



Exhibition Checklist

MINNA CITRON (1896-1991)

Squid Under Pier, 1948-49, etching, soft-ground etching, engraving, and stencil

- First state
- Second state
- Counterproof of second state with blue pastel
- Third state
- Third state with magenta intaglio and aqua stencil
- Alternate third state with additional work and scorper
- Impression with olive and blue stencil
- Final state

From the collection of Hannah S. Kully

PELE (PHYLLIS) DELAPPE (1916-2007)

Study for The Window, 1938, ink on paper

The Window, 1938, lithograph

From the collection of Hannah S. Kully

SUE FULLER (1914-2006)

Hen, 1945, soft-ground etching and engraving

- Collage of lace fabric on paper
- First state
- Second state
- Third state with drawing
- Proof of fourth state

Purchased with funds from Ida Crotty for prints and graphics with support from David Kiehl

DOROTHY BROWDY KUSHNER (1909-2000)

Three Roosters I

Three Roosters II

Three Roosters III

ca. 1955, woodcuts and linocuts

Gifts of Robert Kushner

JESSE JAY McVICKER

(1911-2004)

Study for Penitence and the Angel, 1947, graphite, crayon, and gouache

Penitence and the Angel, 1948-49

- Aquatint, soft-ground etching, and line etching
- Color aquatint, soft-ground etching, and line etching
- Aquatint, soft-ground etching, line etching, and embossing

From the collection of Hannah S. Kully

LOUIS SCHANKER

(1903-1981)

The Skaters, 1941, woodcut

- Black proof
- Color woodcut

Gifts of Bonnie and Lee Stone

Top: Dorothy Browdy Kushner, Detail of Three Roosters I, ca. 1951, woodcut and linocut.



Above: Sue Fuller, Hen, 1945, collage of lace fabric on paper.

Cover: Sue Fuller, Hen, 1945, soft-ground etching and engraving.

This exhibition is supported in part by the Susan and Stephen Chandler Exhibition Endowment.

Reproduction of works by Minna Citron, Sue Fuller, and Dorothy Browdy Kushner courtesy of the estates of the artists and the Susan Teller Gallery, New York City.

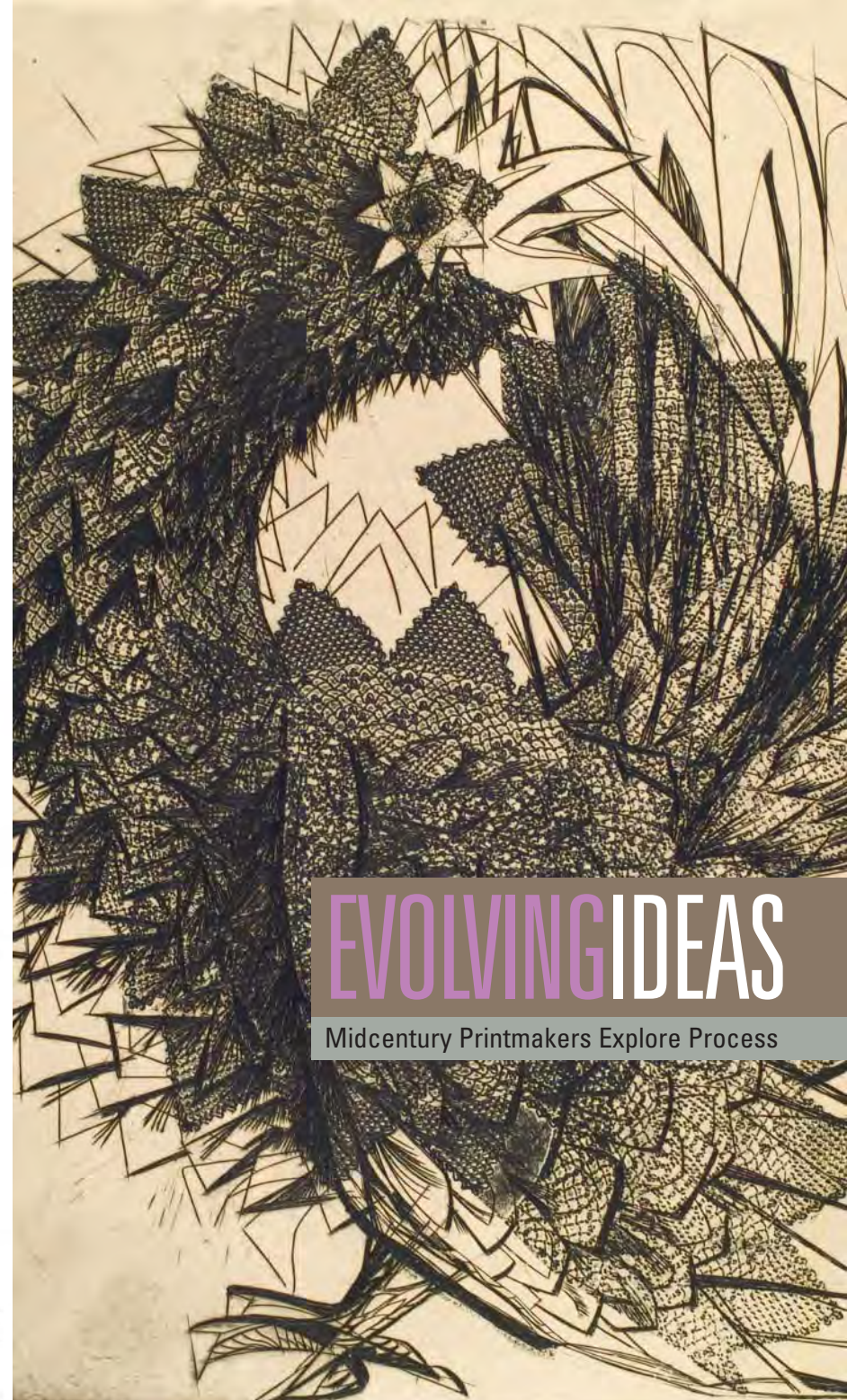
Reproduction of The Skaters by Louis Schanker courtesy of the estate of the artist.

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EVOLVING IDEAS

Midcentury Printmakers Explore Process

Oct. 2, 2010 – Jan. 3, 2011 • The Huntington Library, Art Collections, and Botanical Gardens
Virginia Steele Scott Galleries of American Art • Susan and Stephen Chandler Wing



Left: Minna Citron, **Squid Under Pier**, 1948-49, etching, soft-ground etching, engraving, and stencil.



Right: Louis Schanker, **The Skaters**, 1941, color woodcut.

Atelier 17, founded by Stanley William Hayter, relocated from Paris following the outbreak of World War II to become a gathering place for expatriates such as Salvador Dalí and Americans including Schanker, Minna Citron, and Sue Fuller. Hayter encouraged artists to use multiple intaglio processes on a single plate and to create new methods of producing images. Fuller, for example, pressed a lace collar into an etching plate, making her finished print resemble a collage as the regular pattern of the fabric formed the background for her *Hen* (1945). Citron also pressed material into the soft-ground coating of her plate in *Squid Under Pier* (1948), but also used stencils, engraving, and other techniques to produce a complex and amusing print.

The influence of Atelier 17 extended beyond New York City. Dorothy Kushner's *Three Rooster* series (ca. 1955) shares with the work of Citron and Fuller a mixture of processes – woodcut and linocut – but Kushner worked in a converted barn in Arcadia, California. Jesse Jay McVicker, who taught printmaking at the University of Oklahoma, produced three editions of *Penitence and the Angel* (1947-49) using masterful combinations of aquatint, color aquatint, soft-ground etching, line etching, and embossing. The color version is a spectacular example of midcentury printmaking, as the plate needed to be inked multiple times with extreme precision to create its seamless, velvety surface.

Often, the process of creating midcentury prints is as intriguing as the final, published states. This exhibition features examples of preliminary studies, working proofs, initial states, or alternate versions of artworks that demonstrate the inventiveness of American printmakers as they produced engaging, evocative, and elaborate work. The spontaneous,

expressive lines DeLappe drew in a notebook became a carefully modeled figure when she adapted *The Window* for the lithograph stone. As the viewer experiences Fuller's *Hen* from its beginning as a deconstructed lace collar, insight is gained into her creative and technical working methods. The bright, magenta-tinged proof of Citron's *Squid Under Pier* shows that she experimented with color combinations before ultimately deciding on more subdued hues. Together, the prints and related materials illuminate the evolution of each artist's ideas about his or her work as well as American art's turn toward cosmopolitan modernism after the cultural isolation of the 1930s.

All of the prints in the exhibition are from The Huntington's Art Collections or the print collection of Hannah S. Kully, a promised gift to the institution.

Kevin M. Murphy

Bradford and Christine Mishler Associate Curator of American Art

Innovative printmaking flourished in the United States from the 1930s through the 1950s.

During these decades, artists experimented extensively with the technical means of printmaking as well as the visual languages of surrealism and abstraction. In the Great Depression, printmaking was fostered by the Fine Art Project of the Works Progress Administration. Beginning in 1940, the avant-garde New York-based studio Atelier 17 seeded a fruitful collaboration between American artists and European practitioners of modernist styles.

Pele DeLappe and Louis Schanker are two American printmakers who benefited from the creative environment that the WPA and Atelier 17 made possible. The fluid lines and fractured forms of DeLappe's drawing and lithograph *The Window* (1938) bear similarities to contemporary work by Pablo Picasso, while the lithograph, with its compressed composition, resembles surrealist dreamscapes. Schanker began creating boldly colored prints that abstracted nature, such as *The Skaters* (1941), with its three biomorphic humanoid figures, while working for the WPA and continued at Atelier 17.

Right: Dorothy Browdy Kushner, **Three Roosters I, II, III**, ca. 1951, woodcuts and linocuts.

