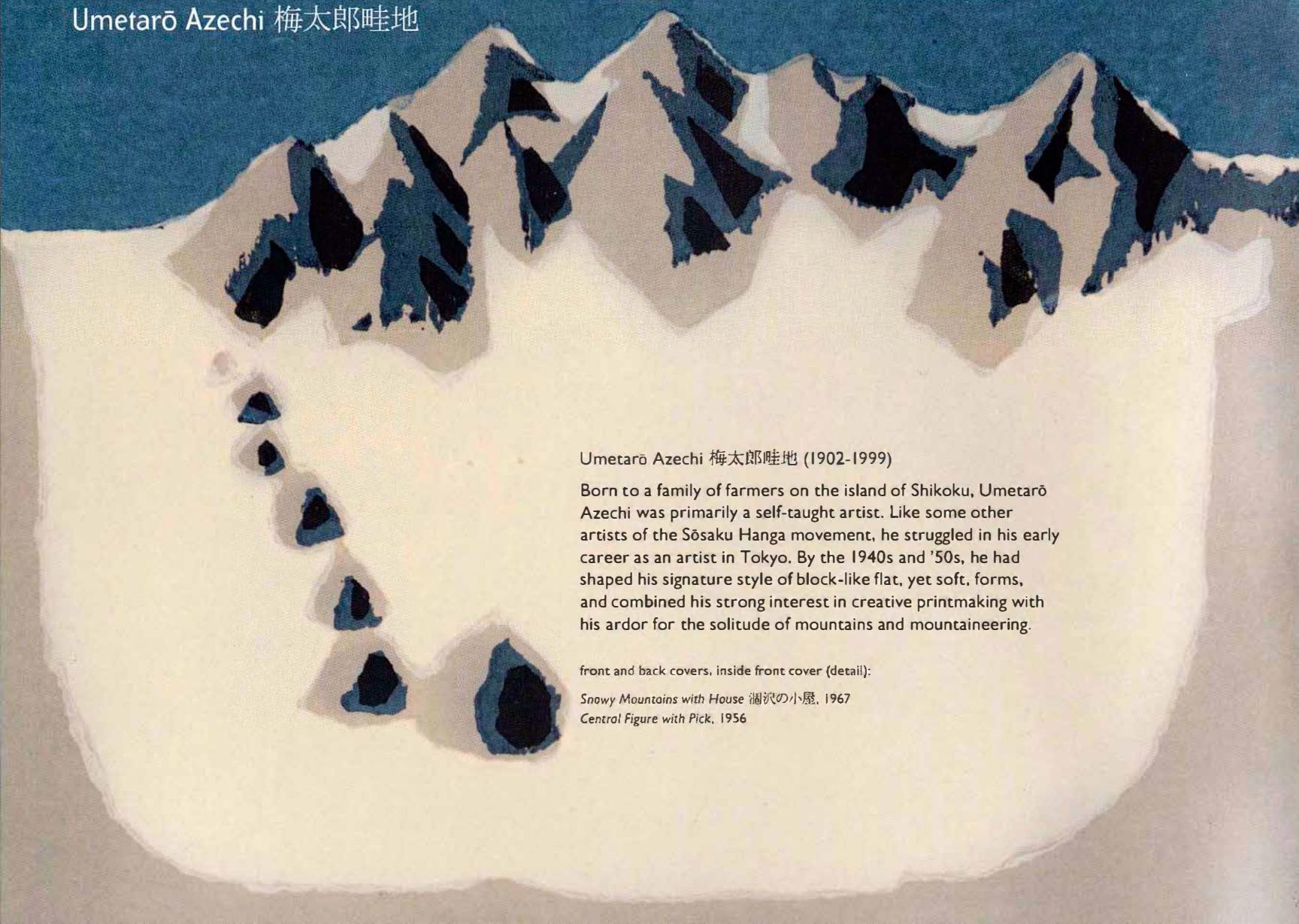


Mokuhanga: Impressions Past and Present

Umetarō Azechi 梅太郎畦地



Umetarō Azechi 梅太郎畦地 (1902-1999)

Born to a family of farmers on the island of Shikoku, Umetarō Azechi was primarily a self-taught artist. Like some other artists of the Sōsaku Hanga movement, he struggled in his early career as an artist in Tokyo. By the 1940s and '50s, he had shaped his signature style of block-like flat, yet soft, forms, and combined his strong interest in creative printmaking with his ardor for the solitude of mountains and mountaineering.

front and back covers, inside front cover (detail):

Snowy Mountains with House 鶴沢の小屋, 1967

Central Figure with Pick, 1956

Mokuhanga: Impressions Past and Present

Curated by Sandy Wimer and Sheri Lullo

January 3 – March 13, 2018

Feigenbaum Center for Visual Arts
Crowell and West Galleries
Union College



廣重集

一元

Hiroshige Andō 広重安藤. Snow Scene (reproduction), (detail), n.d.

Mokuhanga: Impressions Past and Present

Mokuhanga 木版画 refers to the traditional Japanese technique of hand-printing images from carved blocks of wood. *Moku* 木 means "wood," and *hanga* 版画, which is a combination of the words for "print" or "impression" (*han* 版) and "picture" (*ga* 画), refers to "printmaking."

This exhibition brings together prints created by three generations of artists working with mokuhanga techniques. The earliest works, which are part of Union College's Permanent Collection, date to the latter half of Japan's Edo 江戸 period (1615-1868), the formative era of this woodblock printing tradition. Two works by the modern Japanese printmaker Umetarō Azechi 梅太郎畦地 (1902-1999) are also included by generous loan from James McNaughton. The bulk of the exhibit consists of prints by contemporary American and Japanese artists who employ traditional techniques, sometimes exclusively, and at other times in combination with other processes and new media.

The Edo prints on display belong to the genre of ukiyo-e 浮世絵, or "pictures of the floating world." The concept of ukiyo 浮世 ("floating world") is original to Buddhism. It refers to the ephemeral nature of the phenomenal world, and was adapted to an Edo period sensibility and aesthetic that centered on the pursuit of the present moment. Ukiyo-e prints, mass produced and affordable, catered to an emerging middle class of consumers living in the burgeoning urban centers of Edo Japan, the final yet lengthy and relatively peaceful period of rule by a military elite. The images were relatable as a reflection of the visual landscapes and interests of samurai-bureaucrats and townsmen. They often combined reality with wild fantasy, and communicated with poetic sensibility the beauty and brashness of everyday life—urban and rural, public and private.

Though many are familiar with Katsushika Hokusai 葛飾北斎, Andō Hiroshige 安藤広重, and other artists of Edo period ukiyo-e, their works were actually produced through a collaborative effort that included carvers, printers, and publishers. For Umetarō Azechi and the contemporary artists featured in this exhibition, these facets of the creative process fall within the sole domain of the artist. Beginning in the early to mid-twentieth century, artists like Azechi, who was part of the Sōsaku Hanga 創作版画 (creative printmaking) movement, initiated this significant departure as they began to carve their own blocks, brush their own pigments, and wield their own barens (handheld rubbing disks) to transfer their designs. Their prints reflect new ways of seeing and relating to a modernizing and industrializing Japan, one dramatically different from its Edo past.

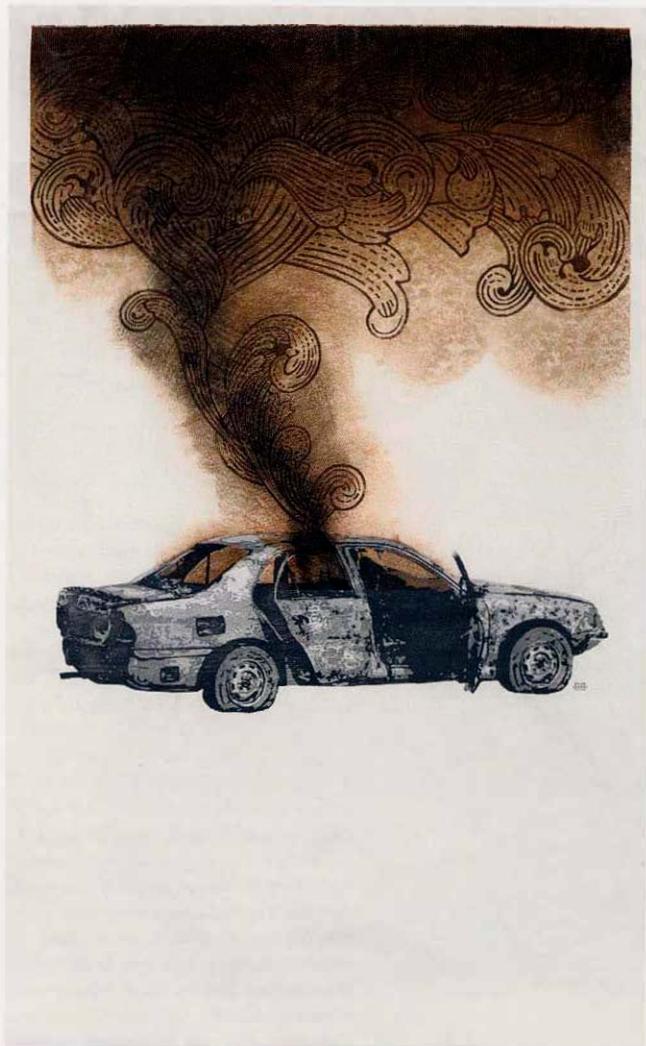
Like their Edo forebears, the contemporary artists featured in this exhibition have created works that sift through our mundane material worlds, illuminate the patterns and breathtaking phenomena of nature, and thoughtfully attend to social and political issues. Like Azechi, all explore form and pattern through process. Their works convey not only a sensitivity to materials and pigments, but also conjure the embodied practice of carving, layering, pressing, and building up forms. For these reasons, the works must be viewed for both their imagery and their surface qualities, and experienced in person as physical artifacts.

The exhibition title, *Impressions Past and Present*, can thus be understood as twofold in meaning: it conveys the wide-ranging historical sensibilities of the prints on display, but also the notion that these works are just as much about process as they are about image. — Sheri Lullo, Curator

Contemporary Artists

Annie Bissett
Matt Brown
David Curcio
Kevin Frances
Takuji Hamanaka
Keiko Hara
Shoichi Kitamura
Mike Lyon
Hiroki Morinoue
Melissa Schulenberg
Yasu Shibata
April Vollmer

Annie Bissett



Smoke, 2011

Working with mokuhanga can be a difficult burden for a 21st-century western artist to bear, given that the Japanese brought this technique to unattainable heights of perfection in centuries past. Nevertheless, mokuhanga is an excellent choice for contemporary art making. The waterborne pigments make cleanup easy and non-toxic, no press is required, and the method is compact, portable, and versatile.

I use the mokuhanga method almost exclusively, employing it as a vehicle for the American historical and sociopolitical subject matter that I'm interested in. I generally work in series, and I've produced prints about the early colonial settlers of Massachusetts, about the NSA, about money, and about LGBTQ history.

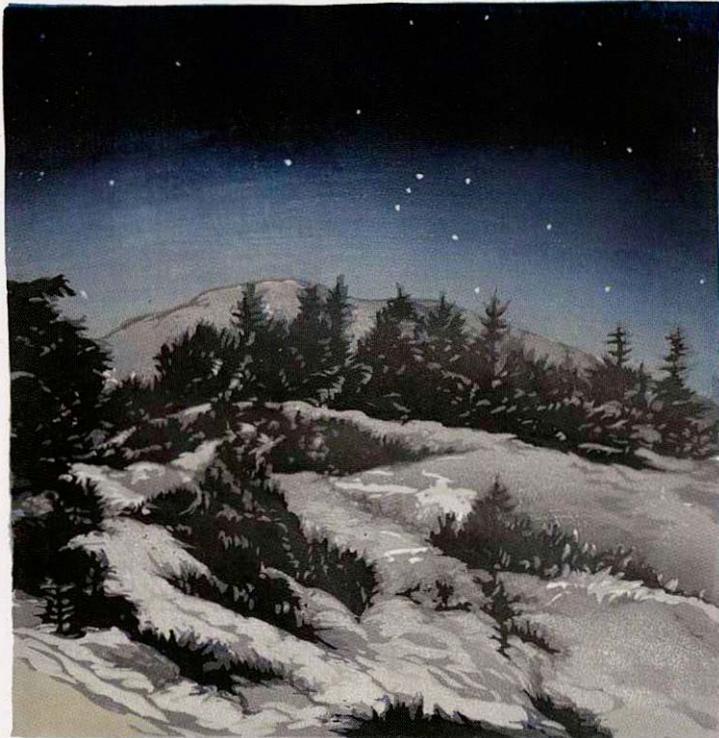
The print "Locusts in Babylon" is based on a satellite view of the area between the Tigris and Euphrates rivers that includes Baghdad, the biblical land of Babylonia. Here the ancient Sumerians developed the earliest known form of writing, cuneiform,

and the ruler Hammurabi wrote some of the earliest known laws in the world, laws that underpin our own legal system. Some of the oldest artifacts in the world were looted here after the U.S. invasion in 2003, amid the seemingly unstoppable chaos that the invasion unleashed.

"Smoke" is one of the largest polychrome woodblock prints I've made to date and comes from a series about money. The automobile is from a news photo of a burned car in Iraq and the filigree pattern in the smoke is from the back of a one-dollar bill.

I am a mostly self-taught artist who has been working primarily with mokuhanga since 2005, when I studied briefly with New Hampshire woodblock artist Matt Brown. My print work builds on the 20-year career I had as a freelance digital illustrator, serving a national clientele that included Time-Life Publications, National Geographic Society, American Express, and the *Wall Street Journal*. My woodblock prints have been exhibited in a number of printmaking venues including Boston Printmakers Biennial, Los Angeles Printmaking Society, the Robert Blackburn Printmaking Workshop, the Print Center in Philadelphia, and IPCNY. I am on the teaching staff at Zea Mays Printmaking in Florence, MA, and I teach workshops in other locations upon request.

Matt Brown



Orion over Mt. Monadnock, 2016

I make color woodblock prints using the Japanese *hanga* method. My imagery is mostly of New England landscapes, with an emphasis on NH and VT lakes and mountains and the Maine coast. Other themes include images of my family (from when my boys were small), images of New York City, images involving birds, flowers, and animals, images that are copy prints of old masters. I teach classes, usually a three-day "full immersion" workshop, three or four times each year.

I love the process of making these prints: the way pictorial simplicity is encouraged, the way an image is separated into parts and put back together, the way the translucent colors blend and juxtapose, the way the wood interacts with the paper. I love the look of these prints: the clean carved edges juxtaposed with the soft look of the colors which the light, reflecting back to our eyes, finds in, not on, the paper.

A native of Boston, Matt Brown is a 1981 *magna cum laude* graduate of Harvard College who worked for many years as a carpenter, cabinet-maker, and builder. In 1993, he began creating color prints using Japanese methods. Two years later, he was making prints full-time. He also became a state-juried member of the League of NH Craftsmen. He sells his prints at various galleries, mostly in New England. Locations include all seven League of NH Craftsmen shops; Edgewater Gallery, Middlebury and Stowe, VT; Exeter Fine Crafts, Exeter, NH; Mary McGowan Fine Art, Concord, NH; the Turtle Gallery, Deer Isle, ME; the Powers Gallery, Acton, MA; Mitchell-Giddings Fine Art, Brattleboro, VT; Valerie's Gallery, Newburyport and Portsmouth, NH; the Verne Collection, Cleveland, OH; and Woodstock Gallery, Woodstock, VT.

David Curcio



Yakuza Print: Afraid to Die, 2016

The current series of prints comes on the heels of a highly (if accidentally) fetishized series of embroideries depicting powerful women (e.g., Supergirl) as objects of strength, worship, and sexuality. The *Yakuza* series is in direct response to this work. The yakuza are the Japanese equivalent of the American mafia. While I find gangsters to be abhorrent individuals, they nevertheless have come to represent a facet of masculinity that, to many, has come to define what a "real man" is. In displacing these gangsters to a relatively (to me) foreign culture in which emotion tends to remain less visible (or perhaps more repressed?) than in our own, the series represents men in liminal moments of relations with and estrangement from women: subtle moments of reflection, epiphany or rebellion; and even death.

The viewer is left to interpret these images without the benefit of over-explanation, as I hope many of these snapshots are either self-explanatory or beg for individual, personalized readings. Moments of human estrangement dominate the *Yakuza Series*, where men are not only seen alone in repose or contemplation, but at liminal moments in relationships, be it a revelation that a low-level soldier has just bedded his boss' wife, or the iron-clad meddle of the self-stylized tough guy is put through the test of a real relationship – even love. Whatever has gone wrong, we will never know.

David Curcio is an artist in Watertown, MA. A graduate of Pratt's M.F.A. printmaking program, he attended the mokuhanga artist residency program in Awaji-shima, Japan, in 2005. These days he works in the medium of the reductive woodcut, mixing mokuhanga with traditional Western techniques.

Kevin Frances



Clothes Pile, from the series Other People's Studios. 2010

Objects are spread across a table: books, bills, an almost empty cup of coffee, a note to self—"the sun moves across the sky."

Initials are scrawled on an interior wall, in round blue letters, high up near the ceiling—RTHRS.

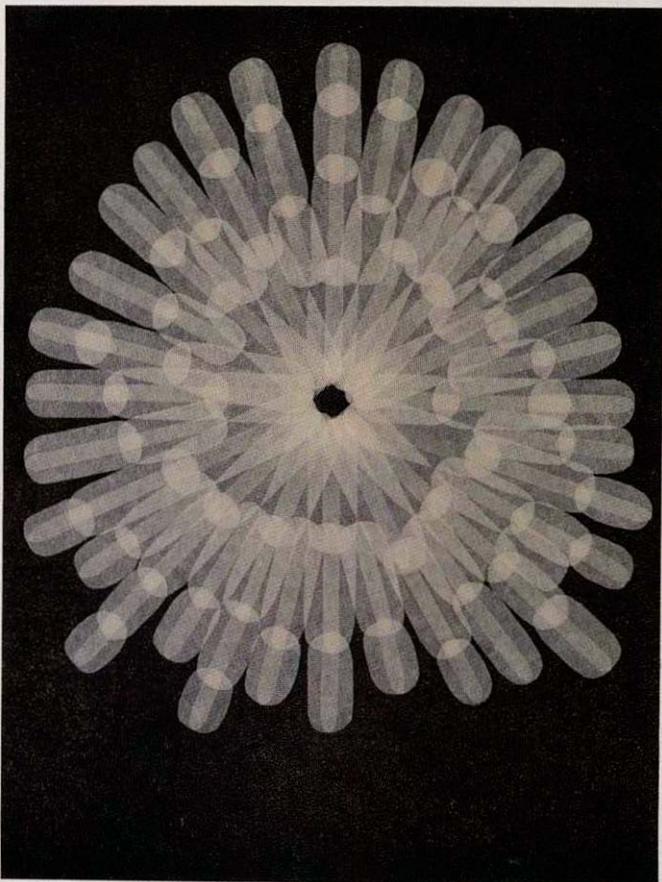
A big red leather purse and grey Nike running shoes with pink accents.

Ordinary objects and events, things we have held in our hands a thousand times, paths we walk every day, have incredible potential—the potential to knock our perception off kilter, to make us see things anew; the potential to tell us a story, an epic in the scratches on a coffee table.

My practice investigates this transformational moment, asking the viewer to set aside the bland facts of what things are and ask what they could be.

Kevin Frances lives and works in New York. He received his M.F.A. from the Rhode Island School of Design in 2013 and his B.A. from the University of California, Davis, in 2010. In 2012, he was a participant at the Skowhegan School of Painting and Sculpture in Maine. His work has been shown at the International Print Center New York, David Krut Projects in New York, the Knockdown Center in New York, Vox Populi in Philadelphia, Cade Tompkins Projects in Providence, RI, Kala Gallery in Berkeley, CA, and How's Howard in Boston.

Takuji Hamanaka



Petal. 2008

My interest in art making involves employing materials found in printmaking and placing them in unfamiliar contexts, or emphasizing them in an excessive manner.

In the works in this show, specifically, I excluded the use of plates to create layers, shapes and colors associated with multiple block woodcuts. Instead, I used gampi papers, cutting them in various shapes and pasting them on the woodcut print – essentially replacing the process of carving multiple blocks.

Often gampi paper is used as a ground to accept images created on plates. I use gampi more as active ingredients to create abstract images on printed woodcuts in a dark color; in some ways reversing the role of gampi in printmaking. Even with hundreds of varied shaped gampi pasted on woodcut prints, the surfaces look very flat and do not show the layers of paper physically. Yet in the end, I like the contradictory visual effect it achieves.

Takuji Hamanaka is an artist and printmaker in Brooklyn, NY. He trained in traditional printing at the Adachi Institute of Woodcut Prints in Tokyo. He has developed a sophisticated method of combining printmaking with collage, using extremely thin Japanese gampi paper to create layered patterns. His work has been exhibited at the International Print Center, New York; Whitman College, Washington state; National Academy of Fine Arts, India; and the Royal Scottish Academy in Edinburgh, Scotland, among others. Hamanaka received New York Foundation for the Arts Fellowships in 2017 and 2011. He has been a fellow at the Kala Art Institute, Berkeley, CA, and a resident at the MacDowell Colony, NH, Haystack Mountain School of Crafts, ME, and Museum of Arts and Design, NY. He is represented by Owen James Gallery, NY, and teaches mokuhanga at the Manhattan Graphics Center and other venues.

Keiko Hara



Verse S-2, 2008

"Verse" is the title I've given to explorations of various stages in my artwork.

Verse · S-1 and Verse · S-2 were inspired by the landscape scrolls of Sesshū, the 15th-century Zen painter who is known for his *haboku* ("splashed-ink" technique) and for his characteristic use of a bird's eye view. His work is like a combination of Paul Cézanne and Jackson Pollock.

Working with the mokuhanga printmaking process, I used layers of marks and colors that become fluid and mutable on washi paper. I made the washi paper and included colored fibers that were designed to be part of the final image. They were layered under my printed marks. My interest was to use paper not as a ground but as an integral part of the medium. In some areas I added translucent washi paper collage. The challenge I set myself was to create infinite depth and space on a two-dimensional printed surface.

Keiko Hara moved from Japan to the United States to pursue her career as an artist. She earned an M.F.A. at Cranbrook Academy of Art in Bloomfield Hills, MI, in 1976, and in 1983 was granted U.S. permanent resident status as an artist. Hara lives and works in Walla Walla, WA, where she is professor of art emeritus at Whitman College. With more than 50 solo exhibitions nationwide in the past four decades, she has also been included in numerous invitational group exhibitions throughout the U.S., Europe and Japan. Among the many museums that include her work in their permanent collections are the National Gallery of Art, Washington, DC; Art Institute of Chicago; Detroit Institute of Arts; Portland Art Museum, OR; Library of Congress; and Jundt Art Museum, WA.

Shoichi Kitamura

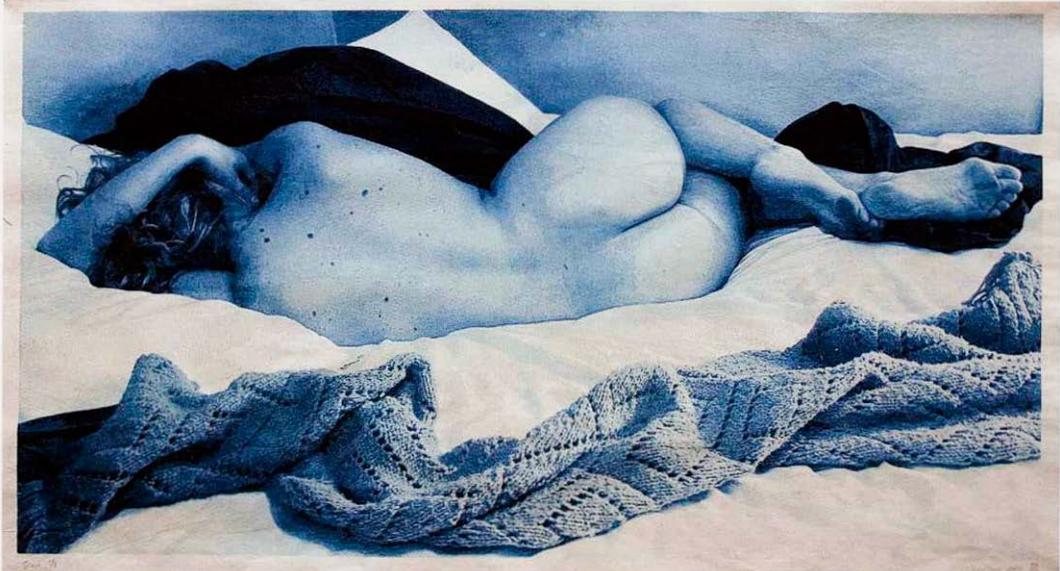


Cock, 2016

"Cock" is a print based on the original by Ichiryusai (Utagawa) Kuniyoshi in 1841. Kitamura chose this print for a New Year's card he made in 2016, as it was the "year of the cock." The picture is about arbitration between a rooster and a fighting couple. During the fight, pots and combs are thrown and fall to the ground. The rooster points to the male's kimono, which is a pattern of baskets made of bamboo in which chickens are kept.

Shoichi Kitamura is a master carver and accomplished printer in Kyoto, Japan. He graduated from Kyoto Seika University, where he studied contemporary woodblock printmaking techniques under Professor Akira Kuroasaki. Since then, he has apprenticed in traditional woodblock printmaking techniques under Tomikichiro Tokuriki and served as a professional carver for Kan'eido workshop, researching 400-year-old ukiyo-e carving techniques under Master Carver Osamu Hotta. He has exhibited his work widely and presented workshops and public demonstrations internationally. He is a member of the Kyoto Woodblock Printmaking Association and vice chair of the Kyoto branch of the Ukiyo-e Woodblock Printmaking Association of Technical Preservation.

Mike Lyon



Sarah Reclining, 2006

Mike Lyon's work is not digital art. Lyon is a pioneering figure in the emergent field of post-digital printmaking and graphics. Combining traditional art materials and techniques with automated machine tools and digital technology from the realm of industrial manufacturing, Lyon has developed innovative processes for making his images. Although the path along which his visual ideas travel from conception to realization is strikingly inventive, the materials and techniques he uses to realize their final form are centuries old. Lyon's pictures are made with ink and paper, printed from wood blocks and copper plates, or drawn with a pen. Though digital technology is used to create the wood blocks from which Lyon's images are printed, the prints are made using the ancient method of printing ink on paper under pressure using a press or other means. In this way, Lyon's prints are said to be post-digital.

Mike Lyon is a full-time artist in Kansas City, MO, who has been interested in Japanese art and culture since childhood. Lyon received a B.A. in architecture and fine arts from the University of Pennsylvania in 1973 and a B.F.A. in painting from the Kansas City Art Institute in 1975. He has served as Midwest regional director of Shotokan Karate of America since 1988. He became a mokuhanga student of Hiroki Morinoue in 1996. Lyon and his wife, Linda, share a stand in the second violin section of the Kansas City Civic Orchestra. They have five children and three grandchildren.

Hiroki Morinoue

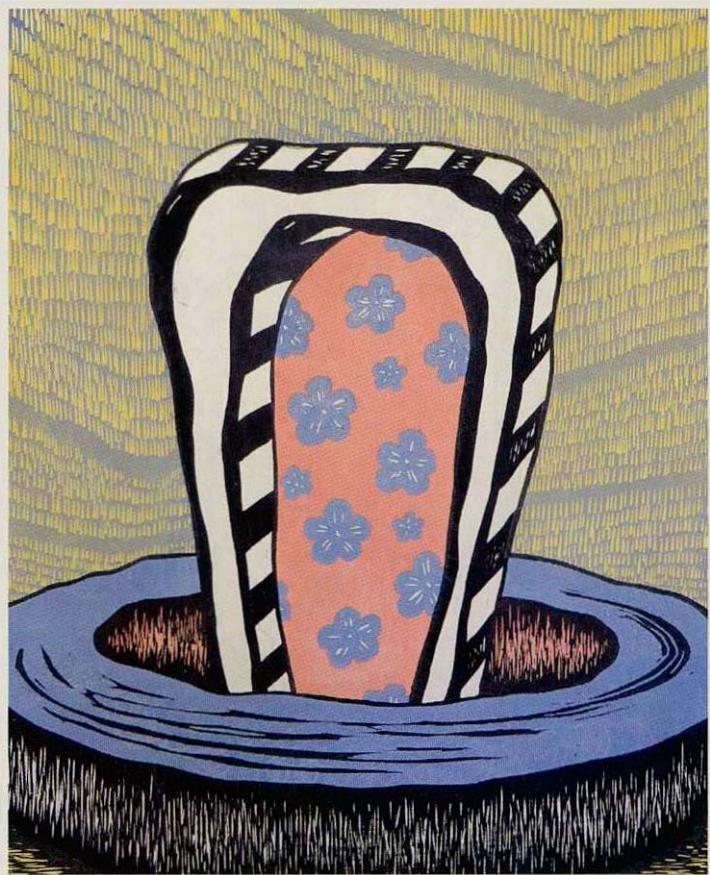


High Tide, 2012

An American artist of Japanese descent, Hiroki Morinoue was a pioneer in the fusion of western Impressionism with modern Japanese design. The skills he acquired in his concentrated studies in Japan with a master woodblock printer are evident in the direct, elegant, and fluid woodcuts and monotypes he has made at Shark's Ink Gallery, Lyons, CO. His water patterns and depictions of Japanese gardens, ponds, and fabrics convey a compelling sense of place. He is a patient observer of nature, of its rhythms and cycles, and these observations become poetic images. In *High Tide*, the left panel captures the reflections of the edge of a pond and surrounding trees and hills. The right panel depicts fish circling beneath a tree that is submerged below the water's reflections and ripples.

Hiroki Morinoue was raised and lives in Holualoa, Hawaii, and received a B.F.A. from the California College of Arts and Crafts in Oakland. He has shown widely in the U.S. and Japan. He has completed several major public art commissions, including projects at the Honolulu Public Library and the Hawaii Convention Center. His work is represented in the collections of the Contemporary Museum, Honolulu; the Honolulu Academy of Arts; the National Parks Collection, MD; Ueno No Mori Museum, Tokyo; and others.

Melissa Schulenberg

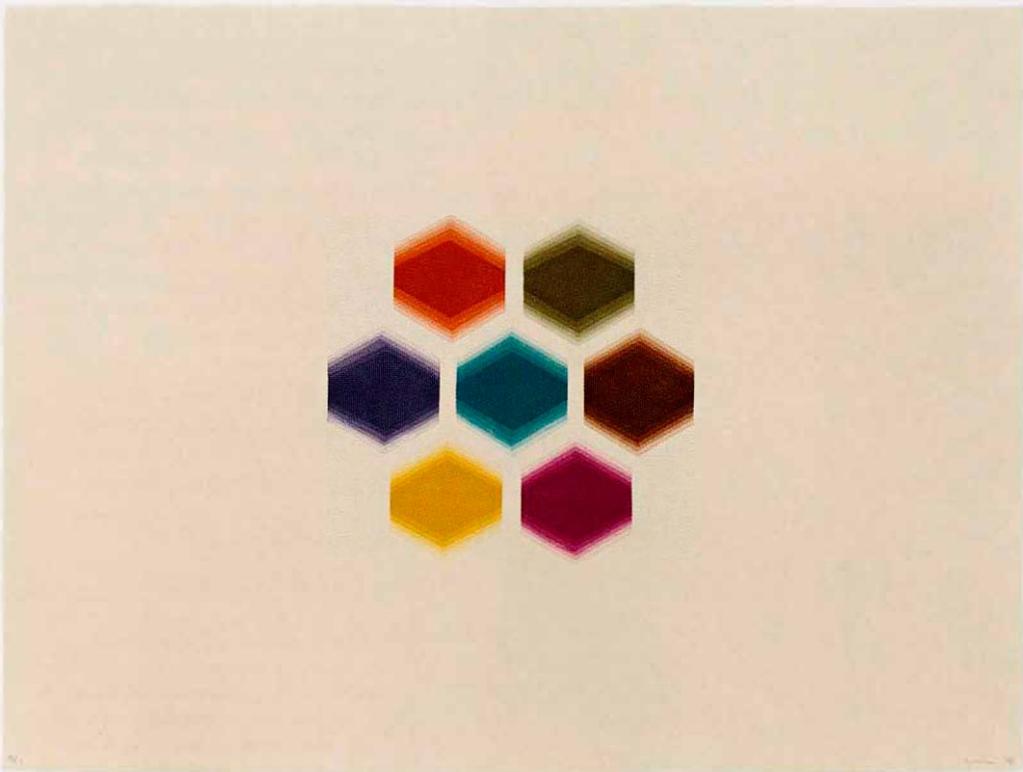


Donut, 2014

Schulenberg's work has been exhibited nationally and internationally, most notably in Australia, Ireland, Japan, and New Zealand. Her work takes inspiration from observed organic forms, the natural landscape, and her immediate surroundings. At times her work offers the viewer two options simultaneously, presenting images as broad vistas and as microscopic investigations. These "scapes," as she calls them, may contain a horizon yet offer a view into a smaller, contained environment. More recently, she thinks of her work as a process of building her own "alphabet," forming visual vocabularies into new and unusual compositions. Formal explorations use her alphabet of stripes, humps and stumps, scars, thread, totems, shadows, woven textures, and a donut shape, to name a few. Each composition aims to present a new compilation of visual notations, continually building and rearranging and playing with a growing visual alphabet.

Melissa Schulenberg is an artist/printmaker in Canton, NY, and an associate professor of art at St. Lawrence University, where she teaches printmaking, drawing, and book art courses. Growing up in Michigan and South Dakota, Schulenberg was always interested in drawing and painting but was unfamiliar with printmaking. It wasn't until college, taking numerous printmaking courses and working at the Bowdoin Art Museum in Brunswick, ME, that she discovered the wonderful world of prints. Schulenberg received a B.A. in studio art from Bowdoin, an M.A. in printmaking from Purdue University in West Lafayette, IN, and an M.F.A. in printmaking from the University of Colorado at Boulder.

Yasu Shibata



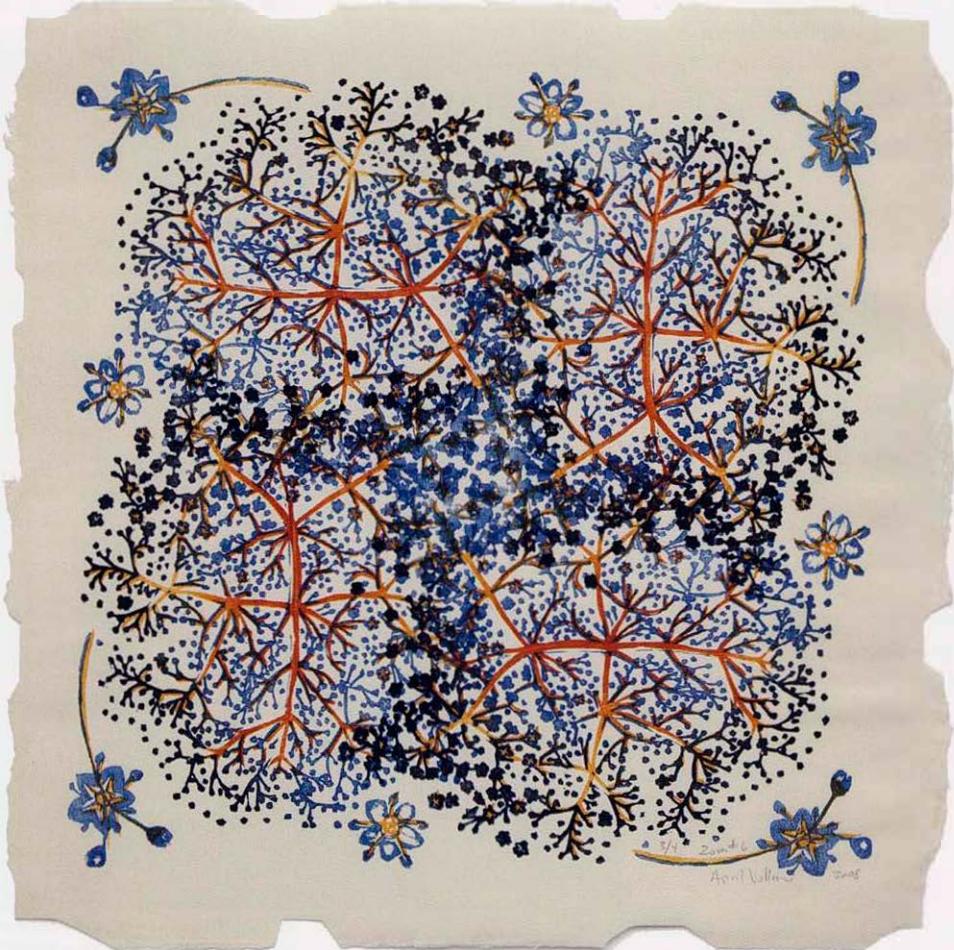
Ophthalmologist's Office, 2015

I create Japanese woodblock prints in the Ukiyo-e tradition. In my practice, I focus on a technique known as reduction printing. First I carve geometric shapes by hand into a woodblock, then print it using watercolor pigments. After every time I print the block, I reduce the printable area of the block by cutting it smaller; I then repeat the process. Because of the transparency of the pigments, I'm able to achieve intense layers of color similar to the gradation effect in ukiyo-e printing called bokashi. The number of layers in my prints gives them their particular depth, and the small shifts in shape and color give the prints their range and richness.

Literally "repeating the process" is the essence of my work.

Yasu Shibata, a native of Osaka, Japan, received a B.F.A from Kyoto Seika University in 1991. He uses the Japanese woodcut technique known as ukiyo-e and reduction woodcut techniques together to create multiple layers of pigment, building up intense color with variations of simple shapes. His prints are in the permanent collections of the New York Public Library, the Cleveland Museum of Art, and the Smith College Museum of Art. He lives and works in New York.

April Vollmer



Zova (blue), 2008

As an outsider, I approached the traditional Japanese technique in an unconventional way, developing approaches suited to my own work. I respect traditional craftsmanship but focus on the most essential characteristics of mokuhanga to make it more accessible for creative artists. I reuse blocks in various combinations as a library of autobiographical records. I often rotate or repeat blocks to generate unexpected patterns. I use the computer to construct my compositions, and have incorporated digital printing and laser cut blocks in my work. In spite of my engagement with computer imaging, handcut wood blocks and handmade paper remain essential elements, and my work remains rooted in the physicality of the materials. Carefully observed details from nature are transformed through the complex processes of printmaking; the finished prints are clearly made by hand.

A New York-based artist and printmaker with an M.F.A. from Hunter College, April Vollmer works primarily in mokuhanga. In addition to exhibiting her prints, she has taught mokuhanga classes at workshops across the U.S., and in Canada, Japan, Serbia and Spain. Communicating with other artists through teaching, lecturing and writing is a significant aspect of her identity as an artist. Her work has been published in journals including *Science*, *Contemporary Impressions and Art in Print*, and her book *Japanese Woodblock Print Workshop* was released by Watson-Guptill in 2015.



Hiroshige Andō 広重 安藤. Snow Scene (reproduction), n.d.



Hiroshige Andō 広重 安藤. Hakone (from The Fifty-Three Stations of the Tokaido), n.d.



Hokusai Katsushika 北斎葛飾, *Aka Fuji* (reproduction), n.d.



Eisen Ikeda 英泉池田, *Untitled Woman (A)*, n.d.

Exhibition Checklist

Annie Bissett

Locusts In Babylon, 2006

mokuhanga

17" x 13"

Courtesy of the artist

Smoke, 2011

mokuhanga

38.3" x 25"

Courtesy of the artist

Matt Brown

Evening on Lake Winnipesaukee, 2017

color woodblock print

6.75" x 16.375"

Courtesy of the artist

Orion over Mt. Monadnock, 2016

color woodblock print

10" x 10.5"

Courtesy of the artist

David Curcio

Yakuza Print: Afraid to Die, 2016

woodcut

8" x 8.4"

Courtesy of the artist

Yakuza Print: Boss's Wife, 2016

woodcut

12.375" x 15.625"

Courtesy of the artist

Kevin Frances

Evan, from the series

Other People's Studios, 2011

Japanese woodblock print

16" x 24"

Courtesy of the artist

Clothes Pile, from the series

Other People's Studios, 2010

Japanese woodblock print

18" x 24"

Courtesy of the artist

Takiji Hamanaka

Get Into It, 2010

woodcut, gampi collage

28" x 22"

Courtesy of the artist

Petal, 2008

woodcut, gampi collage

12.25" x 10"

Courtesy of the artist

Keiko Hara 慶子原

Verse S-1, 2008

mokuhanga print with papermaking,

stencil and collage

30" x 11.25"

Courtesy of the artist

Verse S-2, 2008

mokuhanga print with papermaking,

stencil and collage

30" x 11.25"

Courtesy of the artist

Shoichi Kitamura 昇一北村

Cock, 2016

Japanese woodcut

24 cm. x 16.5 cm.

Collection of Sandy Wimer

Mike Lyon

Secret Garden, 2017

mokuhanga woodcut from 12 blocks

36" x 36"

Courtesy of the artist

Sarah Reclining, 2006

mokuhanga woodcut from 17 blocks

42" x 77"

Courtesy of the artist

Hiroki Morinoue

Low Tide, 2012

22.25" x 30"

Courtesy of Shark's Ink Gallery

High Tide, 2012

22.25" x 30"

Courtesy of Shark's Ink Gallery

Melissa Schulenberg

Patterns, 2017

mokuhanga and gold leaf

9.75" x 15.25"

Courtesy of the artist

Donut, 2014

mokuhanga

15.5" x 12.5"

Courtesy of the artist

Permanent Collection

Yasu Shibata

9 Red Rectangles, 2015
Japanese woodcut on Kizuki paper
24" x 18"
Courtesy of the artist

Ophthalmologist's Office, 2015
Japanese woodcut on Kizuki paper
18" x 24"
Courtesy of the artist

April Vollmer

Zovo (blue), 2008
mokuhanga
17.5" x 17.5"
Courtesy of the artist

Zova (gold), 2008
mokuhanga
17.5" x 17.5"
Courtesy of the artist

Umetarō Azechi 梅太郎畔地

Central Figure with Pick, 1956
woodblock
18.25" x 15.5"
Collection of James McNaughton

Snowy Mountains with House, 1967
woodblock
19.5" x 27.15"
Collection of James McNaughton

Eisen Ikeda 英泉池田

Untitled Woman (A), n.d.
woodcut on rice paper
29" x 9.5"
Courtesy of the Union College
Permanent Collection

Hiroshige Andō 広重安藤

Snow Scene (reproduction), n.d.
color print
7.25" x 6"
Courtesy of the Union College
Permanent Collection

Hakone (from The Fifty-Three Stations of the Tokaido), n.d.
woodblock print
13.75" x 9"
Courtesy of the Union College
Permanent Collection

Hokusai Katsushika 北斎葛飾

Aka Fuji (reproduction), n.d.
color print
6" x 7.75"
Courtesy of the Union College
Permanent Collection

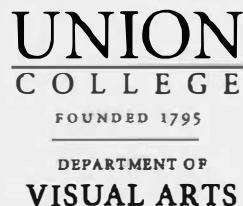
Utagawa Kunisada 歌川国貞

Untitled Woman (A), n.d.
woodcut on rice paper
29" x 9.5"
Courtesy of the Union College
Permanent Collection

Acknowledgements

We are grateful to all of the artists who accepted our invitation to be part of the show, and to James McNaughton, who kindly loaned the two Umetarō Azechi prints. Special thanks to Julie Lohnes for her help with the Union College Permanent Collection works, and for her advice and guidance; to Lorraine Cox, Chair of the Visual Arts Department; and to Frank Rapant, Photography and Exhibition Technician for the Visual Arts Department. This exhibition was made possible with the generous financial support of the Tina and Richard Carolan Foundation, Union College Mandeville Gallery, and the Asian Studies and Gender, Sexuality and Women's Studies programs.

—Sandy Wimer and Sheri Lullo



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ISBN-13: 978-0-692-99960-8
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Design: Elizabeth Laub Graphic Design
Printing: Fort Orange Press

Mokuhanga: Impressions Past and Present

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VISUAL ARTS

