

# *Terminally Optimistic*

The Prints of Rachael Winn Yon

Presented by  
the San Luis Obispo Museum of Art  
and the Central Coast Printmakers

July 24–September 27, 2020

With a wink Rachael Winn Yon describes herself as terminally optimistic in Sky Bergman's documentary *Lives Well Lived*. Her art mirrored her true self. She was playful, joyous, broad-minded, adventurous, curious, and energetic. Her prints were all of those things as well. Their subjects were diverse: from mythology and fables to nature and social issues. She was an accomplished technician, able to visualize complex color separations in a way that was carefully controlled yet seemingly spontaneous.

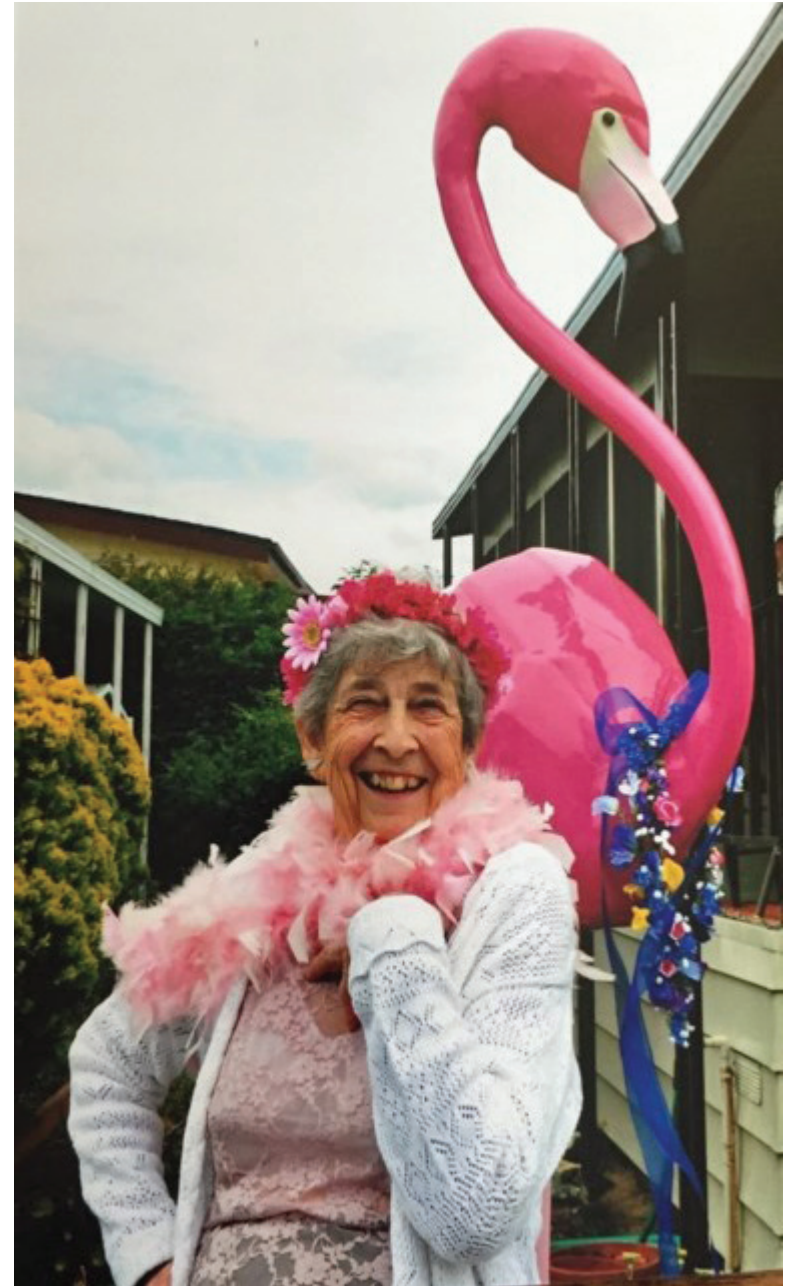
She did not see printmaking primarily as a way to make repeatable multiples, but as a way to build on an idea through continual iterations. She never dated her work, as far as we know, freely going back and forward, reworking and renewing older prints and plates, never standing still. Rachael was an active supporter of the San Luis Obispo Museum of Art and member of the Central Coast Printmakers, one of SLOMA's affiliated artist groups. Yon is also represented in the Museum's permanent collection, which preserves the artistic legacy of the California Central Coast.

Above all Rachael was a storyteller. Through the generosity of her collectors, who have shared with us not only their prints, but some of their reminiscences, we hope to give you a glimpse of the breadth of her work and the depth of her stories.

Rachael Winn Yon passed away in December 2019.

~*The Central Coast Printmakers*

Corresponding gallery notes written by Leslie Sutcliffe.







**Fool's Folly**  
After the Tenebris from Ceres Palace of Minos  
color screen print with hand-cut stencil, edition 1/19  
From the collection of Steve Sumi and Janet Swenson



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# The Exhibition





Rachael Winn Yon

***Fool's Folly***

color screen-print with hand-cut stencils, edition 2/9

11.75 x 17.5 in.

From the collection of Steve Sumii and Janet Swanson





Rachael Winn Yon

***Fish Vanity***

multiple plate color etching, edition 10/20

17 x 11 in.

From the collection of Margaret Bertrand and Robert Dodge







Rachael Winn Yon

***Be That As It May***

two color linocut with collage and hand painting  
variable edition 1/20

18 x 18 in.

From the collection of Jay and Anne Bonestell





***Be That As It May*** (detail)

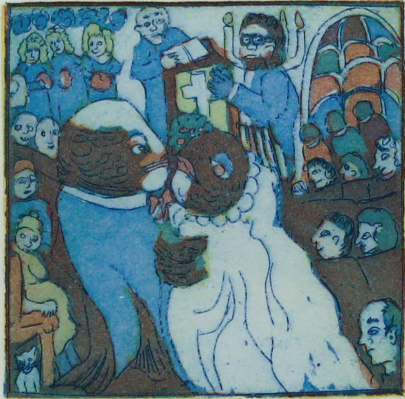
Rachael added collaged paper and painted acrylic medium over the surface of this two-color print. The printed part of the work is the second state of an 8-color reduction linoleum cut that SLOMA has in the permanent collection. In a reduction relief print the artist minimally carves the block, removing only the areas that will be left in color on the printing paper. They then print the edition plus extras for any mistakes that will occur. There is no going back. The artist then continues to carve and print until the image is complete. Rachael kept one proof from each state of this process that she later reworked. She labels this print 1/20 VE, indicating that this was a variable edition. For her these variations included the different states of the print as well as the later additions.

Anne Bonestell recalled Rachael telling her that a dear friend was moving away and burning some of her papers in the process of packing up. Rachael gathered up the burnt fragments and added them to this print.

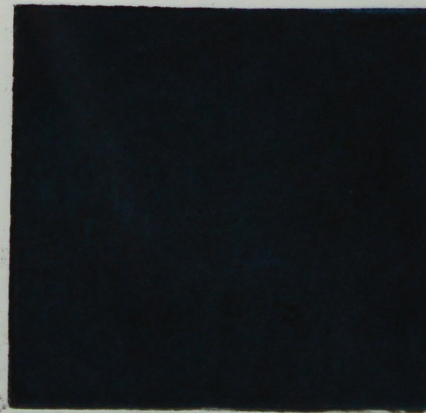
***Be That As It May*** (detail)







Fish Wife  
5/20  
Rachael Winn Yon



Rachael Winn Yon

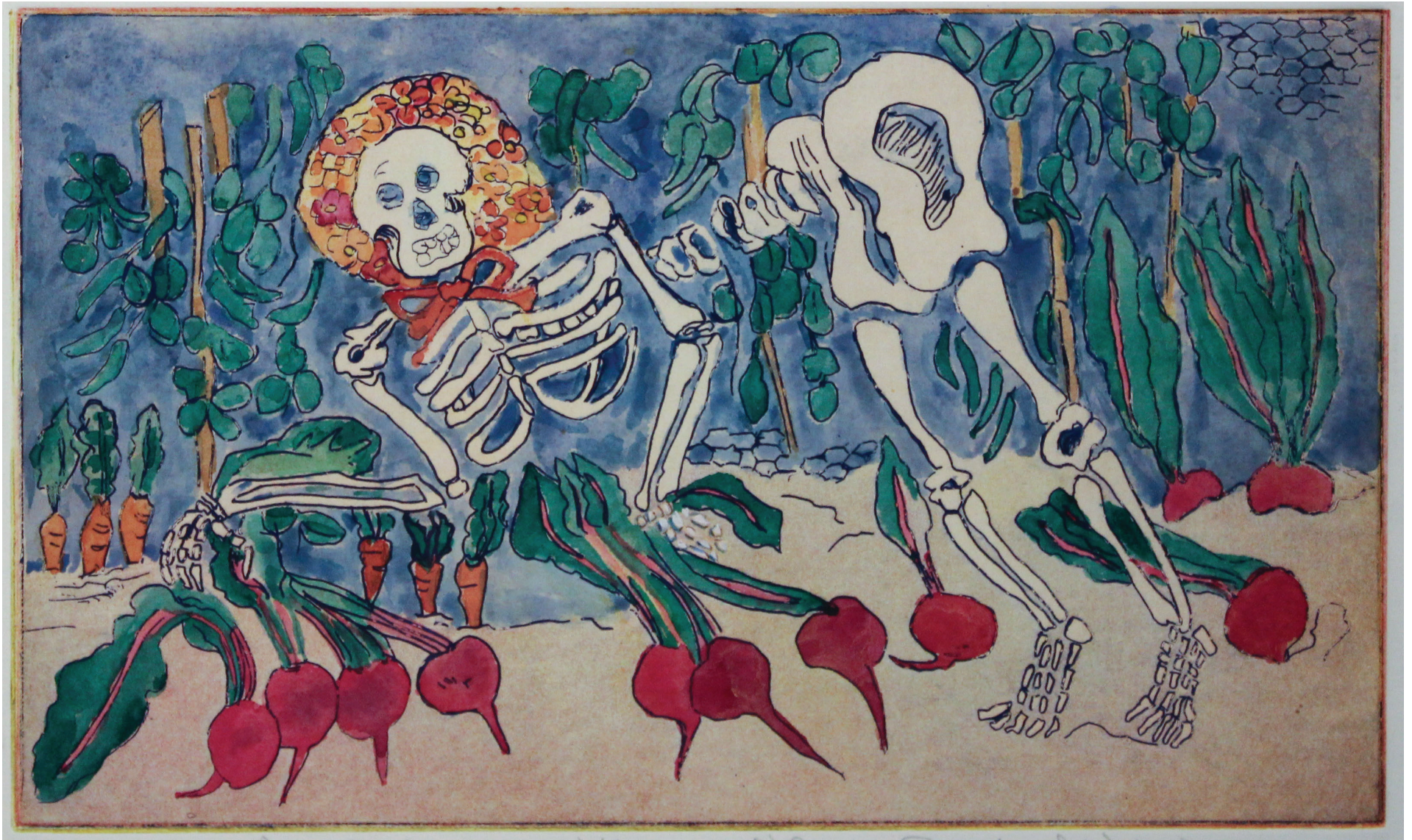
***Fish Wife***

five multiple plate color etchings, edition 5/20

13 x 8.5 in.

From the collection of Paul La Riviere and James Lipsett





Rachael Winn Yon

***Family Legends: My Mother in Life as in Death***, 2008

3 plate color etching, artist proof

8.75 x 13.75 in.

From the SLOMA Permanent Collection

PC.161





Rachael Winn Yon

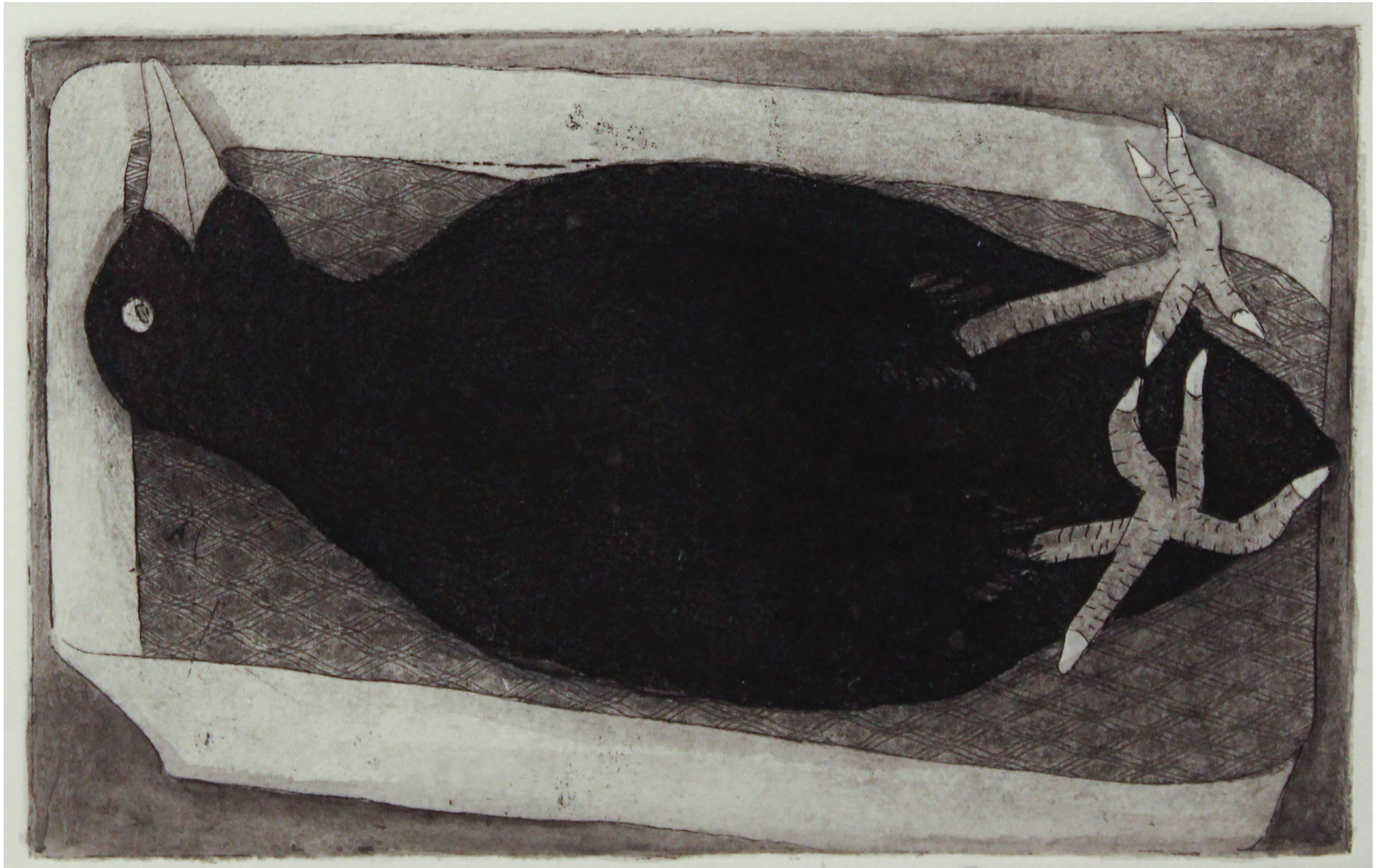
***Eat Crow***

two plate color etching, artist proof

6.25 x 8 in.

From the collection of Roger Carmody





Rachael Winn Yon

***Crow Bird as a Shade*** from "***Shades Series***"

etching with aquatint, artist proof

6.5 x 9.5 in.

From the collection of Barb Renshaw





Rachael Winn Yon

***Untitled*** from "***Shades Series***"

etching with aquatint, edition 1/20

6.5 x 9.25 in.

From the collection of Barb Renshaw





Rachael Winn Yon

***Steelhead***

hand colored linocut, edition 5/10

8 x 5.75 in.

From the collection of Barb Renshaw





Rachael Winn Yon

***Ghosts***

viscosity intaglio monoprint with relief collage, edition 1/1

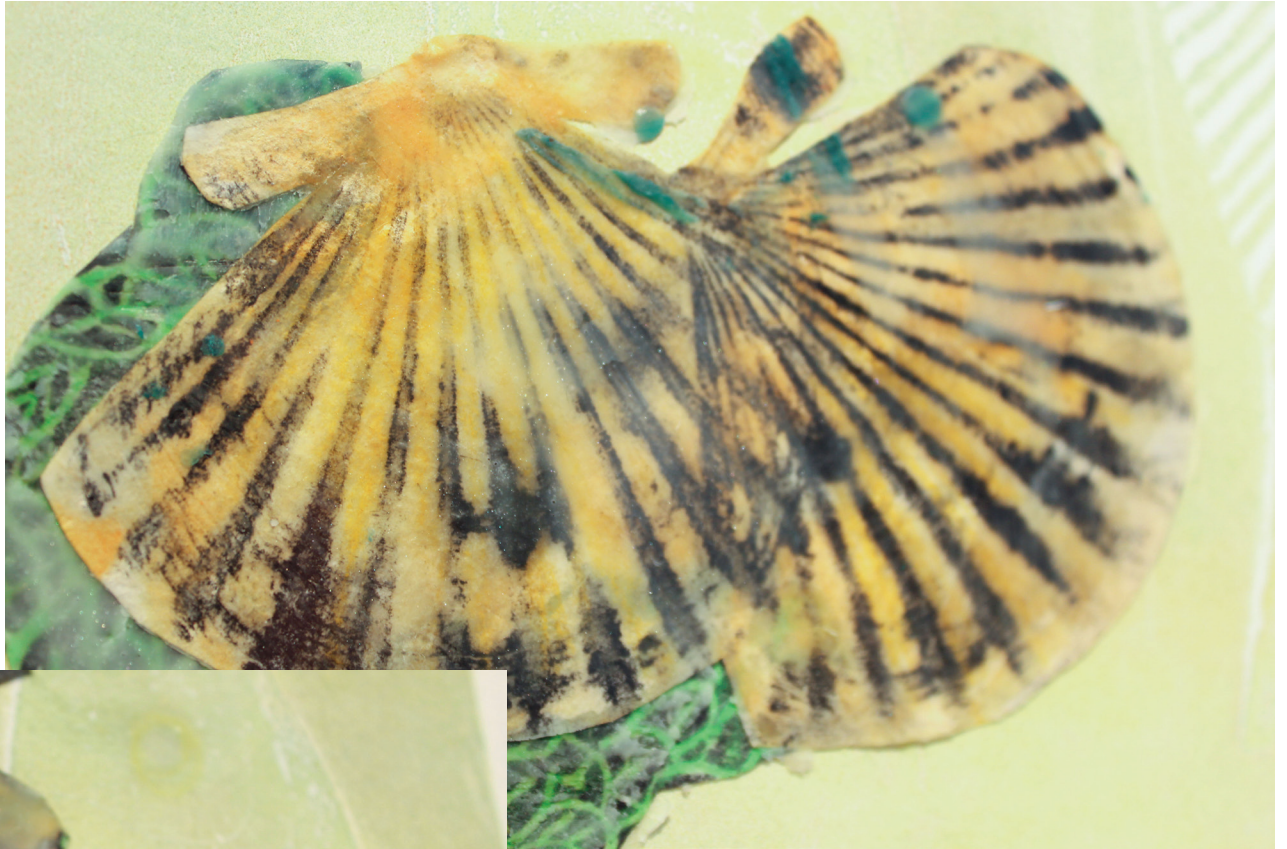
10.5 x 7.25 in.

From the collection of Barb Renshaw

Rachael initially printed this etched plate as an intaglio print. In this later version she printed the plate in relief. With viscosity printing an artist utilizes a deeply bitten plate and varies the oiliness of the colored inks so that they do not mix together when rolled on the plate, but instead settle into the different levels of the plate. Rachael then collaged hand colored linoleum cut elements onto the print.



**Ghosts** (detail)



**Ghosts** (detail)





Rachael Winn Yon

***Bus Stop***

multiple plate color etching, edition 4/20

6.25 x 9.25 in.

From the collection of Roger Carmody





Rachael Winn Yon

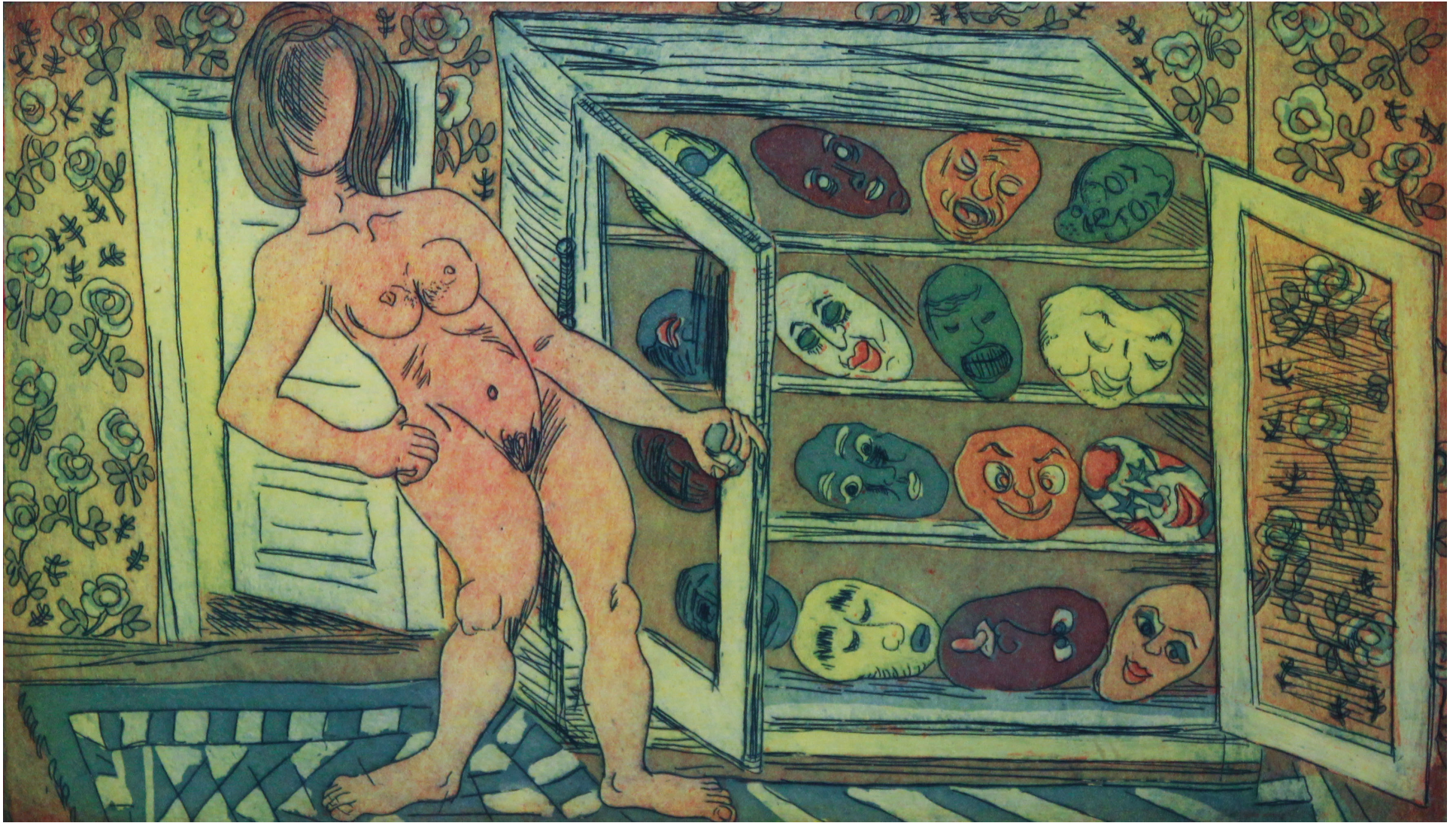
***Untitled (birds with nest)***

color lithograph, edition 4/4

8.75 x 8.75 in.

From the collection of Roger Carmody





Rachael Winn Yon

***Mid Morning Dream Series***

multiple plate color etching, edition 8/20

9.25 x 14.25 in.

From the collection of Paul La Riviere and James Lipsett

In this print a faceless female figure opens a cabinet of colorful masks. Even someone as authentically herself as Rachael confronts the multiple selves we present to the world.





Rachael Winn Yon

***Dance of the Mad Cats***

multiple plate color etching, artist proof

8.75 x 14.25 in.

From the collection of Paul La Riviere and James Lipsett





Rachael Winn Yon

***Let Me Keep You from Drowning***

hand colored linocut, artist proof

10 x 10 in.

From the collection of Paul La Riviere and James Lipsett





Rachael Winn Yon

***Purple Cabbages***

monoprint

22.5 x 30 in.

From the collection of Paul La Riviere and James Lipsett