

**LA PRINTS:
Self-Help Graphics
Atelier Program 1983-1986**



**May 12-July 3, 1986
Transamerica Center Gallery
1150 South Olive Street
Los Angeles**

LA PRINTS: Self-Help Graphics Atelier Program 1983-86

Introduction

The tradition of graphic ateliers in Los Angeles is strong. Tamarind Lithography Workshop was established by June Wayne in 1959 and is largely credited with reviving the art of lithography in America. Gemini Graphic Editions Limited (GEL) founded in 1966 by Sidney Felsen, Stanley Grinstein, and Kenneth Tyler, has a worldwide reputation for publishing significant artworks through the collaboration of artists and printers on a grand and sophisticated scale. In 1970, Jean Milant established Cirrus Editions, Limited which works primarily with recognized Los Angeles artists.

In the shadow of these internationally prominent ateliers, Self-Help Graphics of East Los Angeles established a series of experimental silkscreen ateliers or workshops. Beginning in 1983, the Self-Help Graphics program has dealt with numerous young to mid-career artists, many of Hispanic origin, to produce sixty different editions. The premise of the program has been to teach the screening processes to artists and make professional printing and collaboration available to them.

The following essays are written by Sister Karen Bocalero, Director of Self-Help Graphics, and Stephen Grace, Master Screen Printer; they convey the intent and progress of the program.

The Transamerica Center Gallery is pleased to recognize the work of the Self-Help Graphics Atelier with this exhibition and brochure.

Patrick H. Ela
Curator



Eduardo Oropeza
"Onward, Christian Soldiers"



Diane Gamboa
"Three"



Liz Rodriguez
Untitled

The Experimental Screenprint Ateliér

The Experimental Screenprint Ateliér Program at Self-Help Graphics has grown out of a desire by artists of this community to create work in the medium of limited edition serigraphy.

Usually, only those artists with considerable financial backing can afford the traditional practice of hiring a master printer and shop to produce an edition of their work. It was to address this and other problems that the Ateliér program was worked out in extended discussions and experiments through the fall and winter of 1982.

It was agreed that the Ateliér program could change that equation by a simple format: invite artists, provide the master printer and silk-screen studio, and most importantly, provide a non-competitive atmosphere in which artists of extremely varied backgrounds, styles, and aesthetics could gain from each other's diversity.

In order to emphasize this collective nature of the Ateliérs, the artists have taken part in group meetings in which various works-in-progress are presented and discussed. These discussions take place with the master printer present so that creative ideas can be played out against the technical standards that have to be maintained in the actual production of the edition. What has resulted to date are 60 archival quality limited edition prints by 42 artists.

The Self-Help Graphics Ateliér experience has been that of the artists themselves within the rich cultural milieu of East Los Angeles. We have seen careers progress, innovative techniques explored, ideas generated, and chances taken. What the artists of this community can gain in the future from the Ateliér program is Self-Help's goal: continue the silk-screen program and expand it and the facilities to include intaglio, lithography, wood block, and monotype printmaking.

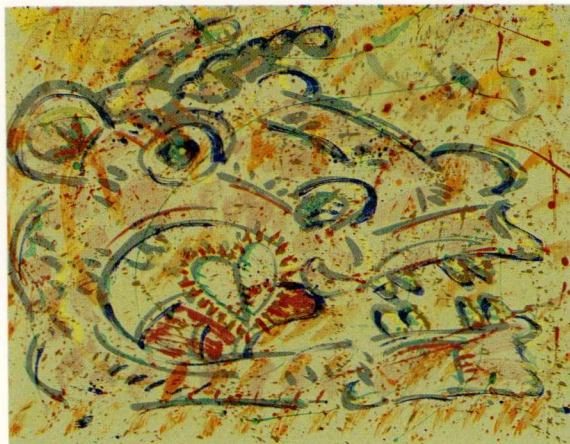
The degree to which the Ateliér program has succeeded in providing a unique and valuable opportunity for artists can best be determined by speaking with them. The degree to which it has succeeded in presenting significant, technically accomplished images, an examination of the work itself will show.

But the degree to which the program can continue and expand will ultimately be determined by the community itself.

Sister Karen Bocalero, OSF
Director
Self-Help Graphics and Art



Alfredo DeBatic
"Comet Over City Hall"



Frank Romero
"Pingo con corazon"

Technical Notes, 1984-86

The declared purpose of the Atelier program was "to provide a collaborative, non-competitive atmosphere in which a group of artists of widely-varying backgrounds . . . could produce technically-accomplished prints." As the person who wrote those words, I was responsible for establishing and maintaining the high technical standards for which the ESA was immediately noted. As the artists' close co-worker, I was responsible likewise for establishing and maintaining the supportive, encouraging climate so conducive to experimentation, to growth, to excellence.

In order to get things off to a beginning that would build confidence and enthusiasm, I stayed close to the most reliable and proven print technologies and procedures (as close as the budget permitted, that is): a combination of fine inks, high-resolution indirect stencil film, an exceptionally open print fabric, a respected archival stock, and necessarily (and not reluctantly) a hand-held squeegee. Not surprisingly, a flat, bright ink deposit; fine detail printing, and a great deal of interest in the program on the part of the artists were some of the results that characterized Ateliers I and II.

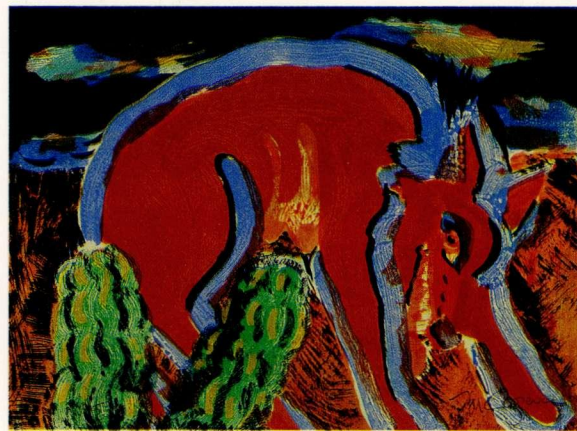
But the artists also wanted to elaborate on these impressive beginnings; literally to enlarge, to expand the program's dimensions. Consequently, beginning with Atelier III, production parameters more than doubled: the 19" x 25", five or six run editions of Ateliers I and II gave way to 24" x 36" (and more), twelve to fifteen (and more) run editions thenceforward created. While the artists revelled through this new-won territory, production burdens increased enormously: a great effort was needed to keep from losing the high, hard-won technical standards in pursuit of sheer size. The viewer is invited to examine these later prints and to decide for him/herself whether printing quality declined, remained constant, or actually improved still further.

Thus, with the successful completion of Ateliers III and IV and V, both artists and printer were feeling sufficiently motivated to begin branching off into some really innovative directions. Artistically, some of the most notable developments were the use of novel, photographic/direct stencil methods by Peter Sparrow; the use of mixed media by Robert Delgado; and the creation of more than one discrete image simultaneously by Frank Romero and Margaret Garcia.

Technically, the major advance was the adoption, beginning with Atelier VI, of state-of-the-art alkyd inks and the accompanying extremely fine resolution direct emulsions and fabrics. With the breathtaking scale and scope of Ateliers VI and VII, the program now seems assured of a place not only in the technological evolution of the medium of fine-art serigraphy, but in the creation of some of the most influential imagery of our place and time.

To have set out, in the course of three difficult years, to complete no fewer than sixty fine-art editions, the first screenprint experience for many of the artists, and to have completed them all; to have played a significant role in the evolution of the imagery, icons and perceptions of East Los Angeles and Los Angeles in general; to have broken new and important ground; to have more than quadrupled the sheer quantity of printing done in Atelier I compared to Atelier VII and yet to have kept the program for three years within its original material and supplies budget; to have been a part of significant career experiences for some of the area's leading artists; for a master craftsman, the Experimental Screenprint Atelier has been the proudest and most rewarding accomplishment of my life to date.

Stephen Grace, Master Printer
06 April 1986
Los Angeles, CA



Margaret Garcia
Untitled

CATALOGUE

*The following prints
were silkscreened by
Master Screen Printer,
Stephen Grace*

Atelier I

*Don Anton
Untitled 1983
22" x 34"*

*Sister Karen Bocalero
Without 1983
22" x 34"*

*Yreina Cervantez
Untitled 1983
22" x 34"*

*Sam Costa
Untitled 1983
22" x 34"*

*Florencio Flores
Jagar 1983
22" x 34"*

*Armando Norte
Savagery and Technology
1983
22" x 34"*

*Michael Ponce
Familia 1983
22" x 34"*

*Dan Segura
Like Father Like Son 1983
22" x 34"*

*Marisa Zains
Untitled 1983
22" x 34"*

Atelier II

*Sister Karen Bocalero
In our remembrance is our
resurrection 1983
21¼" x 24¾"*

*Mari Cardenas
Untitled 1983
22" x 34"*

*Yreina Cervantez
Victoria Ocelotl 1983
22" x 30"*

*Diane Gamboa
She's my puppet 1983
22" x 34"*

*Miles Hamada
Untitled 1983
22" x 34"*

*Steve Leal
Untitled 1983
22" x 34"*

*Leo Limon
Dando Gracias 1983
22" x 34"*

*Armando Norte
Untitled 1983
22" x 34"*

*Jesus Perez
Arreglo 1983
22" x 34"*

*Dan Segura
This is pain 1983
22" x 34"*

Atelier III

*Barbara Carrasco
Self Portrait 1984
28" x 40"*

*Robert Delgado
Untitled 1984
26½" x 37"*

*Richard Duardo
Untitled 1984
27½" x 39½"*

*Diane Gamboa
Untitled 1984
28" x 40"*

*Eduardo Oropeza
Untitled 1984
24½" x 34"*

Atelier IV

*Lorraine Garcia
Untitled 1984
28" x 40¾"*

*Willie Herron
Untitled 1984
26¼" x 32"*

*Ralph Maradiaga
Lost Childhood 1984
28" x 36"*

*Group Poster
Atelier IV 1984
29" x 41¾"*

*Eloy Torrez
The Pope of Broadway
1984
28" x 40½"*

*Linda Vallejo
Untitled 1984
41¼" x 28½"*

Atelier V

*Yreina Cervantez
Camino Largo 1985
41¾" x 28½"*

*Dolores Cruz
Untitled 1985
27¾" x 39¾"*

*Alonzo Davis
Art on it 1985
24" x 36"*

*Richard Duardo
Untitled 1985
28¾" x 41"*

*Peter Sparrow
Untitled 1985
24" x 36"*

*John Valadez
Untitled 1985
24¾" x 35½"*

Atelier VI

*Alfredo DeBatus
Comet Over City Hall 1985
25" x 38"*

*Roberto Delgado
Loto 1985
23¾" x 32¾"*

*Dolores Guerrero-Cruz
Peacemakers 1985
27¾" x 22¼"*

*Leo Limon
Wovoka's Corazon 1985
25" x 38"*

*Eduardo Oropeza
Onward, Christian
Soldiers 1985
24" x 33"*

*Jesus Perez
Untitled 1985
25" x 38"*

*Liz Rodriguez
Untitled 1985
36" x 23¼"*

*Matthew Thomas
Untitled 1985
21¼" x 34¼"*

*Eloy Torrez
Untitled 1985
37" x 24½"*

*Bob Zoell
Sunflowers for Gaugin 1985
22¼" x 33"*

Atelier VII

*Glenna Boltuch
Untitled 1986
25" x 38"*

*Qathryn Brehm
Untitled 1986
24¼" x 36½"*

*Yreina Cervantez
El Pueblo Chicano con
El Pueblo
Centroamericano 1986
25" x 38"*

*Margaret Garcia
Untitled 1986
14¼" x 17¼"*

*Margaret Garcia
Untitled 1986
18½" x 24½"*

*Diane Gamboa
Three 1986
25" x 34"*

*Alberto Castro Lenero
Susana 1986
25" x 38"*

*Jose Castro Lenero
Camine, No Camine 1986
25" x 38"*

*Leo Limon
Soñando 1986
25" x 38"*

*Gilbert Lujan (Magu)
Cruising Turtle Island 1986
25" x 38"*

*Frank Romero
Carro 1986
18½" x 25"*

*Frank Romero
Pingo con corazon 1986
19¼" x 25"*

*Acknowledgments:
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