed into precise and strategic areas of space that refrain from cluttering the figure design. These two simple forms not only balance the composition, but they also help to create the illusion of a bountiful nature supporting an Olympian beauty contest. Rippon has not included the figure of the god Hermes (Mercury), who is usually portrayed giving advice to the young Paris. This might have been an aesthetic decision.

> "The students were 'oohing' and 'aahing' over the magic she was creating that morning."
> — Peter VandenBerge

Part of Ruth Rippon's skill in making aesthetic decisions goes back to her training in painting, which she studied in college. When she is occupied with ceramic design problems, particularly in the concern with treating the surface, she has continued to be a student of the painter's mode of production.[6] One would be remiss not to mention her time in Antonio Prieto's ceramic class, not only because of his continuing influence on her work, but also because of her classmates, Peter Voulkos and Robert Arneson, two of the most innovative and historically significant ceramic artists in American history. Influenced by them, Rippon later became interested in Abstract Expressionism and "Funk" art, if mostly at the intellectual level. As Ruth Adams Hollands says of Rippon, "In her own work … she has heard 'the sound of a different drummer' and has walked to her own beat."[7] The influence of the great European masters also spurred Rippon to travel at times in a classically humanist trajectory. In 1958 she took a trip to Europe and saw the paintings of Botticelli, one of many great Western artists who have painted *The Judgment of Paris*.[8]

As her colleague Peter VandenBerge recalled, when Rippon was a teacher at Sacramento State, "She was seated at a traditional kick wheel surrounded by the usual semi-circle of beginning ceramic students. The students were 'oohing' and 'aahing' over the magic she was creating that morning."[9] In *The Judgment of Paris,* Rippon shows herself to be an outstanding ceramic craftswoman, who brings a tremendous gift for inventive, elegant design, and at the same time creates works of art that draw from the repertoire of Classical mythology.

Fritz Scholder

By Ricardo Chavez

Full Circle
Fritz Scholder
(American, 1937-2005)
John Driesbach
(American, b.1947)

Date: 1998
Medium: Lithograph
Dimensions: Overall 28" x 24"
Edition: 30
Donor: Fritz Scholder
Art Department

This lithographic print by renowned Native American painter Fritz Scholder features an ominous image of a skull smoking a cigarette. Drawn using lithographic ink, the print displays heavily contrasting values of black and white, relying on scratch marks to create the mid-tones seen along the skull's cheek bones. As with his paintings, Scholder executes a spontaneous effect in the image of this print, visible through the rough lines and textures brought about by the aforementioned scratches, as well as the drip marks going down the skull's forehead. The skull dominates the surface of the paper, making it a very confrontational image for the viewer. The print's contrasting colors and eerie subject matter immediately invoke a chilling sensation. The skull's large eye sockets match the emptiness of the black background. The inclusion of the cigarette adds to this sense of danger and death. The subject of a smoking skull, along with the manner in which Scholder positions the figure, is reminiscent of Vincent van Gogh's painting *Skull of a Skeleton with Burning Cigarette*, painted around 1885.[1]

Full Circle highlights the duality of Fritz Scholder's body of work.[2] The artist, who was one-quarter Luiseno (a Southern California tribe), built his career and legacy around his radical depictions of Native American life that confronted the social issues and stereotypes that contemporary Native Americans had to deal with.[3] In *Full Circle*, however, the viewer sees the lesser-known side of Scholder: the side fascinated with the *memento mori*, reminder of death. During his years as a student at Sacramento State (1958-60)[4] and the University of Arizona (1961-64),[5] Scholder found inspiration in the writings of the alleged clairvoyant Edgar Cayce and the "gothic" actor Vincent Price.[6] Throughout his life he traveled to Transylvania, Egypt, Mexico, and other

locations where he could immerse himself in the legends and ceremonies that celebrated the afterlife.[7] Over the years, he amassed a large collection of items symbolic of death, many of which appeared his art.[8] In 2001, the Tweed Museum of Art at the University of Minnesota presented *Last Portraits*, an exhibit featuring this print and emphasizing the extent of Scholder's obsession with death in his art.[9]

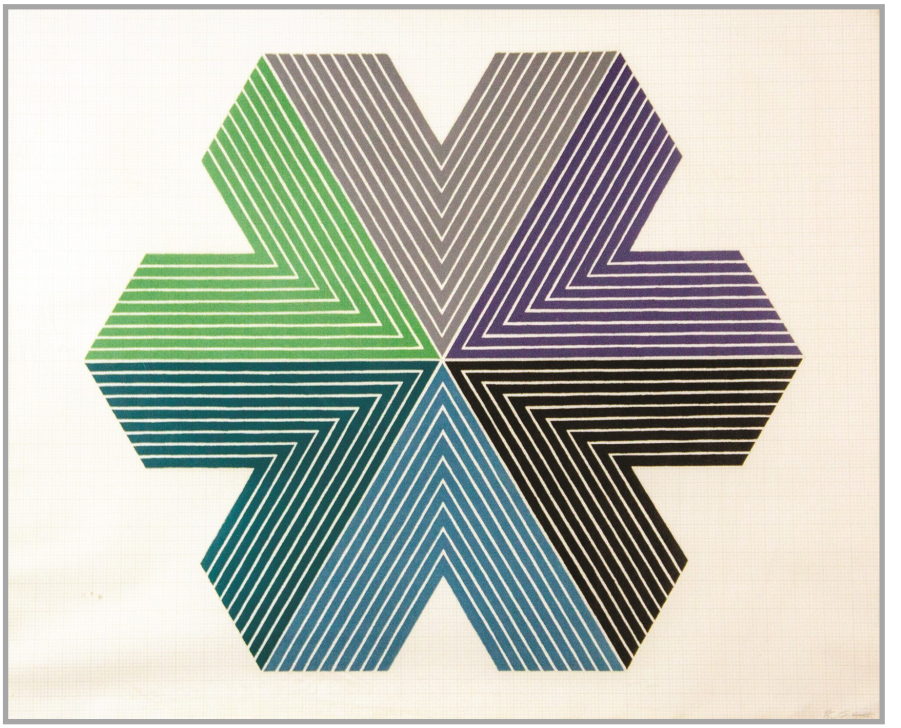
The artist printed *Full Circle* in1998 as part of a homecoming to California State University, Sacramento for the university's 50th anniversary.[10] As a student in the Sacramento area, Scholder spent 1957 learning Abstract Expressionist techniques from Wayne Thiebaud at Sacramento City College before coming to Sac State one year later.[11] According to Sac State Emeritus Professor John Driesbach, Scholder showed *Full Circle* as part of a special anniversary exhibition in the University Library.[12] Scholder's first experience with lithography occurred as a student at Sacramento State. He remembered it as "laborious," "disastrous," and "terribly technical."[13] He and Driesbach arranged to meet and create a print in preparation for the school's anniversary.[14] One can therefore view *Full Circle* in part as a redemption piece for Scholder's early struggle with lithography as a student at Sacramento State. He had made a triumphant return - full circle - to his alma mater to produce a fine print as a master painter in collaboration with a master printmaker. *Full Circle* thus completes a creative narrative beginning with Scholder's origins as a Sacramento State student artist.

The lithographic process used to print *Full Circle* relies on an attentive relationship between the artist and printer as they work together to follow the step-by-step procedures for creating a print.[15] The process began with Scholder and Driesbach smoothing the surface of a block of limestone onto which the image would be drawn.[16] Lithography, which relies on the chemical principle that grease and water repel each other, permits the artist to draw the desired image free-hand using materials containing soap and oil.[17] In this artwork, Scholder utilized lithographic crayons and tusche, a grease-like liquid receptive to lithographic ink.[18] With the image drawn, the artist and printer applied chemical materials onto the rest of the surface to repel oil. The artist then applied the oily lithographic ink onto the surface using a roller, making sure to apply it in stages to cover the entire image in a thin even layer. The artist proceeded to wash the ink off the chemically-treated areas, revealing the image maintained by the chemical process. For his print, Scholder elected a fine Hahnemühle German etching paper designed for printmaking. With the paper securely held in place, the limestone was passed through a lithographic press, thus imprinting a mirror image of the drawing onto the paper.[19] Overall, Scholder's limestone block produced thirty prints of this particular image.[20] As confirmed by Sacramento State Art Department Chair Catherine Turrill, the block itself, though cancelled and re-grained to produce other prints, is currently stored in Sacramento State's Kadema Hall room 104.[21] Just as his Native American artworks force a confrontation between the viewer and the troubling social issues that plague Native Americans, Scholder's *memento mori* works tackle the universal meeting all individuals have with death. Though death acts as the central theme in *Full Circle*, Scholder was good health while printing this piece at the age of sixty one. This, coupled with his frequent use of skulls as a motif in his art before his death seven years later, suggests a lack of fear on the part of Scholder when it came to staring death in the eyes.[22] He held that "the human skull is the ultimate *memento mori*, the symbol of mortality."[23] Along with Scholder's other skull-themed works, *Full Circle* asks the viewer to remember death as a guide to living.

> "… the human skull is the ultimate *memento mori*, the symbol of mortality."
> — Fritz Scholder

Frank Stella

By Liliana Torres



The Star of Persia II
Frank Stella
(American, b. 1936)

Date: 1967
Medium: Lithograph
Dimensions: 26" x 32"
Edition: 84/92
Purchase
Art Department

The Star of Persia II is a seven-color lithograph print that was created in 1967. It is printed on graph paper and has a light pencil outline all around the symmetrical star. The star is made up of six different colors: gray, dark blue, black, teal, dark green and light green. Each different color is in the shape of a "V" and they all come together to form a star. In the bottom right hand corner of the work is Frank Stella's signature in pencil, "F. Stella," along with the year the work was made and the series number of the work. The work is framed behind Plexiglas with stretcher-bar support.

Frank Stella is a key figure in American Modernism and is best known for his Minimalist art works, especially his famous Black paintings of the 1960s that consist of symmetrical arrangements of black stripes on a white ground.[1] Stella's paintings are of precisely delineated, hand-drawn parallel black stripes of smoothly applied house paint.[2] The artist's signature geometric forms are predetermined, non-relational and preclude the illusion of depth. In works such as this, Stella's focus was on the basic elements of art such as line and color.[3]

It was in 1967 that Stella began making prints. This was due largely to the success of the lithography revival that began in the United States in the 1950s.[4] Stella had not been interested in making prints at all, but after declining a teaching position at the University of California, Irvine, he began working with Kenneth Tyler.[5] Tyler had founded Gemini G.E.L. (Graphics Editions Limited) in Los Angeles in 1966. Stella began making print series of his works at Gemini, producing large series that typically numbered into the nineties. *The Star of Persia II* is number 84 in a series of 92.

Stella's first prints were reflections of his stripe paintings.[6] *The Star of Persia II* series consists of versions of the six-chevron configuration derived from a drawing for the *Notched-V* series of paintings that he

never fully executed.[7] This early painting series is derived from Stella's interest in the triangle shape that goes back to his Black paintings series.[8] It is based on joining wedge- or chevron-shaped areas made of stripes.[9] This shape was eventually cut into vector like V's, and would be juxtaposed in many different colors.[10] Stella used metallic paints, and stuck close to the primary colors of red, blue and yellow for these works.[11] He made sure to keep the value range cohesive and extremely narrow as to not have anything jumping out at the viewer and changing the intensity of the work.[12] This intensity included how viewers observed the series and how their eyes traveled across the works. According to William Rubin, "In the *Notch-V* pictures this limited ripple has given way to the suggestion of entire surfaces in motion."[13] The paintings were so large in scale that he was not able to display them the way he wanted to, and the lithographs gave him a sense of completion that the paintings could not. "What I like in the paintings," Stella explained, "I try to get in the prints, and what I like in the prints, I try and get in the paintings, it works both ways."[14]

The Star of Persia II series was printed with newly-available matte, glossy, and epoxy-coated metallic inks.[15] This series was well known for its use of relatively new metallic ink, and *The Star of Persia II* series is printed over a metallic base that subtly tones the over-printed inks and raises them.[16] These lithographic inks would tend to be absorbed by the paper, so to offset this, Stella printed on paper that was sealed with a layer of screen-printed ink or pre-printed with a graph-pattern background.[17] This is the same graph-pattern paper that *The Star of Persia II* is printed on. The non-absorbable metallic and pigment-rich inks are intensified in the final printing by an added gloss or matte varnish.[18]

> "What I like in the paintings I try to get in the prints, and what I like in the prints I try and get in the paintings, it works both ways."
> — Frank Stella

For Stella it was very important to focus on the strength of the image and having it be as clean and geometric as possible; he wanted everything in perfect detail. Richard Axsom explains that, "Stella's lithographs would be printed on flat-bed offset proofing presses because of the advantages gained over direct lithography in image crispness, edition consistency, and sensitivity to nuances of drawing."[19]

This first set of prints that Stella made was seen as "pre-designed" and were disregarded in contemporary critical literature where the prints were considered too dependent on the paintings and too informed by the Gemini house style. For many critics of the time, the Gemini effect was too mechanical and almost as commercial as screen printing. But for Stella the prints were made to represent his paintings in ways that he had not been able to do before. For the artist, Axsom writes, "The prints are affiliated with the world of preliminary studies, with those considerations, revisions, and preparations that precede the execution of painting."[20] Paintings are viewed as individual works of art that are completely finished, and with prints, you can have a series that tells a story, and this is what Stella did.

The Star of Persia II #84 is thus part of Stella's first major lithographic print project. It was purchased for instruction purposes by Professor Irving Marcus for Sacramento State in the late1960s with money raised from the sale of student prints.[21] Frank Stella is a major American artist and *The Star of Persia II* print is an important part of the Sacramento State art collection.

Wayne Thiebaud

By Marie Dixon

Untitled
Wayne Thiebaud
(American, b. 1920)

Date: 1952
Medium: Watercolor on paper
Dimensions: 13" x 21"
Donor: Unknown
Art Department

Wayne Thiebaud is a Sacramento-based painter whose works, primarily in oil, hang in regional, national, and international museums. This untitled watercolor was completed in 1952, one year before Thiebaud finished his Master of Art at Sacramento State. The painting is a "visual drama"[1] of the excitement of his summer job at the California State Fair.[2] As he stated in an interview at the Crocker Art Museum, this painting represents a special period in time in his development as an artist.[3] Karen Tsujimoto, author of *Wayne Thiebaud*, a comprehensive publication about his formative years, stated that Thiebaud, "…considered much of his output prior to 1959 to be student explorations."[4]

From 1950 to 1959, Thiebaud was the visiting artist responsible for the art display at the California State Fair. Since this work was completed in 1952, the California State Fair is probably the inspiration for the artwork.[5] The energy and movement in it represents a period of time Thiebaud was responsible for the Fine Art Exhibit and involved fellow teachers, artists, and students in ten summers of fun and challenges that many recall with fondness. They painted, played, and worked together; and many remained lifelong friends. Each year, he was joined by artists Greg Kondos, Larry Welden, Mel Ramos, Jack Ogden, Patrick Dullanty, Jan Miskulin and others.[6] Miskulin, widely-known watercolorist, recalls painting *en plein air* with Thiebaud at this time along the American River and at the California State Fair.[7]

The excitement of the summer-time fair in this transparent watercolor is captured in the loose impressionistic style, vibrant color, and rapidly noted, minimal detail.[8] Thiebaud's use of quick calligraphic brush strokes gives a feeling of movement, with the shapes moving in a circular composition. The primary colors of red, blue, and yellow are evenly distributed throughout

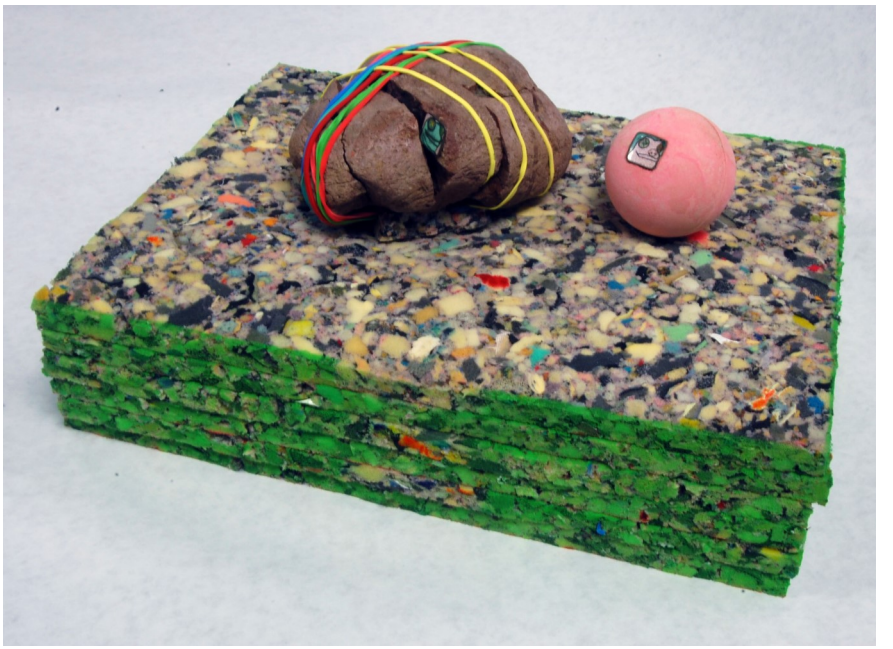
the painting in a triad color scheme. The palette is in a high key, with vibrant yellow dominant in large background shapes.[9] The small dark abstract forms of blue and red are sprinkled throughout the painting suggesting objects such as flags and wires, and people actively engaged as crowds or in the viewing stands. The subject matter is abstract in its lack of definition, but this watercolor has the appearance of a venue at the State Fair, similar to a grandstand.[10] As you study the painting, you can feel yourself at the fair and wonder, "Are they watching horse races, enjoying a band, or watching young 4H kids parade their livestock in the judging ring?" You are transformed to a place that many people can relate to as young children or even today think of fondly when they first experienced the excitement, smells, and sounds of being at the fair.

"He considered much of his output prior to 1959 to be student explorations."
— Karen Tsujimoto

Thiebaud is best known for the lush oil paintings of coffee-shop cakes, pies and hotdogs he made in the sixties as a major figure in the Pop Art movement. In later series he returned to landscapes of his home locations of San Francisco, the Central Valley, and Sacramento. Throughout decades of production, Thiebaud's works on paper with pastel, charcoal and watercolor, like the 1952 untitled watercolor in the Sacramento State collection, have been created as preliminary studies for oil paintings. In 2010, Thiebaud reaffirmed the importance of his watercolors and sketches.[11] According to notes in his sketch book, very few of his watercolors have been published because he considers this work private.[12] The 1952 untitled watercolor is an early work by a regional master and major American painter. It presages the landscape series that the artist returned to in the eighties and is early evidence of the populist vision that characterizes Thiebaud's oeuvre. From this small watercolor we can gain insight into the creative process the artist has sustained over the course of his long career.

Ellen Van Fleet

By Kaitlin Bruce



Frog, Rock, Ball
Ellen Van Fleet
(American, b. 1942)

Date: 1978 (2014)
Medium: Cloisonné jewels, rock, rubber bands, rubber ball, polyurethane carpet padding
Dimensions: 13" x 10½" x 6½"
Donor: Ellen Van Fleet
Art Department

Ellen Van Fleet taught watercolor, small metal sculpture, jewelry, and wall weaving, among other art media, at Sacramento State from 1977 to 1981. She left her professorship at the university in 1981 and returned in 2001 to teach part time until retiring in 2013. *Frog, Rock, Ball* was donated by the artist to the Sacramento State Art Collection in November of 2014. An example of Van Fleet's animal art, a signature subject for her, it is also a transitional work from her large, process-inspired ephemeral sculptures of the sixties and early seventies to the fine craft medium of cloisonné, which Van Fleet was teaching at Sacramento State in 1978 when this sculpture was made.[1]

Frog, Rock, Ball incorporates two cloisonné jewels, a shattered river rock, a rubber ball, rubber bands and layered polyurethane carpet padding. The broken rock pieces are held together by variously colored rubber bands. The pink rubber ball, her dog's toy, is placed next to the banded rock; both rock and ball are fixed with cloisonné jewels of a cartoonish frog's face reminiscent of the Funk ceramic frog sculptures of David Gilhooley and the "Beastie" paintings of Maija Peeples: artists who were in graduate school with Van Fleet at U.C. Davis in the early sixties. Underneath the rock and ball are five layers of polyurethane in which impressions have been made for the rock and ball to rest on. Van Fleet was interested in creating impressions into polyurethane and its relationship with other materials. When originally created in 1978, this piece had one rectangular block of polyurethane salvaged from furniture. The artist replaced it in 2014 with five stacked layers of polyurethane carpet padding. The rubber bands were also replaced in 2014.[2]

Frog, Rock, Ball was made for Ellen Van Fleet's one person show, *Herald Hogs*, on view in October 1978 at the Pence Gallery in Davis, California.[3] "Herald Hogs" was the name of the farm her husband, Louis

M. Sander, had started while Van Fleet was teaching enameling at Sacramento State University. Her fascination with pigs and frogs started there, and was the inspiration for her show. "These animals are a force of nature, you know. Fascinating," Van Fleet said. At the time Van Fleet was also doing performances with ducks in the Sacramento State Gallery (now the Robert Else Gallery). The Pence Gallery was smaller than it is in 2015, "So it made sense for me to show small works at the Pence. It was the perfect place," she said.[4]

The creation of this piece started with random objects. Van Fleet explains: "I had the pieces of material in my studio, and it just clicked with me how I wanted to piece to be put together: the color, the composition, everything fascinated me about making pieces that were set in the foam."[5] The polyurethane, which is a material used for padding under carpeting as well as some furniture, yielded an interesting pattern. Van Fleet found that it played well with the colors of the rubber bands and cloisonné. The artist worked with what she had in her studio, starting with the rocks, which she broke and rubber banded together, followed by the ball. She then attached the cloisonné frogs.

> "I had the pieces of material in my studio, and it just clicked with me how I wanted to piece to be put together: the color, the composition, everything fascinated me about making pieces that were set in the foam."
> — Ellen Van Fleet

In 1978 Van Fleet was studying animals and creating movies of them, as well as drawing on polyvinyl. "I was drawing on really thick clear polyvinyl sheets, using oil crayons on one side so I could layer them as wall drawings, and I would weave some wall weavings into those."[6] The creation of these polyvinyl works eventually evolved into working with cloisonné, as it was a similar, more detailed medium for animal depiction. Cloisonné started with the teaching of Robert Kulicke, a friend of Wayne Thiebaud. Kulicke had come to The University of California, Davis from New York to teach painting, and organized a small group to teach cloisonné on the side, which Van Fleet eagerly joined. She later moved to New York in 1965, and apprenticed with Kulicke for three years, eventually becoming a "work master" of cloisonné and related gold-smithing. She left New York and passed on the tradition when she came back to California to teach. "It was sheer chance that Sac State was looking for an enamelist, but that is was what got me my job, because I had learned the craft as an understudy," Van Fleet said. "I was able to pass along the intricacy of the craft by teaching it the way I learned it."[7]

The process of creating cloisonné requires much discipline. It starts with a bezel to hold the jewel, and a circle, so that it can stand upright. To create the imagery, one must form wires into desired shapes, which can be done with tweezers. The wires are formed to fit into the bezel, which is then filled with enamel, and baked slowly. A lot of the cloisonné pieces have more than twenty layers, "You can play with the colors, whether you want it clear, opaque or grainy. It's just like the foam that goes under the rug, you can build it with that much variation and texture…. Because that image is outlined and colored with certain colors, the impact has a lot of power, you read it as the truth. It's a very convincing art form," she said.[8]

Aside from cloisonné, Van Fleet's relationship with animals was the foundation for her artwork during this period. Her work was completely immersed in animals, whether it was creating movies or installations, drawing on animals themselves, or creating cloisonné. *Frog, Rock, Ball* came out of the artist's practice of straddling art forms. "It was this boiling pot from 1975 to 1984, a period of time of playing with a lot of different things," she said.[9]

H.C. Westermann

By Caitlin Chan

An Affair in the Islands
H.C. Westermann
(American, 1922-1981)

Date: 1972
Medium: Lithograph
Dimensions: 27½" x 35"
Donors: Robert Brady and Sandy Simon
Art Department

Educated at the School of the Art Institute of Chicago, H.C. Westermann was widely known as a profound and eccentric sculptor and printmaker. These whimsical and colorful prints reveal much about Westermann's emotions and ideas as a military man and as an artist. Profoundly influenced by his experiences in the Marines in World War II and the Korean War, Westermann reveals the ghosts of his harsh war experiences in many of his works, including *An Affair in the Islands*.

An Affair in the Islands speaks to Westermann's military past and his views on human mortality. When we view the different elements in this work, there is a lot that the color and the subject reveal to us about the content. In this lithograph, one sees two figures standing in the foreground; the one on the right is a caricature of Westermann himself offering his hand to a nude woman. In the background, we see a ship spewing smoke, perhaps on fire from damage and attack. Above the smoking ship is an ominous planet, and beside the planet is a volcano also billowing smoke. Another intriguing element of the work is the color. It seems as if a world of color is slowly invading into the colorless black and white space, including the character that represents Westermann. How does Westermann portray his world colliding with this chaotic and colorful world?

Overall, we can assume that Westermann is giving the viewer his visual representations of war, violence, and mortality. Art historian Jonathan Fineberg claims that Westermann's "images refer to concepts, not to the actual representation of things. The point of reference is ideas rather than directly in the physical world results in a revolutionary concept of figuration in which a recognizable abstract symbol…functions on the same level as an image with a direct reference to

nature."[1] These concepts are evident in the artist's comic-like scenes, a prime example being *An Affair in the Islands*. What makes the work fascinating is that Westermann is not making any direct reference to war whatsoever. Instead, Westermann portrays an "idea" and gives it the same importance as the direct experience. He creates a realm of color and mystical elements only found in the imagination: crudely drawn cartoon characters surrounded by dramatic forces of nature. Rather than paint a picture of a war scene, Westermann creates a fantasy, and makes that a personal interpretation of war itself.

Indeed, almost every single one of Westermann's works refers us back to his experience with violence and battle, but not in a literal sense. Westermann first joined the Marines in 1942 after his mother died of tuberculosis.[2] He became an anti-aircraft machine-gun crewman aboard the aircraft carrier U.S.S. Enterprise in the Pacific Ocean.[3] In 1945, a kamikaze plane attacked the U.S.S. Enterprise and two other vessels nearby, killing many men. These traumatic incidents Westermann witnessed in his military days permeated his artwork and shaped his commitment to art making. "I would rather most certainly prefer to die," Westermann once said, "than to do one, just one, piece that I didn't pour everything conceivable within me into, and I mean right from the heart. Art is not to be cheated or bargained with."[4] The significance of Westermann's drive as an artist to communicate to the viewers the emotions and experiences he had on duty in the Marines is critical to the art itself. When relating *An Affair in the Islands* to Westermann's wartime experiences, we can see many references to unforgotten episodes. The most obvious is the boat that is smoking and flaming.[5] This most likely relates to his experience on the U.S.S. Enterprise when the ship was attacked, and the horrific memories of trying to defend the crew, while watching his friends go up in flames.

"Art is not to be cheated or bargained with."
— H.C. Westermann

Another theme present in his artwork is the violence of Mother Nature. George Pendle describes these drawings and prints as "stripped down American surrealism" in which "desolate landscapes, rotting seascapes and grotesque exotic scenes turn simplistic American assumptions on their heads."[6] The colorful land depicted in his prints, focusing on *An Affair in the Islands*, reveals crudely drawn colorful island features. Nonetheless, they are so fantasy-like that it breaks the boundaries and brings us into unique experience: these "grotesque" exotic scenes that can only be found in a Westermann.[7] Cassidy observes common features in Westermann's work: "full of erupting volcanoes, tidal waves, cracking icebergs, ferocious rodents and circling sharks. Nature is a hostile and threatening place for this artist, never a tranquil retreat."[8] Nature is like war in Westermann's work, lacking serenity, calmness, or beauty. The erupting volcano in *An Affair in the Islands* adds another moment of doom and violence to the background, showing nature as an uncontrollable force that acts on its own. This act of nature directly correlates to the uncontrollable attack on the ship, and adds a more intense element to enhance the event going on in the background. Another element in the work is the planet. Westermann uses the planet in various other prints and drawings. He places this planet as another strong element depicting nature, and perhaps his love for science fiction. Yet the planet looks foreboding by the way it is portrayed: a dark orb rimmed by a thin cloud of black smoke.

What happens in the foreground is critical to understand as well. Westermann portrays himself as this black and white figure, "hideously caricatured in black and white, a silent film star against a riotously colourful background."[9] This quiet and muted character communicates an experience with war like no other, and perhaps the figure depicting the woman islander could be a symbol of war itself. She depicts a foreigner with a stark, blank look on her face, yet she is colorful, unlike the Westermann character. The colorful foreigner appears to be drawing the Westermann character in, as he holds out his hand to draw her near. Assumptions can be made regarding the representation of the female, but Westermann leaves the viewer to decide who she is and what her role in the work is.[10]

These pivotal moments in Westermann's art are affecting because they come from the depths of the artist's traumatic past and experiences. These elements do not literally represent war, yet Westermann takes the viewer on a different journey of emotion and foreboding interpretation. With purposeful nonrepresentational intention, these ideas, Westermann's "radical rethinking of representation," manifest themselves in his unique interpretation of military experience and the finiteness of human life.

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