

JOURNAL *of the* PRINT WORLD[®]

devoted to contemporary & antique works of fine art on paper

Judy Bowman

*Celebrating Home, Family
and the African American
Experience in collage and
printmaking
page 11*



Judy Bowman, "Mom On Seneca," 2021, archival pigment print, sheet: 22"x 30" ed: 25
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Also in this issue

FINE PRINT EXHIBITIONS
AROUND THE WORLD
THAT YOU *absolutely* WON'T WANT TO MISS

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Henri Matisse, *Nue Au Fauteuil Sur Fond Moucharabieh*, lithograph, 1925. Est. \$10-15,000
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From the Publisher

Apparently, according to a CBS News article written by Jacob Rosen, (March 23), Covid-19 has changed our relationship with paper. Starting with the toilet paper shortage of 2020, the increased need for pizza boxes plus other food carry-out paper products, our preference for paper has increased. Not to mention all the shipping boxes Amazon has been sending to our homes. And as we work remotely, at home, our use of paper has increased significantly.

Even more interesting is the fact that we are finally realizing the devastating effect plastic is having on our environment. The damned stuff is deadly. It lasts for thousands of years in our landfills, and it is finding its way into our oceans, impacting our food source, and causing huge bodies of plastic sludge to float around the world. China's plastic winds up on our beaches. Our single-use water bottles float endlessly, and our plastic bags are swallowed up by fish, and wind up in our food source. This has got to stop.

And so, what do we do about it? We change our old habits. We stop using plastic and start using biodegradable, compostable products, most of which are made from corn resin, made right here in the USA. And another source of biodegradable, compostable products? You guessed it ... PAPER.

Apparently, due to Covid-19, we are using paper ballots. We are writing more letters .. on paper, and postcards are becoming "the thing." We are entertaining ourselves with puzzles and books. The old fashioned way, turns out, is pretty good. The old concern that paper is dying ... well, it just isn't.

Which bring me to this publication. ***Devoted to antique and works of fine art ON PAPER..*** We know all about paper, don't we?

At least this little newspaper, a member of the National Newspaper Association, gets it. We understand that our vehicle of communication, paper, is sustainable. Enjoyable. Lasts longer than the digital screen full of text. This little newspaper remains on coffee tables around the world. It becomes part of museum collections, used for research by academic institutions, and serves as an important communication vehicle for those who are passionate about works of fine art on paper. We're a small niche. But one that has lasted for centuries.

Last year, as advertisers and subscribers cut back their budgets, I wondered if our little publication would make it. But guess what! There's a rally happening. And its happening, in part, because people are realizing how important paper is. So ...

Let's Celebrate ... paper!

Rebecca Ronstadt, Publisher

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FINE PRINT EXHIBITIONS AROUND THE WORLD THAT YOU *absolutely* WON'T WANT TO MISS

by Cynthia F. Weisfield

My mind is filled with post-pandemic plans. At the top of my list is to hug my grandchildren. Firmly. For many minutes. The next item is to have lunch with my friends. I'm envisioning one lunch per friend to relish the time we spend catching up on life and the sheer joy of living. And finally, finally, I'm off travelling to indulge my rarely sated interest in looking at art.

To stoke my dreams I have started hunting for exhibitions, especially the art form that warms all our hearts, works on paper.

It was an interesting hunt as a sample listing here shows. I roamed from "**Michelangelo: Mind of a Master**" at the Getty Center in Los Angeles to "**Roy Lichtenstein: Monet's Garden Goes Pop!**" at the Marie Selby Botanical Gardens in Sarasota. It seems that Lichtenstein did "large scale" prints inspired by Monet's paintings of his gardens at Giverny. Visitors may choose to put themselves in the prints, figuratively speaking, as the entire fifteen acres of the gardens will be replanted à la "Monet's garden at Giverny – as imagined through the aesthetic of Lichtenstein".

Best of all, and no surprise, is that the majority of these shows are, or will be, online at some level, many with supplementary materials. That is wonderful news for these pre-travel days. "**Käthe Kollwitz: Prints, Process, Politics**," also at the

Getty, has two complementary videos on technical aspects of her work. The National Gallery of Art has posted an On-line Editions of the "**Alfred Stieglitz Key Set**," the "definitive publication on the artist's work." There is a wealth of related information, from scholarship to conservation, augmented by exceptional computer functionality.

From a global perspective, my research gave ample proof of modern trends - beyond a tight embrace of computer technology as suggested above. Photographs are prominent; I warmly recommend the **Teenie Harris** display at the Carnegie Museum of Art here in my hometown of Pittsburgh. Women, black, Latinx and indigenous art/artists are all being given significant recognition in the museum world. The resulting variety of material we have to enjoy is a pleasure.

Was there one exhibition that might cause me to book a flight, pandemic or not? The answer is "yes" because "**Envisioning Evil: The Nazi Drawings by Mauricio Lasansky**" at the Minneapolis Museum of Art just seems so extraordinary: rarely seen large scale drawings by one of the greats of printmaking. Speaking of others in that category, the Detroit Institute of Arts

(continued next page)

EXHIBITION **Henry Moore: Prints** FEBRUARY 25-APRIL 25, 2021

Stone Reclining Figure, 1979-80
Etching, aquatint, and drypoint
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On view in Childs Gallery's new Print Department at 168 Newbury Street, *Henry Moore: Prints* presents an impressive array of etchings and lithographs by the famed British artist. Best remembered as a sculptor of figurative semi-abstracts, Moore was also a prolific printmaker. He produced numerous prints throughout his career, often of his wildly popular reclining and seated figures. *Henry Moore: Prints* features several examples of these ubiquitous forms, including the monumental *Stone Reclining Figure* (a rare artist proof). The exhibition also includes images of sculptural and architectural motifs, animals, and mothers with children.

childsgallery.com



exhibition, “**Robert Blackburn & Modern American Printmaking**,” sounds most exciting. Is there one rather unusual exhibition? For that I would choose “**Acupuncture Photography Project**,” a modern look at an ancient medical treatment, being mounted at the Westmoreland Museum of American Art in Greensburg, PA, right near Pittsburgh.

So to all of us who miss our art travels, I say savor the many online options here. They will help satisfy your hunger until we can all safely travel again.

California, Los Angeles, Getty Center

Michelangelo: Mind of the Master

Note: This is an online presentation in conjunction with the completed exhibition.

This exhibition explores the full range of his work as a painter, sculptor, and architect through more than two dozen of his extraordinary drawings, including designs for celebrated projects such as the Sistine Chapel ceiling, the Medici Chapel tombs, and The Last Judgment. https://www.getty.edu/art/exhibitions/michelangelo_drawings/

Käthe Kollwitz: Prints, Process, Politics

NOTE: This is an online presentation in conjunction with the completed exhibition.

Käthe Kollwitz, one of the foremost graphic artists of the 20th century, is celebrated for her affecting portrayals of the hardships of war, poverty, and injustice and for her technical virtuosity. A selection of works on paper from the Dr. Richard A. Simms Collection at the Getty Research Institute—including rare preparatory drawings, working proofs, and trial prints—sheds light on Kollwitz’s creative process and reveals the depth of her social and political engagement.

Käthe Kollwitz and Intaglio Printmaking

Note: There are several interesting videos associated with the Kollwitz option.

What can technical analysis reveal about the artistic process? Scientists at the Getty Conservation Institute posed this question when they set out to analyze two prints by the renowned 20th-century German printmaker, Käthe Kollwitz.

Inspiration: A Technical Analysis

https://www.getty.edu/research/exhibitions_events/exhibitions/kollwitz/

Florida, Sarasota, Marie Selby Botanical Gardens

Roy Lichtenstein: Monet’s Garden Goes Pop!

February 13-June 27, 2021

Roy Lichtenstein: Monet’s Garden Goes Pop! will showcase the legendary Pop artist’s take on several staples of the public imagination: Monet’s paintings of his garden and environs at Giverny. The display of these large-scale, rarely seen prints will be accompanied by a complete transformation of the Downtown Sarasota campus’s 15 acres into Monet’s garden at Giverny – as imagined through the aesthetic of Lichtenstein. <https://selby.org/marie-selby-botanical-gardens-will-show-case-pop-art-icon-roy-lichtensteins-take-on-monets-garden/>

Florida, Tampa

<https://tampamuseum.org/current-exhibitions/>

The collection now comprises more than 950 photographs and illustrates a range of processing techniques and approaches to the medium.

Her World in Focus: Women Photographers from the Permanent Collection highlights important women photographers in the Museum’s collection. From the candid street photography of Dianora Niccolini to Jan Groover’s influential still life photographs, and Cindy Sherman’s iconic portraiture, the exhibition highlights key genres of post-war photography. The exhibition will also include the work of Berenice Abbott, Barbara Ess, Maria Friberg, Penelope Umbrico, and others

Georgia, Atlanta High Museum of Art

Our Good Earth: Rural Life and American Art

April–August 2021

Since the nation’s founding, America’s national identity has been tied to the rural ideal. The yeoman farmer was among the most familiar of national characters. Even as the focus of American life drifted to the city from the farms, country ways remained a persistent subject of interest for artists. Through a selection of prints, drawings, and photographs from the High’s collection, this exhibition will explore the many ways in which Americans imagined and engaged with life beyond the city limits over the course of a century. Works by artists ranging from Winslow Homer and Rhonda Nicholls in the nineteenth century to Thomas Hart Benton, Marion Greenwood, Ansel Adams, and Andrew Wyeth in the twentieth century will offer various views of country life.

<https://high.org/exhibition/our-good-earth/>

Massachusetts, Boston Harvard Art Museums

Devour the Land: War and American Landscape Photography since 1970

September 17, 2021–January 16, 2022

"Devour the Land: War and American Landscape Photography since 1970" will be the first exhibition to address the unknown and often unexpected ways habitats and well-being in the United States are affected by American warfare and the military-industrial complex.

Minnesota Walker Art Center

Julie Mehretu

Oct 16, 2021–Mar 6, 2022

This midcareer survey features more than 75 drawings, paintings, and prints made from 1996 to the present. It covers a broad arc of Mehretu’s artistic evolution, revealing her early focus on drawing, graphics, and mapping and her more recent introduction of bold gestures, sweeps of saturated color, and figurative elements into her immersive, large-scale works. <https://walkerart.org/calendar/2021/julie-mehretu>

Also on tour at:

Whitney Museum of American Art, New York: March 19–August 8, 2021

Walker Art Center, Minneapolis: October 16, 2021–March 6, 2022

Minneapolis Museum of Art

Envisioning Evil: The Nazi Drawings by Mauricio Lasansky

October 16, 2021 - January 23, 2022

Mauricio Lasansky (1914–2012) moved to the United States in 1943. He forged a flourishing career as a printmaker and draftsman, first in New York and then from studios in Iowa and Maine. His work often

(continued next page)

explored themes of war and violence. In 1961, coinciding with the televised trial of the Nazi war criminal Adolf Eichmann, he began a series of drawings to grapple with the Holocaust. Confronted with the atrocities, he said, "I was full of hate, poison, and I wanted to spit it out." The Nazi Drawings are his visceral response to the horrors committed in Nazi concentration camps. The exhibition, over 50 years after the series' original tour, is its first comprehensive presentation in a generation. At MIA, archival media of the Eichmann trial and a selection of artworks by Goya, Otto Dix, and Georg Grosz will also be shown. <https://new.artsmia.org/exhibition/envisioning-evil-the-nazi-drawings-by-mauricio-lasansky>

Michigan, Detroit Detroit Institute of Arts

Russ Marshall: Detroit Photographs, 1958-2008

Sun, Nov 15, 2020 — Sun, Jun 27, 2021

The Detroit Institute of Arts presents a survey of over 90 photographs by Russ Marshall whose black-and-white imagery was inspired by the Motor City's streets, architecture, music and factory workers for over 50 years. By the late 1950s and throughout the 1960s, Marshall had begun to photograph the city's streets, its passersby, Thanksgiving Day parades, its Michigan Central Station (MCS) and even a rare "Love-In" staged on Belle Isle in the late 1960s.

<https://www.dia.org/russmarshall>

Robert Blackburn & Modern American Printmaking

Sat, Mar 20, 2021 — Sun, Sep 5, 2021

Robert Blackburn & Modern American Printmaking celebrates both the artist and the democratic and diverse creative community he developed. The exhibition highlights his life and work, revealing how his innovative printmaking expertise helped define the aesthetic of the American graphics "boom." The exhibition contains over 80 works, including lithographs, woodcuts, intaglio prints, and watercolors by Blackburn and the artists with whom he collaborated, including Elizabeth Catlett, Grace Hartigan, Robert Rauschenberg, and Charles White.

<https://www.dia.org/blackburn>

Missouri, St. Louis St. Louis Art Museum

Buzz Spector: Alterations

November 20, 2020–May 31, 2021

Literature, language, and philosophy are at the core of Buzz Spector's work. He is a contemporary Conceptual artist who explores the aesthetic possibilities of language, paper, and books. Buzz Spector: Alterations spans the artist's career from



the 1970s to the present and includes drawings, altered books, postcard assemblages, collages, and more.

<https://www.slam.org/exhibitions/buzz-spector-alterations/>

New York, New York City The Metropolitan Museum of Art

Goya's Graphic Imagination

February 12–May 2, 2021

Goya's evolution and his different phases as a graphic artist will be illuminated through a broadly chronological presentation of approximately 100 works across three galleries. Spanning six decades, the works reflect the transformation and turmoil of the Enlightenment, the Inquisition, and Spain's years of constitutional government. They will range from Goya's early etchings after Velázquez through print series such as the "Caprichos" and "The Disasters of War" to his late lithographs, "The Bulls of Bordeaux," and include albums of drawings that reveal the artist's nightmares, dreams, and visions.

<https://www.metmuseum.org/exhibitions/listings/2020/goyas-graphic-imagination>

Ohio Cleveland Museum of Art

Gustave Baumann: Colorful Cuts

Sun, 12/20/2020 to Sun, 06/27/2021

Refer to: "Gustave Bauman" by Cynthia F. Weisfield in the "Journal of the Print World", Summer, 2020, pps. 7-8

<https://www.clevelandart.org/exhibitions/gustave-baumann>

Toledo Museum of Art

Wayne Thiebaud 100: Paintings, Prints and Drawings

Feb. 6, 2021

A sweeping retrospective of a legendary American artist's career, Wayne Thiebaud 100: Paintings, Prints and Drawings, will open at Toledo Museum of Art on Feb. 6, running through May 2, 2021. In celebration of Thiebaud's 100th birthday in 2020, the exhibition brings together works from the Crocker Art Museum in Sacramento, California, as well as works from the Thiebaud family, many of which have never been publicly on view. press release:

[https://www.toledomuseum.org/about/](https://www.toledomuseum.org/about/news/%E2%80%98wayne-thiebaud-100-paintings-prints-and-drawings%E2%80%99-opens-feb-6-2021-toledo-museum-art)

[news/%E2%80%98wayne-thiebaud-100-paintings-prints-and-drawings%E2%80%99-opens-feb-6-2021-toledo-museum-art](https://www.toledomuseum.org/about/news/%E2%80%98wayne-thiebaud-100-paintings-prints-and-drawings%E2%80%99-opens-feb-6-2021-toledo-museum-art)


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www.providenceartclub.org



Pennsylvania, Philadelphia
The Philadelphia Museum of Art

Dox Thrash (1893–1965)

Note: This is an ongoing exhibition.

Dox Thrash was a prolific printmaker who settled in Philadelphia in the late 1920s. In 1937, at the height of the Great Depression, he became the first Black artist to work for the Fine Print Workshop of Philadelphia, a branch of the Works Progress Administration. <https://www.philamuseum.org/calendar/exhibition/artist-focus-dox-thrash>

Jasper Johns: Mind/Mirror

September 29, 2021–February 13. This vast retrospective—simultaneously staged at the Philadelphia Museum of Art and the Whitney Museum of American Art—features the artist’s most celebrated paintings, sculptures, drawings, and prints as well as many lesser-known and recent works.

Pittsburgh
Carnegie Museum of Art

Iconic: The Photographs of Charles “Teenie” Harris

Note: This is an ongoing exhibition.

For more than four decades, Charles “Teenie” Harris photographed the city’s African American community for the Pittsburgh Courier, one of the nation’s most influential black newspapers. This exhibition captures the rich stories and pivotal moments of Pittsburgh’s history through some of the Hill District native’s most iconic images.

From portraits of Pirates pitching ace Al McBean at Forbes Field and a haunting double exposure of Nina Simone to a pair of Tuskegee Airmen standing at attention and three young boys witnessing the demolition of the Lower Hill, Harris documented cultural moments that were at once hyper-local and nationally resonant. <https://cmoa.org/exhibition/iconic-teenie-harris/>

The Frick Pittsburgh

This exhibition provides rare and moving insight into the personal life of one of the 20th century’s most iconic artists. Through 115 photographs selected from her private albums, this exhibition allows us to see Frida Kahlo (1907–1954) through the eyes of friends, family (including her father, professional photographer Guillermo Kahlo), and other noted photographic artists like Tina Modotti, Manuel Alvarez Bravo, and Nickolas Muray. Like all family albums, these photographs tell a story; they illuminate her turbulent marriage to famed muralist Diego Rivera (1886–1957), commemorate friendships and happy times, and chronicle her pain. The photographs are also evidence of the way Kahlo crafted and refined her world-famous image.

<https://www.thefrickpittsburgh.org/Exhibition-Frida-Kahlo-An-Intimate-Portrait>

Greensburg
Westmoreland Museum of American Art

Acupuncture Photography Project

April 09, 2021 - May 09, 2021

The collaboration of photographer Autumn Stankay and acupuncturist Emily Andrews melds modern art with healing art through a series of photographs representing the ancient medicine of acupuncture in the modern world.

<https://thewestmoreland.org/exhibitions/acupuncture-photography-project/>

Texas
Dallas Museum of Art

Dalí’s Divine Comedy

August 14, 2020 to May 16, 2021 This exhibition showcases Dalí’s most ambitious illustrated series: his colored wood engravings of the Divine Comedy, an epic poem by the medieval Florentine writer Dante Alighieri (1265-1321). Written in 1320, this timeless text recounts Dante’s journey through the Christian otherworldly realms: Hell, Purgatory, and Paradise. <https://dma.org/art/exhibitions/dal-s-divine-comedy>

Cubism in Color: The Still Lifes of Juan Gris

March 14, 2021 to July 25, 2021

This is the first U.S. exhibition in over 35 years dedicated to the Spanish artist Juan Gris. Cubism in Color: The Still Lifes of Juan Gris highlights the artist’s pioneering and revolutionary contributions to the Cubist movement by focusing on his fascination with subjects drawn from everyday life. His exquisite compositions explored the boundary between abstraction and representation, tension and stasis, color and form. As a thorough examination of Gris’s still lifes, Cubism in Color provides an opportunity to reconsider the legacy of this important yet underappreciated modernist master. <https://dma.org/art/exhibitions/cubism-color-still-lifes-juan-gris>

(continued page 7)



The Shadow of the Brooklyn Bridge. Color lithograph, 1988.

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Sean Scully: The Shape of Ideas

June 20, 2021 - October 10, 2021

Sean Scully: The Shape of Ideas, organized by the Philadelphia Museum of Art, features the artist's most significant works and examines his contribution to the development of abstraction over a span of nearly five decades. The exhibition highlights the close relationship between the artist's paintings, drawings, prints, and pastels, which are rarely shown together. <https://www.themodern.org/exhibition/sean-scully-shape-ideas>

Houston The Menil Collection

Silent Revolutions: Italian Drawings from the Twentieth Century

Nov 14, 2020 – Apr 11, 2021

Silent Revolutions: Italian Drawings from the Twentieth Century, is the first large-scale survey of twentieth-century Italian drawings mounted in the United States. The exhibition, presenting works largely selected from the Collezione Ramo in Milan, features 70 drawings by Umberto Boccioni, Alighiero Boetti, Giorgio de Chirico, Lucio Fontana, Jannis Kounellis, Maria Lai, Carol Rama, and others. The works on view are augmented with several drawings from the Menil's own collection. <https://www.menil.org/exhibitions/348-silent-revolutions-italian-drawings-from-the-twentieth-century>

Dream Monuments: Drawing in the 1960s and 1970s

May 21 – Sep 19, 2021

Dream Monuments: Drawing in the 1960s and 1970s explores drawing as a primary means by which visual artists imagined what monumentality could be. The provisional character of drawing helped artists—in this case, those born or working in the United States—envision forms in improbable scales and for impossible conditions, radically transforming the monument to have a new set of sensibilities. <https://www.menil.org/exhibitions/349-dream-monuments-drawing-in-the-1960s-and-1970s>

Draw Like a Machine: Pop Art, 1952-1975

Oct 29, 2021 – Mar 13, 2022

Draw Like a Machine: Pop Art, 1952-1975 explores the innovative methods of draftsmanship pioneered by the leading practitioners associated with American Pop, one of the most significant art movements of the 20th century. During this time, artists experimented with images and processes borrowed from advertising and mass media to produce drawings that combine flawless technical polish with the handmade flourishes familiar to the medium. This exhibition brings together works that upend the traditionally assumed connection drawing has to the hand of the artist. <https://www.menil.org/exhibitions/351-draw-like-a-machine-pop-art-1952-1975>

Collection Close-Up: Bruce Davidson's Photographs

Dec 10, 2021 – Mar 27, 2022

The exhibition highlights the American photographer's sustained engagement with social and political issues. A leading figure in the history of documentary photography, Davidson is known for establishing personal relationships with his subjects, working over extended periods of time in diverse places and communities to create in-depth series that capture, what he has described as, "worlds in transition." Examples include people in New York City's Central Park during the 1960s and in the early 1990s, the rigidly stratified class structure in post-war Britain in 1960s, and Time of Change, his critically-acclaimed images of the American civil rights movement. Seeking a shared humanity, Davidson enters circumscribed worlds and offers an intimate perspective through his images of circus performers, Brooklyn gang members, Welsh miners, residents of East Harlem tenements, and Jewish cafeterias on the Lower East Side of Manhattan in New York City. <https://www.menil.org/exhibitions/352-collection-close-up-bruce-davidson-s-photographs>



Washington Seattle

INKED! Northwest Coast Silkscreen Prints from the Colwell Collection

Mar 5 2021 – Ongoing

Since the early 19th century, Native Northwest Coast artists have repurposed materials like copper, coin silver, and cloth and integrated them into an already established aesthetic, resulting in vibrant expressions of Indigenous modernity. Like other intercultural art forms, silkscreen prints have been fully absorbed into Native life as potlatch gifts, which serve as a means of passing down family histories, as markers of survival, and as conduits of artistic experimentation and personal expression. <http://www.seattleartmuseum.org/ExhibitionsDetails?EventId=73143>

Washington, D.C. National Gallery of Art

NGA Online Editions :: Alfred Stieglitz Key Set

Note: There is an online show with searchable material.

In 1949, Georgia O'Keeffe and the Alfred Stieglitz Estate donated 1,311 photographs by Alfred Stieglitz to the National Gallery of Art and placed on deposit an additional collection of 331 portraits of O'Keeffe, which were later given to the Gallery in 1980. This collection, known as the Key Set, is an unparalleled selection of Stieglitz's photographs, containing at least one print of every mounted photograph in his possession at the time of his death. It remains one of the most important photographic collections in existence. Carefully selected by O'Keeffe to include the finest examples, the Key Set traces the evolution of Stieglitz's work, from its inception in the 1880s to its rich maturation in the 1930s, and thoroughly documents all aspects of his decisive contribution to the art of photography. Previously available only in print, the Alfred Stieglitz Key Set Online Edition represents the definitive publication on the artist's work. <https://www.nga.gov/research/online-editions/alfred-stieglitz-key-set.html>

The New Woman Behind the Camera

October 31, 2021 – January 30, 2022 The New Woman of the 1920s was a powerful expression of modernity, a global phenomenon that embodied an ideal of female empowerment based on real women making revolutionary changes. Featuring more than 120 photographers from over 20 countries, this groundbreaking exhibition explores how women emerged as a driving force in modern photography from the 1920s to the 1950s, bringing their own perspectives to artistic experimentation, studio portraiture, fashion and advertising work, scenes of urban life, ethnography, and photojournalism. <https://www.nga.gov/exhibitions/2021/new-woman-behind-camera.html>



Cynthia F. Weisfield is an art historian with a degree from the University of Chicago. She is a freelance writer whose articles about art and food appear regularly in multiple publications. She and her husband, Mike Weisfield, have built a prominent collection of American abstract expressionist art. She teaches classes about Abstract Expressionism and politics in art and may be reached at bernini37@yahoo.com

Lee Miller's pioneering portraiture that defined an era goes on view at

THE DALÍ MUSEUM

July 3, 2021-Jan. 2, 2022

*Special exhibit celebrates the
trailblazing woman whose camerawork captured
celebrities, surrealists and the zeitgeist of the last century*

In conjunction with Women's History Month, The Dalí Museum announces new dates for an exhibition featuring the work of a groundbreaking female photographer, Lee Miller (1907-1977). Lee Miller was the trusted confidante of many influential artists and an eyewitness to some of the most extraordinary moments of the 20th century. Sweeping in scope and intimate in focus, **The Woman Who Broke Boundaries: Photographer Lee Miller** surveys her fascinating personal life and remarkably incisive portraiture and photojournalism. The exhibition is organized by the Dalí Museum and will feature more than 130 images from Miller's prolific body of work. Originally scheduled to open in early 2020 and postponed due to the pandemic, **The Woman Who Broke Boundaries** will now be on view exclusively in St. Petersburg, Florida, beginning this July.

The exhibition concentrates on Miller's portraits of important writers and artists, the majority associated with the Surrealist movement in Paris, and with whom she had sustained personal relationships. Also featured is a small selection of striking self-portraits, images captured during the liberation of Paris and Germany at the end of the (continued next page)



Salvador Dalí and Gala, c1930 by Lee Miller (no number)
© Lee Miller Archives England 2021.
All Rights Reserved. www.leemiller.co.uk

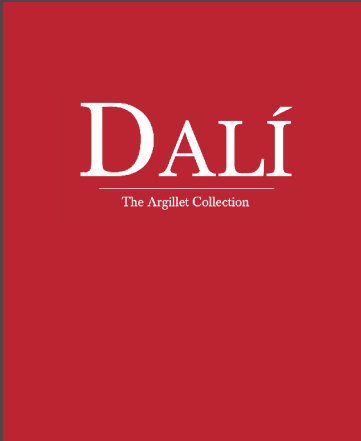
DALÍ - THE ARGILLET COLLECTION

Triad Art Group has recently been granted exclusive representation of the prestigious Jean Christophe Argillet Collection of Salvador Dalí etchings. This collaboration between Dalí and his friend and publisher Pierre Argillet consists of nearly 200 editions of hand-colored drypoint etchings. Dalí's extraordinary mastery in etching reflected in these works is just further assurance of his place in history as one of the greatest artists of the 20th Century!

In cooperation with Jean Christopher Argillet we have published a full catalogue raisonne for The Salvador Dalí - Pierre and Genevieve Argillet Collection. Make this catalogue a part of your library by emailing info@triadartgroup.com or calling us directly at (847) 590-9081.



Surrealistic Bullfight: "The Parrots"



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"Diane De Poitiers"



Hippies: "Corridor of Kathmandu"

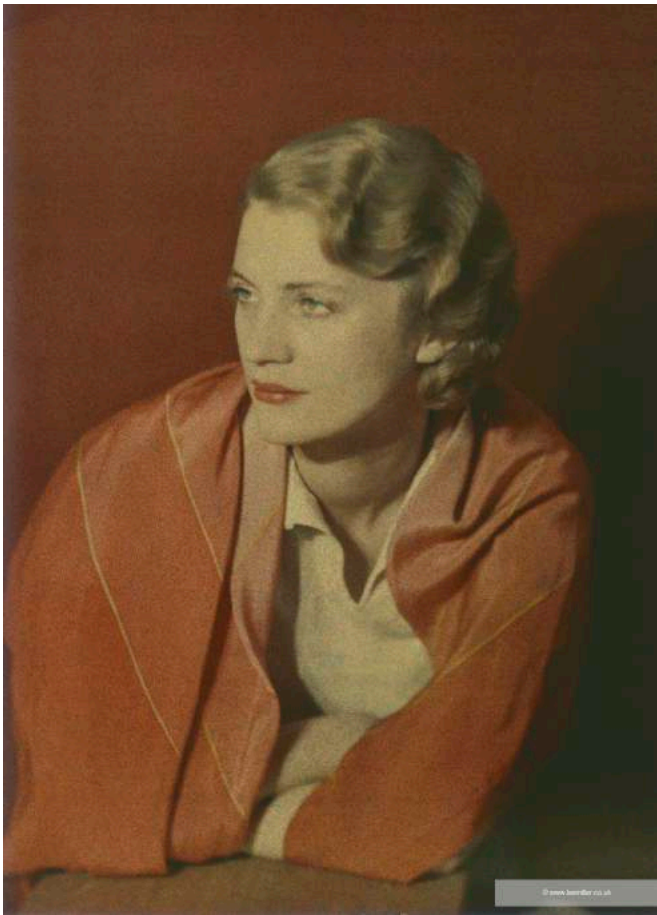
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THE DALÍ MUSEUM

Second World War, and photos representative of technical advancements in the medium she chose to express herself and capture the times.

The Woman Who Broke Boundaries: Photographer Lee Miller is curated by William Jeffett, chief curator of exhibitions at The Dalí Museum. The photographs are on loan from the Lee Miller Archives in Sussex, England.



Self portrait (variant on Lee Miller par Lee Miller),
Paris, France c1930 by Lee Miller
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www.leemiller.co.uk

“Equally unconventional and ambitious, Lee Miller continually reinvented herself, much like the artists she lived among and photographed,” said Dr. Hank Hine, executive director of The Dalí. “With a wry Surrealist quality, her work intimately captured a range of people and historical moments; however, the passion, intensity and restlessness of the woman behind the camera is where the most extraordinary stories can be told.”

Born in New York, Miller started her career as a Vogue model in the 1920s. After moving to Paris in 1929, she began a three-year personal and professional partnership with American Surrealist photographer Man Ray. In addition to modeling for many of Ray’s most significant works, Miller also served as an active assistant and collaborator, rediscovering the “Sabatier effect” that she and Ray adopted to create solarized prints with a brief secondary exposure resulting in an aura around the subject. Toward the end of her time in Paris, Miller photographed Dalí and his wife Gala.

In 1932 Miller returned to the U.S, where she set up her own portrait studio and contributed to such publications as Condé Nast’s Vogue. Later, upon her return to Europe, she met British artist, historian and poet, Roland Penrose, and together they visited Pablo Picasso in 1937 and established a lifelong family friendship. While not a member of the Surrealist movement, she brought to her work a technical innovation and poetic vision akin to Surrealism, and she was invited to exhibit with the group in London in 1940.

During WWII, Miller traveled with the U.S. Army as an officially accredited war correspondent, rare for a woman at the time.

Miller bore witness to the horrors of war and the death camps of Nazi Germany. After the war, she married Penrose and continued her friendship with key figures of the avant-garde, many of whom she photographed for various publications and for biographies written by Penrose. Portraiture was the only form of photography Miller continued to practice until the end of her life in 1977.

The exhibit is organized by The Dalí Museum, with works on loan from the Lee Miller Archives in Sussex, England. www.leemiller.co.uk. This special exhibit is also generously supported by BNO Creative Labs, St. Pete-Clearwater International Airport (PIE), John and Mary Stacknik, Sandy Taraszki and David Zuern.



The Dalí Museum, located in the heart of picturesque downtown St. Petersburg, Florida, is home to an unparalleled collection of over 2,400 Salvador Dalí works, including nearly 300 oil paintings, watercolors and drawings, as well as more than 2,100 prints, photographs, posters, textiles, sculptures and objets d’art. The Museum’s nonprofit mission, to care for and share its collection locally and internationally, is grounded by a commitment to education and sustained by a culture of philanthropy.

*The Dalí is recognized internationally by the Michelin Guide with a three-star rating; has been deemed “one of the top buildings to see in your lifetime” by AOL Travel News; and named one of the 10 most interesting museums in the world by Architectural Digest. The building itself is a work of art, with a geodesic glass bubble nicknamed **The Enigma**, which features 1,062 triangular glass panels, a fitting tribute to Salvador Dalí’s legacy of innovation and transformation.*

*The Dalí Museum is located at
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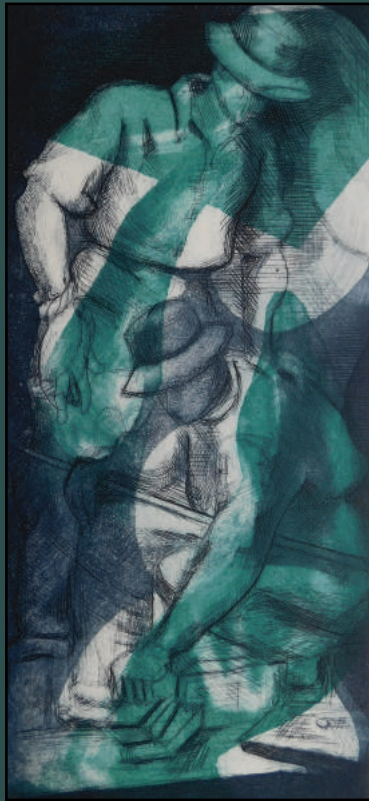
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FINE ARTS

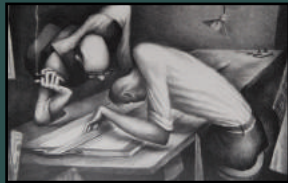
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On Saturday, February 6, Rachel Davis Fine Arts offered at auction the collection of Arthur Gilbert of Boulder Colorado. Without in-person bidders because of the pandemic, the on-line sales activated the Cleveland, Ohio gallery as internet, phone, and absentee bidders vied with intensity for the 408 lots of prints and drawings. Significantly, some surprising prices ensued.

The Gilbert collection featured dauntingly expressive images emanating from the collective darkness of human nature, the Holocaust. Hardly pictorial, these works of art are more than reminders; rather the prints and drawings speak against unspeakable impulses.

The bidders at the February 6th Davis auction recognized their power. The 1942 linocut by the Mexican artist/activist Leopoldo Mendez, *Deportation to Death*, published by Taller de Grafica, better than doubled high estimate at \$3000. Gabor Peterdi's stark, startling 1946 engraving *Still Life in Germany* sizably exceeded estimate at \$2,760. Three hauntingly reverential etching and aquatints in color by Mauricio Lasansky commanded attention well beyond expectation with Kaddish #1 selling at \$3,900; Kaddish #2 at \$2,060; Kaddish #3 at \$3,000. The portfolio of 12 lithographs *Puvodnich Litografiz Nemecnych Koncentracnich Toaboru* by Czech Holocaust survivor Leo Haas, remained within estimate at \$1,200. Israeli/American Samuel Bak's colored pencil *Ghetto 21* sold for \$1,560.



Mauricio Lasansky
etching

Mr. Gilbert's intuitive eye and well-schooled knowledge allowed him to amass an eclectic collection of fine works on paper by both European, American, and Latin American artists. Of exceptional interest at the Davis February 6th auction was a selection of woodcuts in color by the Costa Rican Francisco Amighetti. They incited heated competition, resolving with his 1969 *Conflicto Entre Gato y Nina* at \$1,560, *La Nina y El Viento* at \$2400, *Conversation* at \$1200, his 1971 *El Caballo* at \$1,200, his 1971 *Los Que Matan Colibries* at \$1,140, and his 1986 *Parque* at \$1,560.

An affinity for animals filtered through an assimilation of Japanese style and technique is evident in the Austrian Norbertine Bresslern-Roth's woodcut in color of *Parrot* soared well over high estimate at \$2,400. Other European artists achieved similar dizzying heights. An 1899 lithograph by the French proponent of Art Nouveau Paul Berthon, *La Viole de Gamba*, resonated at \$1,320. Fellow Frenchman Albert Besnard's 12 etching set *La Femme* fetched an admirable \$4,500 while his provocative 1887 etching *Morphinomanes* almost tripped estimate at \$1,260. Emblematic of *la Belle Epoque*, *La Vitrioleuse*, by the Swiss designer Eugene Grasset also defied any assumption at \$2,040. Alfredo Mueller's 1899 lyrical etching in colors *Trois Femmes* closed at a happily surprising \$1,800. British artists were anything but silent at the Davis February 6th auction. A charcoal and pastel on paper of a *Farm Horse Drinking* by Edward Blampied trotted over estimate at \$800. Robin Tanner's 1973 etching *Full Moon* glowed at \$1,200.



Norbertine Bresslern-Roth
"Parrot," Woodcut

With a penchant for enigmatic narratives during his decades of collecting, Mr. Gilbert acquired works (continued page 13)

Judy Bowman's "Mom On Seneca"



Judy Bowman

Judy Bowman (see cover image) is a mixed-media collage and fine art print artist who was born in 1952 and raised in Detroit, Michigan. Her art practice centers on exalting America's Black culture with works of fine art that move beyond institutional racism and disparaged perspectives of the Black experience. Considering herself a visual griot, she pays tribute to personal memories from of her coming-of-age in Detroit's Eastside and Black Bottom neighborhoods.

Bowman provides this statement of her work

Art has given me the space and freedom to reframe narratives about African American people and culture. My art is not an imagined existence. It is one rooted in scenes that have nurtured my upbringing in Detroit's Eastside community and Black Bottom neighborhood. It is the narratives of my family, friends, and the everyday people in the community and how we loved each other. It is one founded on a vision to uplift humanity and leave a legacy that highlights the beauty and dignity of Black people.

Working primarily in figurative collage, my technique style is intuitive. After finding the right papers, colors, and textures to create moments in time that give off a feel-good elixir reminiscent of Black Bottom and the Harlem Renaissance era, I begin with the eyes and allow my subconscious to connect with a rhythm and freely let the story play out on the canvas. I have been working in this style over the last five years.

I am often told my collage work recalls the style of Romare Bearden's photomontage compositions. I see my collages in the traditions of Kerry James Marshall and his use of black skin tones and a focus on details and emotion in my work. I am also inspired by the aesthetic and talents of Charles White, Gordon Parks, Elizabeth Catlett, and Benny Andrews. Like their works, my collages and fine art prints serve as archives of Black life and resilience; style and pride; music and spirituality. I envision myself as a visual griot. My work is created to tell the story of how I see my people, how we lived and the power of our being.

Through my artistry, I aspire to leave a legacy for my children and grandchildren that paints our rich and complex history. I want my art to serve as a gift of joy from me to the universe and continue to make an impact long after I am gone.



Mom On Seneca, 2021, Archival Pigment Print, ed: 25, sh: 22" x 30" Available Now.

Judy Bowman

Stewart & Stewart

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"Mom On Seneca" depicts my home on the Eastside of Detroit in the early 1960s. It was not rare to see the adults enjoying a competitive and lively game of cards, while us kids were off watching television and finding our own mischief in the den – a cultural scene in the fabric of many Black homes and traditions. Laughter mixed with trash talking filled the atmosphere and music played in the background. With this piece, I was influenced by the artworks of Kerry James Marshall who uses black skin tones for his people and inserts familiar items and details throughout the background. As with my 2020 fine art print edition, Mom in Harlem, this 2021 companion edition, Mom On Seneca, fuses activity, style and a sense of familiarity and home.

Bowman's work has recently been acquired by the Sarasota African American Cultural Coalition, Sarasota, Florida; Georgetown University Library, Washington DC; US Department of State, Art Bank Program, Washington, DC; Flint Institute of Arts, Flint, Michigan and others, plus private collections across the United States. For more information, contact

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A NEW PLAYER IN THE WORLD OF VIRTUAL SHOWS

NY SATELLITE PRINT FAIR 2021 SPRING VIRTUAL EDITION MAY 15 - JUNE 15

Following up on the great success of the West Coast Print Fair, their first venture into a virtual show, Bernard Derroitte (Armstrong Fine Art of Chicago, IL and Ed Pollack (Edward T. Pollack Fine Arts of Portland, ME), the principals of PrintFairsUSA have announced the NY Satellite Print Fair 2021 Spring Virtual Edition as their next show, opening on May 15th at NYSatellitePrintFair.com.

PrintFairsUSA was founded to assure that despite the absence of live shows during the covid pandemic, there would still be a venue for sellers to show and for collectors and institutions to buy fine prints, drawings, and other works on paper.

The West Coast Print Fair was designed to take the place of the three annual print shows normally held during January and February in Portland Oregon, and Berkeley and Pasadena, California. With those fairs canceled, PrintFairsUSA scheduled a virtual fair for the same period that the live shows would have run.

Social Media advertising campaigns, Instagram and Facebook posts, a brochure mailed to institutional curators and to exhibitor clients, and email blasts by the promoters and the individual dealers, all combined to draw a large number of visitors to see the show and to purchase art. In addition, the Portland Art Museum, deprived this year of its hugely popular Portland Fine

Print Fair graciously cooperated to help promote the virtual fair to its group of print enthusiasts, as did the Kala Institute, a printmaking workshop which has hosted the Bay Area Print Fair in Berkeley.

45 dealers from the US, Canada, Australia, Belgium, Netherlands, and France held the fair online from January 22 through February 11, drew over 45,000 visitors, and generated sales exceeding \$500,000.

Visitors were able to contact dealers directly to ask questions and negotiate purchases. Exhibitors reported making sales not only of items shown in the virtual fair, but of items from their own websites generated as a result of the fair. Each exhibitor was allowed to display 50 items in the show booth, and to add 10 more items on each of the Friday's following the opening. By letting visitors know that new work would be added, the promoters hoped to draw people to the show for more than one visit; as sales were made of the new materials both weeks, this idea proved successful.

For more information visit us at PrintFairsUSA.com

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PRINTFAIRSUSA



Sue Oehme – Above Beyond #14 – Oil and Watercolor Monoprint, 2020

NY Satellite Print Fair 2021
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Robert Gwathmey - Migrant - Screenprint, 1978

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(continued from page 10) Rachel Davis Fine Arts

by numerous American artists. Among them was Letterio Calapai, most notably his *11:45*, a 1947 etching bested its estimate at \$2,280; his 1958 woodcut in colors closed at \$1,080; his 1949 etching in colors *Aerialists* swung high at \$1,020. Regionalist John Steuart Curry took on the same subject in his 1933 lithograph *The Flying Codonas* which maintained the boundaries set by its pre-sale estimate at \$1,320 while his 1944 AAA lithograph *Sanctuary* crept over estimate at \$1,140. The evocative nocturnal image in Ellison Hoover's lithograph *Montmartre* impressed at \$2,040. The most dramatic superseding of pre-sale estimate was achieved by Clare Leighton's wood engraving *Oyster Houses, Wellfleet* which achieved an unanticipated \$2,280. Louis Lozowick's 1937 AAG lithograph *Distant Manhattan*, from Brooklyn held within the span of its estimate at \$1,800. Joseph Pennell's *Rainy Night, Charing Cross*, a 1903 etching, decidedly doubled high estimate at \$1000. Stow Wengenroth's 1939 lithograph *Quiet Day* was anything but quiet as it almost tripled high estimate at \$1,560. Leonard Baskin's illustrations for the Five Scrolls: 1980 watercolor *Song of Songs* stayed on key at \$1,340; his *Esther* at \$2,040.

Mr. Gilbert did sojourn into the contemporary. His multiple etchings by the Frenchman Erik Desmazieres electrified the closing lots of the Davis February 6th auction. His 1978 *La Vie dans les Falaises* at \$1,020; 1978 *La Grande Bataille* at \$2,400; his 1981 *Le Deluge* at \$2,160; his 1982 *Ville Souterraine* at \$2,160; his 1984 etching and aquatint *Exploration* at \$2,520. The canonical Jim Dine proclaimed *I Love Public Television* (for Channel 13) in his 1966 lithograph in colors and a Davis bidder concurred at, ironically, \$1,560.



Letterio Calapai, "11:45," etching, 1947



Leopoldo Mendez, "Deportation to Death"
Linocut, 1942

Rachel Davis Fine Arts will hold its next prints and drawing auction on **Saturday, June 12th**. It will include American and European prints and drawing. For information on this sale and to consign to future auctions, contact the gallery at

info@racheldavisfinearts.com
216.939.1190
Rachel Davis Fine Arts
1301 West 79th St.,
Cleveland, OH 44102



Douglas Hoffmann, "Night Work, 1989
"Limited Edition Print : Lithograph 32"x29"

9,000 PRINTS DONATED TO PRINT CLUB OF ALBANY

by Joe Galu, President, Print Club of Albany

Albert and Marc Scaglione donated more than 9,000 prints to the Print Club of Albany, including prints by prominent artists previously unrepresented in the PCA's collection.

"We have more than 21,000 accessioned prints in our collection, but now we also have prints by Douglas Hoffmann and Marc Davis," said Joe Galu, PCA President.

"The acquisition of works by these artists helps underscore the national focus of the Print Club, a national organization with a local-sounding name," he said.

"We are very happy to have prints by Hofmann and Davis, two artists we have sought for many years. The donation added more than 50 prints to our permanent collection," said Charles Semowich, the longtime curator at the PCA.

The 88-year-old PCA has a collection that focuses mostly on American artists during the past 100 years, but there are also prints from throughout the world from as long ago as the 1600s. "The PCA offers a Presentation Print to its members as it has every year of its 88-year existence with just one exception," Galu said.

"This year, we will have a print by Karen Whitman, a nationally-known artist," he said. (See *New Prints*, page 19, of this April 2021 Issue of the *Journal of the Print World*)

The club commissions nationally-known artists to create an original work for the club and its members (limited to 100 members). The prints are pulled by the artist or under the close supervision of the artist, who signs and numbers these originals.

A representative sample of the collection is on display at 150 Barrett St, Schenectady, 12305.

Artists, collectors and researchers may call 518 506-6864 for appointments or go to PCAPrint.org for more information.

Anyone who is interested in membership in the Print Club of Albany can fill out our online application and click "submit" which will email it to us. If you have any questions, feel free to contact us via e-mail at PCAPrint.org. You may also contact us by phone through Charles Semowich at 518-449-4756 or Joe Galu at galusnews@gmail.com.

Skinner's May 2021 sale of

Prints, Multiples and Photographs

will run as an online auction with bidding open from

May 11th through May 20th,

featuring a broad spectrum of works

old masters to contemporary masters

Skinner's May 11th through May 20th online auction will feature Modern and Contemporary prints including Vija Celmins' 1992 linocut *Comet* which was published as part of the **Skowhegan Suite**. As is typical of her works, *Comet* is intricately detailed. (Look hard at the image, upper right! Can you find the comet?) Many of her compositions are based on photographs, but their expansive views and lack of horizon lines gives them an almost abstract quality. Robert Mangold's *Untitled*, from the same suite is also included.

Skinner will also be presenting a third copy of the portfolio **Imaginations & Objects of the Future**, 1975-76 by Salvador Dalí. Other Modern and Contemporary prints and multiples will include works by Ken Sharf, Keith Haring, Henry Moore, and Larry Rivers.

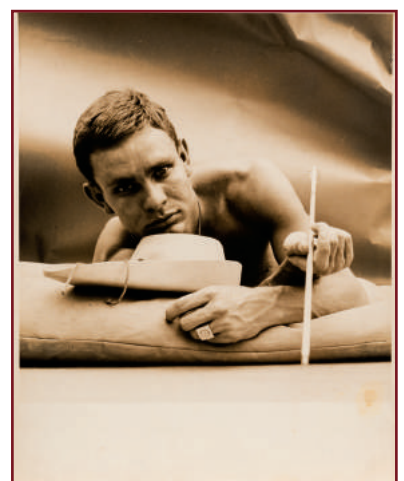
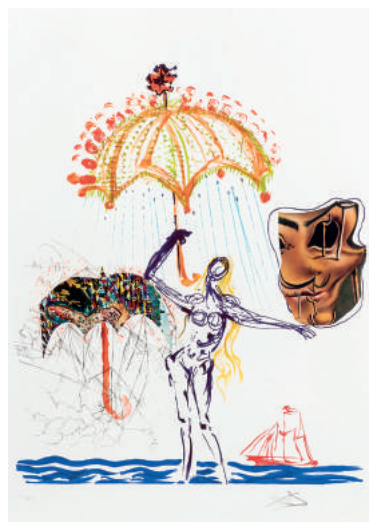
Two of Roy Lichtenstein's iconic works are also included: *Crying Girl* of 1963 and *Foot and Hand* of 1964. These offset lithographs were produced as promotional materials for exhibitions at the Leo Castelli Gallery in New York. Both are examples of his early Pop Art works. They employ black outlines, primary colors, and Ben-Day dots typical of comic books and the Sunday funny papers. Both works express a melodramatic vignette that is easily comprehended, and which fires the viewer's imagination as to the rest of the narrative.

American printmakers include John Sloan, George Burr, Philip Kappell, George Bellows, and James McNeill Whistler. Whistler's atmospheric views of Venice - such as *The Riva, No. 2* which is featured in this auction - are some of his most beautiful prints. Whistler went to Venice in September of 1879 and stayed until November of the following year. The scene in *The Riva, No. 2* is the view from the artist's window and shows the hustle and bustle of the Riva degli Schiavone.

The photographs portion of the auction is led by a collection of works by George Platt Lynes. These works come from a private Massachusetts collection. The collector was a close friend of Charles "Chuck" Frank Howard. In the 1950s, Chuck was the artist's partner and muse. The twenty-two lots include images of Chuck, self-portraits, fashion shots, and portraits of celebrities. Other artists in this session include Ansel Adams, Brett Weston, Alberto Korda, Annie Leibovitz, and Larry Fink. Also included is a small group of works by Boston area artist Mary Kocol.

Although the auction is running online, live previews will be available by appointment at the Marlborough, Massachusetts gallery. For more information and inquires contact prints@skinnerinc.com

Robin Starr, Vice President
American & European Works of Art
Skinner, Inc.
robins@SkinnerInc.com 508-970-3259
www.skinnerinc.com



Images above, Courtesy of Skinner, Inc. www.skinnerinc.com

(top) Vija Celmins (Latvian/American, b. 1938), "Comet" from the *Skowhegan Suite*, 1992, linocut.

(middle, second) Roy Lichtenstein (American, 1923-1997), "Crying Girl," 1963, color offset lithograph.

(third left) Salvador Dalí (Spanish, 1904-1989), "Anti-Umbrella with Atomized Liquid" from the portfolio *Imaginations & Objects of the Future*, 1975-76, color lithograph with drypoint and collage.

(third right) George Platt Lynes (American, 1907-1955), "Chuck with Hat," gelatin silver print.

(bottom center) James Abbott McNeill Whistler (American, 1834-1903), "The Riva, No. 2," 1879-80, etching and drypoint.

SKINNER'S JANUARY PRINTS & PHOTOGRAPHS AUCTION EXCEEDS EXPECTATIONS

Skinner's first auction of **Prints, Multiples & Photographs** in the new year was wildly successful. The sale blasted past its high estimate of \$548,350 to gross \$693,775 with an astounding 96% sell-through rate.

Blue-chip artists of the 20th and 21st centuries dominated, led by Andy Warhol's *Mick Jagger*, from the 1975 suite of the same name, at \$68,750 exceeding its \$25,000-35,000 estimate; and *Chuck Close's 2000 Self Portrait*, selling for \$40,625 against a \$20,000-30,000 estimate.

Works by Ellsworth Kelly, Roy Lichtenstein, Wayne Thiebaud, and Frank Stella also saw aggressive bidding. Even works after the great masters met or

exceeded their estimates, including *Buste de femme au chapeau bleu* (Dora Maar), 1955, a color lithograph after Picasso's oil painting of 1944, brought \$32,500 and *Odalisque au coffret rouge*, of 1952, a color aquatint reproducing Matisse's work of 1926, brought \$21,250

While Modern and Contemporary works lead the success of the prints selections, works from all periods met or out-performed their estimates. American early 20th century works fared well, including Thomas Hart Benton's *The Race* selling at \$11,875; Gustave Baumann's *From Hillside*

Gardens, also at \$11,875; and *February* by Grant Wood brought \$6,875.

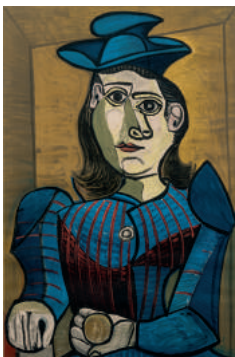
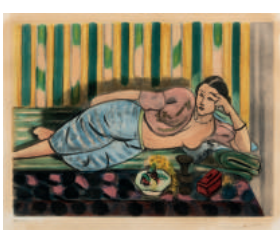
Even old masters garnered strong interest with Rembrandt van Rijn's *Nude Man Seated and Another Standing, with a Woman and Baby Lightly Etched in the Background*, c. 1646 topping the group selling for \$9,375 and Israhel van Meckenem the Younger's *Woman Spinning with a Visitor*, c. 1495 bringing \$6,250.

Like prints, photographs sold well across the board, regardless of period. Richard Avedon's *The Mission Council, Saigon*, April 28, 1971, printed 1975, brought \$7,500; a small-format printing of *Moon Over Half Dome, Yosemite National Park, California*, 1960 by Ansel Adams sold for \$4,688; and Yousuf Karsh's

Georgia O'Keeffe, shot in 1956 sold at \$5,000. Several groups of NASA photographs from various periods blasted off, including a group of five images from the Gemini XII mission, which fetched \$5,938. Bidding on three lots by Bruce of Los Angeles (Bruce Bellas) was so heated that the final closing time for the auction was extended for over an hour.

Skinner's next auction of **Prints, Multiples & Photographs** will be held online May 11th through May 20th. We are seeking consignments currently and throughout the year.

Robin Starr
Vice President | American & European Works of Art
Skinner, Inc.
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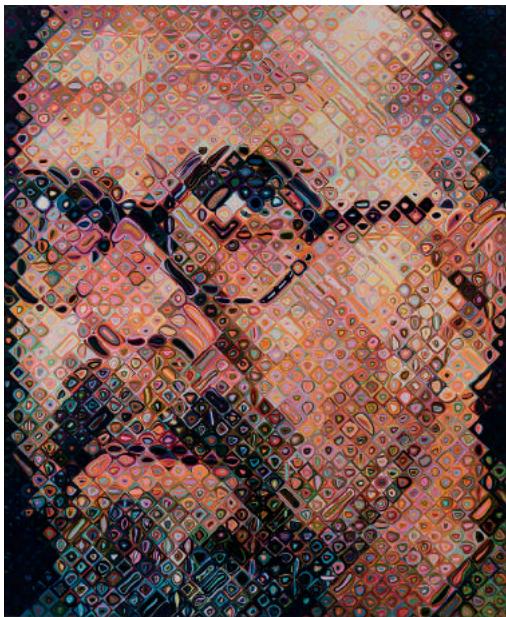
(above, left to right) Gustave Baumann (German/American, 1881-1971), *From Hillside Gardens*, 1941, color woodcut with metal leaf
After Henri Matisse (French, 1869-1954), *Odalisque au coffret rouge*, 1952, color etching and aquatint
After Pablo Picasso (Spanish, 1881-1973), *Buste de femme au chapeau bleu* (Dora Maar), 1955, color lithograph
Andy Warhol (American, 1928-1987), *Mick Jagger*, 1975, color screenprint
Images Courtesy of Skinner, Inc. www.skinnerinc.com

SKINNER

Fine Prints & Photographs at auction

Inviting
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1 Andy Warhol (American, 1928-1987) *Mick Jagger* 2 Ernst Haas (Austrian/American, 1921-1986) *The Swimmer*, Greece, 1970 3 Helen Frankenthaler (American, 1928-2011) *Tales of Genji III*, 1998 4 Chuck Close (American, b. 1940) *Self Portrait*, 2000



WONDROUS WORKS LLC

THE HIGHS AND LOWS OF AFRICAN AMERICAN ART IN 2020



by Dr. Sheila D. Wright

At the beginning of 2020, artists, gallerists, art enthusiasts and collectors alike prepared for a year of promise and opportunity. Artists and gallerists prepared for upcoming exhibitions and shows where new and dynamic works of art would be featured. And, collectors conducted their research and engaged their networks about works they were either going to acquire or repurpose (sell, donate, and/or lease).

As an avid art collector for more than 25 years, I was one of the collectors who created a list of artists whose work I wanted to acquire. As my passion for the visual arts grew, I made a conscious decision to collect works of art by both African American master and contemporary art-

ists. In doing so, I could see the progression and evolution of history and stories of the African Diaspora. I observed the changes and similarities in themes and subject matter. And, I noticed the lineage of certain styles.

In some works, I noted the familiarity between one artist and another as some master artists mentored or influenced some of the contemporary artists. I sought not only to incorporate contemporary artists and masters in the Wondrous Works collection, but also include prints and originals, various themes and mediums, and different types of printmaking.

My journey of collecting African American Art has never been an exact science for me. It has evolved as I received wise counsel from artists, gallery owners, art dealers, distributors, and other collectors. By 2019, I had acquired over 225 works of art which were original works on canvas and paper, prints, and sculptures. I compared my acquisitions for the year to my original list to determine which artists I wanted to focus on during 2020. Normally, my strategies to acquire new works would be through galleries, auctions, dealers, and artists directly. Normally, I would conduct research via my art (book) library, catalogues, seminars, askart.com, and various showings. In a matter of weeks into the new year, COVID-19 changed the game which caused me to change my approach to accomplishing my collection goals.

Suddenly, the world was threatened by a global pandemic infecting millions and killing hundreds of thousands of people. COVID-19 moved across the country, causing panic, shelter-in-place actions and economic distress throughout the United States. Corporations were closed, and many companies forever closed their doors. In many instances, commerce came to a virtual standstill.

In addition, according to CBS News, more than 164 people of color were killed by members of law enforcement within the first eight months of the year which brought about civil and social unrest throughout the country. Marches, demonstrations, and riots took place in major cities due to police brutality, systematic racism, political posturing, and the inequality of people of color in this country.

The Bitter. The African American art community felt the sting of these events. Museums were closed. Galleries were closed. Artist Studios were closed to the public. Major annual events like the Miami Art Basel were cancelled. Because of the pandemic and the increase in unemployment, many art enthusiasts became conservative about purchasing fine art.

The community also suffered tremendous human losses in 2020. Legendary and contemporary artists, David Driskell, Louis Delsarte, Emma Amos, George Nock, George Hunt, Anthony Armstrong, and Ron Witherspoon joined their ancestors.

David Driskell, an artist, curator, art historian, and author, was masterful in the use of watercolors, gouache, and collages. As a collector and educator, he curated exhibitions and shared his knowledge with many, so much so that the University of Maryland established the David C. Driskell Center, which documents and presents African American art and holds the Driskell archives.

Louis Delsarte, muralist and painter, was known for his style of expressing the various aspects of African American history and culture in his works.

Emma Amos, painter and printmaker, used bold colors and textiles to challenge societal views about racism and sexism.

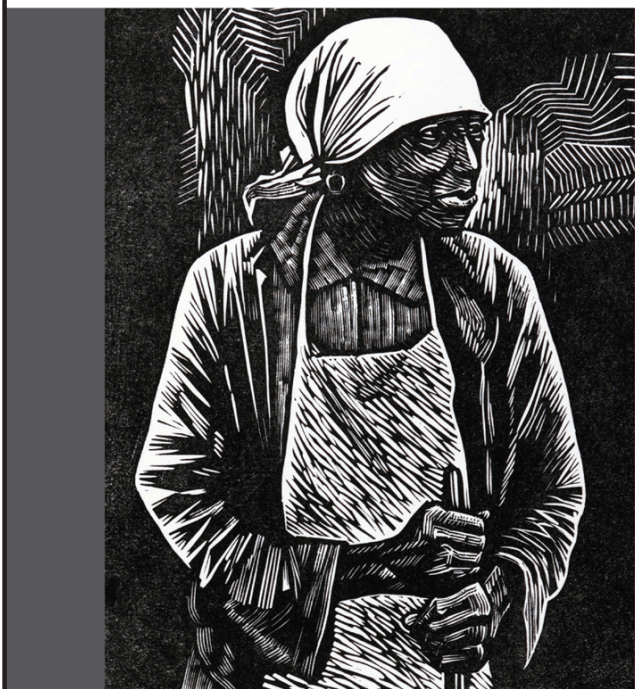
George Nock started out as a NFL athlete, but was also known as a painter and renown sculptor whose works can be enjoyed in parks, plazas, churches and homes across the country.

George Hunt was a painter who was known for his use of vivid color and Picasso-like expression to bring works with themes of the civil rights movement and music to life.

WONDROUS WORKS

THE FINE ART COLLECTION OF DR. SHEILA D. WRIGHT

features her journey as a collector and highlights
70 works on paper and canvas



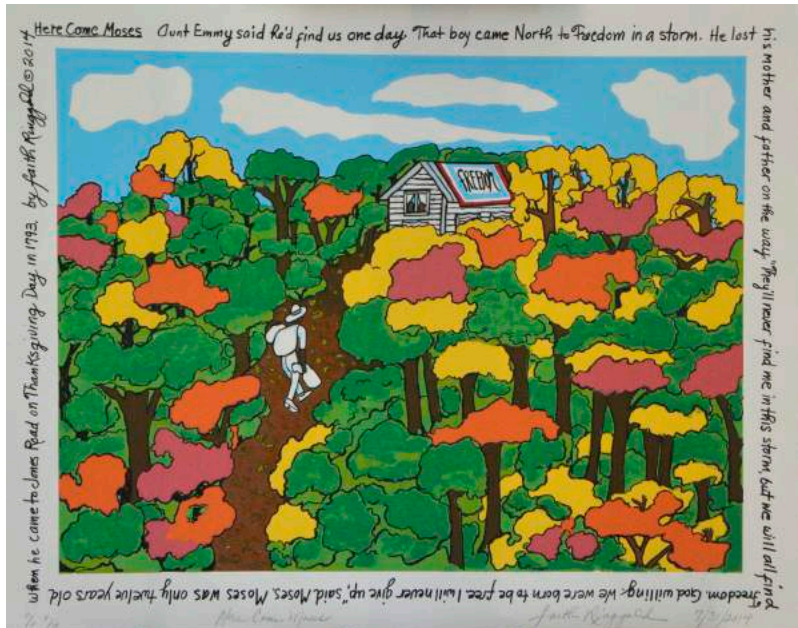
The book is \$44.⁹⁹ and can be purchased on
Amazon.com or on the Wondrous Works website,
www.wondrousworksllc.com

For more information about speaking engagements,
collector talks, or collection coaching, email
wondrousworksllc3@gmail.com

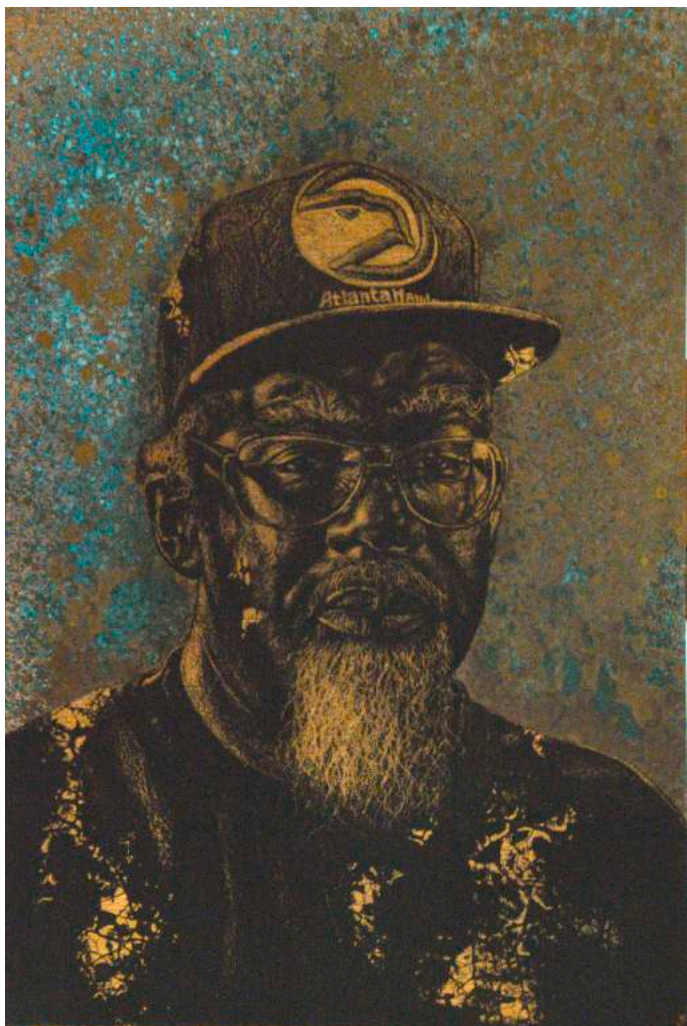
THE HIGHS AND LOWS OF AFRICAN AMERICAN ART IN 2020

continued from page 16

virtual shows, my collector network, and a virtual gallery show. Except for one artist studio visit, I was literally acquiring art without leaving my home. I did accomplish some, but not all of my collection goals for 2020 adding more sculptures, Shona's and works by Inge Hardison, to further diversify my collection.



Faith Ringgold, "Here Come Moses,"
Compliments of Raven Fine Art Editions



Alfred Conteh, "Terrance,"
Compliments of Raven Fine Art Editions

Paintings, drawings, and prints also found a home with the Wondrous Works collection last year, including a copper printed work by contemporary artist Alfred Conteh and master printmaker Curlee Holton. I added an element of photography with a piece by James Van Der Zee. I also added to my art library, being one of the many collectors who purchased multiple copies of magazines because the covers featured works by African American Artists.

The year of 2020 has ushered in the age of the new normal. While people are waiting to return to what was normal prior to 2020, the level of "rewind" to get back to that point would mean that we would cease to take advantage of the creativity that was birthed out of the adversity and struggle of the past year. As a result, indicators for the future have become apparent. First, more exhibitions and showings will have a virtual component, increasing the appreciation and visibility of the arts



Louis Delsarte,
"West End Gem," Compliments of Raven Fine Art Editions

among the masses. Gallerists, curators, and museums will have to include this feature in their playbook. This may indeed be the evolution or the NextGen of the Golden Age of African American Art, which was all about increasing the level of exposure of people to the visual arts and connecting artists to art enthusiasts and collectors.

Second, we will see more millennials collecting art by contemporary artists due to their heightened access to artists via social media. These emerging collectors will dominate the community as a major consumer. To meet the demands of this consumer group, artists will create works with this target audience and price points in mind. While the mainstream auction houses continue to waiver when it comes to the value of works by African American contemporary artists, strong market numbers in auctions such as the ones previously mentioned and even stronger showings in various types of publications and social media will only solidify their place as formidable contenders in the mainstream.

Many people waited with bated breath for 2020 to end and it did. As with everything else, the African American Art community experienced challenges and opportunities. Only a few weeks into 2021, it seems as though it will be just as contentious as 2020. However, the main takeaway from last year is that the community, when faced with adversity, continues to create, innovate, and overcome.

Dr. Sheila Wright is an avid collector of African-American art. She began developing her enthusiasm and passion for African and African-American Art during her graduate studies. It was during this time, she began traveling to various countries in Africa, Asia, and Europe for various reasons, which included mission-oriented work, learning about Greek and byzantine antiquities, and gaining more knowledge about our authentic history and culture as members of the African Diaspora.

*A Baltimore, Maryland native, Sheila received her Bachelor of Science and Master of Business Administration degrees from Morgan State University. She also received her Doctor of Education degree from The George Washington University in Washington, DC in Human Resource Development (HRD)/Human and Organizational Studies. As a former Adjunct Professor at both The Catholic University of America and University of Maryland, University College, Dr. Wright had the opportunity to teach both undergraduate and graduate courses using both the traditional and virtual platforms. In 2019, she published her first book (see previous page) about her passion for collecting, **Wondrous Works: The Fine Art Collection of Dr. Sheila D. Wright**. She formed Wondrous Works LLC for the purpose of providing consulting/ coaching services to art enthusiasts and collectors and educational and networking opportunities for individuals who have an interest in African American art.*

Wondrous Works: The Fine Art Collection of Dr. Sheila D. Wright features her journey as a collector of African-American Art. It features images of 70 works of art which are a part of her collection, information about the artists of the works, as well as the FOREWORD written by Mr. Dennis Forbes. It is great as a coffee table book and educational reference for those interested in collecting African-American Art. For more information, please visit her website, www.wondrousworksllc.com.

jpw

PANDEMIC ESCAPE:

A NEW WAY TO LOOK AT 1930S ART

A unique exhibition of original prints and historic photographs capturing where the artist once stood.

Spirit of the American City

(<https://catherineburns.com/spirit>) is an online show that invites viewers to imaginatively explore early 20th century prints through the perspective of period photography. See what the artist saw. Understand the inspiration. View these prints as a social time capsule while admiring the mastery of these revered printmakers.

What makes this show special? This is the first time that original prints have been paired with related videos and historic photographs. From a private east coast collection, these outstanding prints are by a wide range of well-known WPA period printmakers, including Edward Hopper, George Bellows, Charles Sheeler, Benton Spruance and Childe Hassam. Every print has been researched in detail and is accompanied by a mix of vintage photos, historic videos and news articles that hint as at what led the artist to capture that specific image in time.

Not just for collectors, this show is for all to enjoy. Created by **Catherine Burns Fine Art** (<https://catherineburns.com>), a gallery located in the San Francisco Bay Area, this show is a breath of fresh air. Launched on November 20th to a select group, the show has received rave reviews from leading print experts:

"This is a stunning, breathtaking, awe inspiring, spectacular presentation and commentary. I congratulate you - and thank you for this amazing record in prints, photography and commentary."
(Tobey Moss, Tobey C. Moss Gallery)



Earl Horter, "Chrysler Building," ca. 1935.
Etching and aquatint. Only a small number of proofs were printed. Very rare.
Signed and annotated "To Miss Hinchman" in pencil. 11 13/16 x 5 7/8"

"MAGNIFICENT!! It's really over the top. I've never seen anything quite like it. The one good thing to come out of COVID!" (Stephen Thomas, Stephen Thomas, Inc.)

"I have never written a letter like this before, but I had to tell you that this is the most spectacular, innovative presentation of artworks I have ever seen. Interesting, and elegant." (Howard Farber, collector)

"I'm still shaking from viewing those workers putting together the NY skyscrapers. If the IFPDA (International Fine Print Dealers Association) had an award for best on-line catalogue, you'd get it." (Harris Schrank, Harris Schrank Fine Prints)

"The feedback from the show has been extraordinary," said Catherine Burns, a 35-year veteran in the art world and owner of Catherine Burns Fine Art. "The inspiration for the show was to find a way to make hundred-year-old prints a momentary escape from the doom and gloom of the pandemic. A love letter to the artists and the cities that inspired them."

The show is online and free to the public via the website at <https://catherineburns.com/spirit>. It is best enjoyed on a large screen. All of the featured prints are for sale.

Catherine Burns has been a dealer in fine prints and drawings for more than 30 years, and specializes in both American and European prints from the 19th and early 20th centuries. She launched her business after serving as the Curator of the art museums at University of Massachusetts, Amherst and Washington University, St. Louis. A founding member of the International Fine Print Dealers Association, Catherine Burns exhibits at national and international art fairs, and visitors are welcomed to the spacious gallery only 15 minutes from San Francisco by appointment.

Catherine Burns Fine Art

Phone: 1-510-654-7910

PO Box 5855, Berkeley, CA 94705

Email: info@catherineburns.com

<https://catherineburns.com>

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S. Margolies, *Builders of Babylon*, 1937



Empire State Bldg, Lewis Hines, 1930

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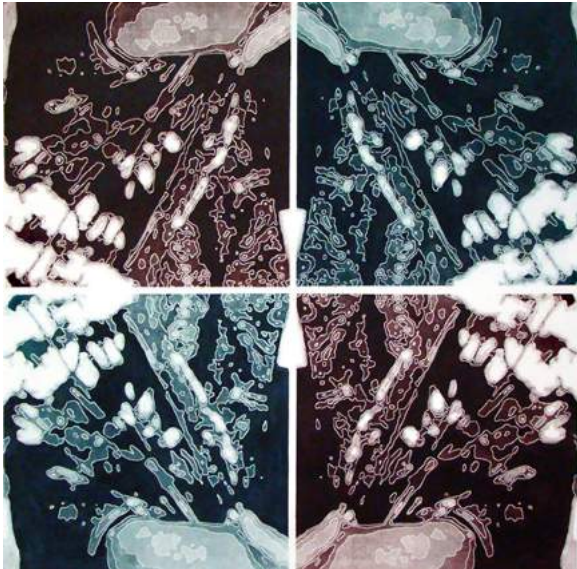
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John Avakian, "PsychoSymmetries 2"
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signed by artist johnavakian.com



Jean Allemeier Boot
"Existence, Granite Elements," 2020
Etching and aquatint with chine collé



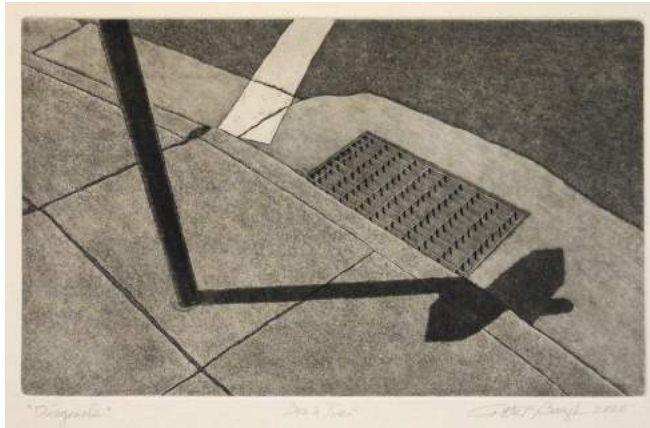
Lynn Newcomb, Woodcuts referencing the Homeric world. lynnnewcombto.com



Martha Ives, "Ospreys," Linocut, 9.25" w x 15" h
2021, ed. size: 18: 6 Blue Background, 6 Gray Background, 6 White Background \$400.
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NEW PRINTS

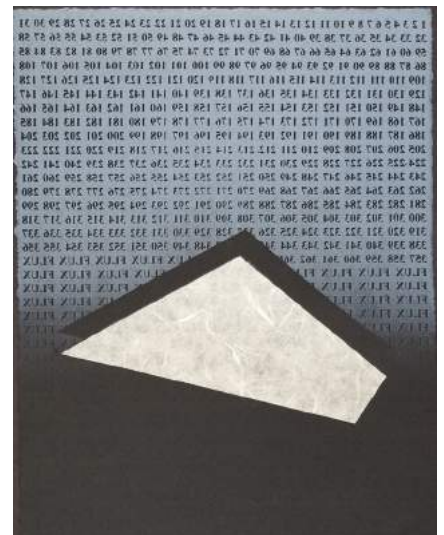
Our NEW PRINTS column is our effort to provide subscribers and printmakers the opportunity to make our readers aware of new works on paper. This column would not be possible without the help and support of our advertisers and subscribers. We'd like to say "Thank you" to them and hope that you'll thank them too.



Peter Baczek, "Diagonals", 2020, Aquatint
pbaczek@mac.com www.baczekstudio.com



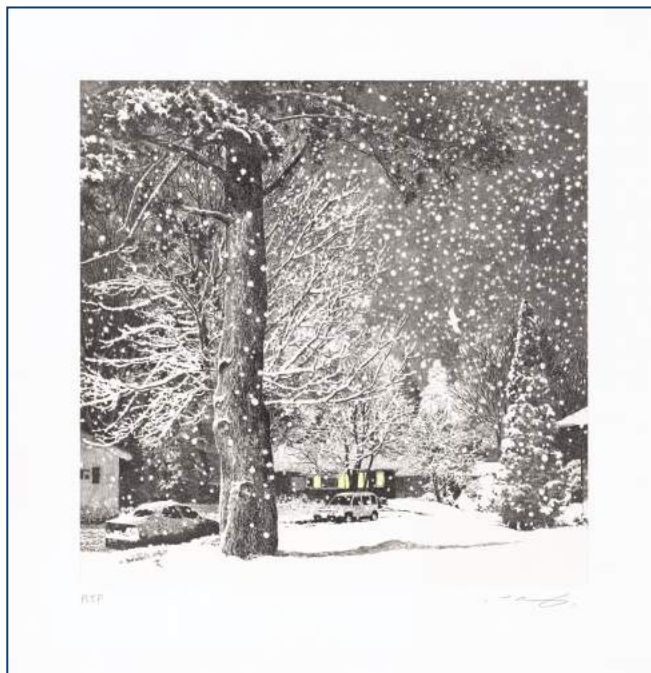
DeAnn L. Prosia, "Court Square Diner," Line Etching
7.75" x 11.75" 2021 www.DeAnnLProsia.com



Danuta Muszynska
"Counting... dark pyramid"
December 2020
Etching/Embossing/chine-collé
dmu@att.net



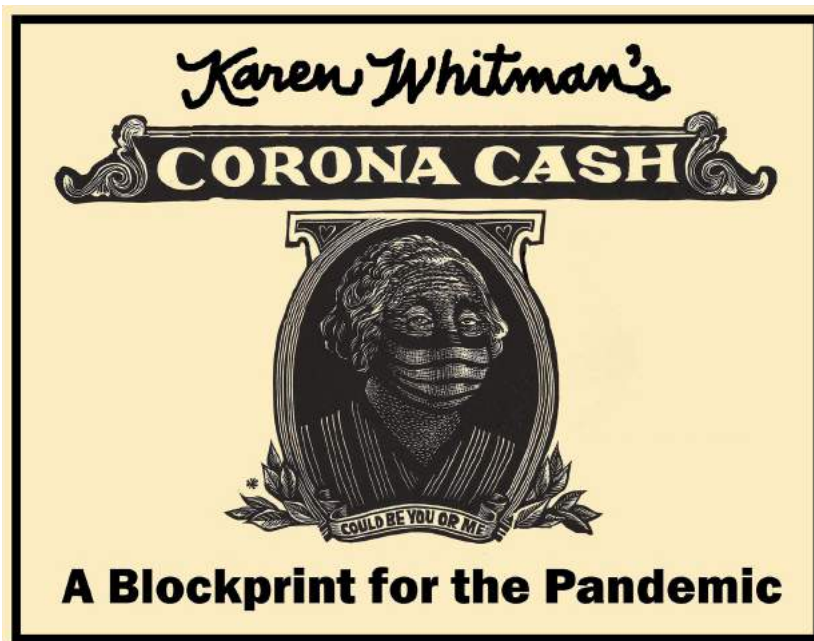
Nicholas Hill, "Greve in Chianti II"
intaglio and cyanotype, 8" x 10" 2021



Ikeda Manabu, "Snowy Night," 2020.
Intaglio and screen print. 18 3/8 x 17 7/8 inches. Edition of 18.
Tandem Press, \$2,500.



Tom Nawrocki, "Criss Cross"
Mezzotint tdnawrocki@muw.edu



<
Karen Whitman,
"Corona Cash"
Image size, 10-1/2" x 23-3/4"
Paper size is 16" x 29"
Printed on Zerkall Book
Smooth (Cream).
Year 2020
Ed. 150 \$425.

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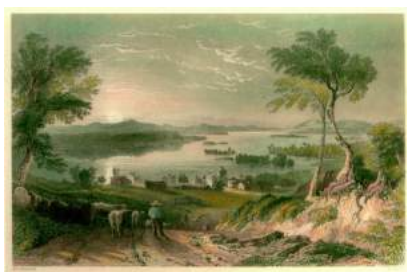


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*For more information, visit our colorful and informative new website: AHPCS.org or write to
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Wendy Shadwell Print Conservation Grants

The American Historical Print Collectors Society (AHPCS) offers semi-annual grants towards the conservation of significant American prints in institutional collections. Wendy Joan Shadwell (d. 2007) was a past AHPCS president, an active board member, and author of many scholarly articles in Imprint. Shadwell generously left a substantial bequest to the AHPCS in support of a number of programs, including support of the preservation of American historical prints. In 2015, the AHPCS Board of Directors voted to implement the Shadwell Conservation Grant. We encourage accredited, non-profit institutions to apply for the Shadwell Conservation Grant. The original prints must be at least one hundred years old, and the institution must be a member of the AHPCS. The deadlines are March 31 and Sept 30. For more information please contact the AHPCS website: <https://ahpcs.org/wendy-shadwell-conservation-grant/>



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DeAnn L. Prosia, "5 Pointz" Line Etching, 8" x 12"

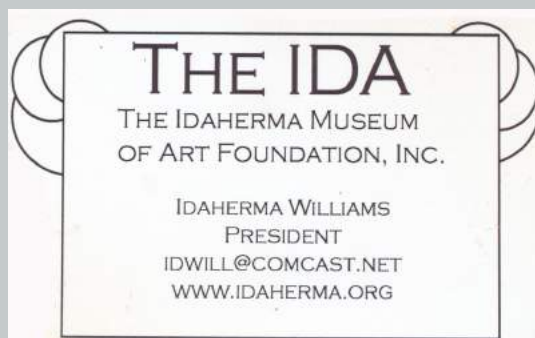
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Idaherma Williams
"Tree of Life,"
Woodblock, 16"x20"

The Idaherma Museum of Art Foundation is a 502c(3) not-for-profit foundation, which fulfills the vision of Idaherma to discover and promote artists worldwide who exemplify a passion for art and understand the beauty that their art conveys and acknowledge the impact that their work has on their world. This work enriches our lives and makes this world more beautiful and peaceful.

In addition to the first award, their work will be online for the exhibition. The goal of the foundation is to promote a new generation of artists who have this vision. Idaherma Williams, after whom The Idaherma Museum of Art Foundation, Inc. is named, works in woodblock prints and watercolors. Her work is shown through the world in many different shows. She lectures about her work and the establishment of "The Ida" when requested.

We hope that all ART WORK AND DONATIONS that we receive will become a beacon for the arts, and we thank you.

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2 Burnishers (L), 2 Scrapers (R)



Rocker Dots On Copper.



Rockers on rocked plate.



Rockers with Pole and Without

MEZZOTINT

AN ARTIST'S DEFINITION

by Jayne Reid Jackson,
Director, International
Mezzotint Society

A stranger walks into a room and is immediately surrounded by friends....

This was my experience on attending my first mezzotint event, the Fifth International Mezzotint Festival in Yekaterinburg, Russia, where I met other mezzotint artists.

After years of working in the mezzotint technique, being self-taught from books and internet connections, I found myself in a room of like practitioners. Here were all the artists I had conversed with over the internet or admired from afar. Artists from all over the world and artists I knew from around the United States were meeting for the first time in this far-away place. Putting faces to names and recognizing each other from our Facebook and website pages, the room was full of smiles and greetings like long-lost friends.

Like most self-trained mezzotinters, I had only met others who practiced the technique through social media: e.g. through online groups, the International Mezzotint Society (IMS), with email conversations I had with other mezzotinters that I found via the internet. With only about 500 mezzotint artists practicing in the world, we are few and far between. The IMS itself has a membership of around 100, but these include collectors as well as artists.

Meeting another mezzotint artist in person is rare, let alone seeing a collection of mezzotint prints without the use of a book or computer screen. As the current Director of the IMS and the coordinator of its annual exchanges, I have a collection of small mezzotints from our members and from various other exchanges. But here were the masters of the mezzotint world, along with a vast collection of mezzotints of all sizes, taking three museums to display them. The festival in Russia I attended was the largest and oldest to celebrate mezzotint. Held biennially, it has existed for the past 10 years. More recently, other mezzotint exhibitions have been held in India and China. Members of the IMS and other masters of mezzotint have been instrumental in supporting these efforts and have helped to spread the knowledge of the technique by lending and donating their works and traveling to conduct



Jayne Reid Jackson
"Convergence," 12" x 18" Mezzotint, 2021

workshops and artist talks.

These meetings are one of the few ways that mezzotint artists have to interact with each other. They are vital because printmakers are a unique group. Unlike painters, who rarely talk about what brushes or tools are used to create their work, printmakers are first to ask about method and tools of the trade. We always want to know "how did you do that?" We think nothing about sharing our "secrets."

When mezzotint printmakers get together, the talk soon turns to technique and processes, comparing notes on rocking... how many times and what directions and what rockers are used, burnishing vs. scraping, and so on.

One of the biggest concerns in the mezzotint world is education, as the public has little awareness of how mezzotints (let alone other fine art print techniques) are created. Most mezzotint artists will talk about their images and also explain how the work is made. Therefore most of the big exhibitions tend to include artist talks and workshops by selected artists to educate the viewers. If there is a printing press in the room or a studio full of equipment available, we mezzotinters are first to share and demonstrate our knowledge of what tools we favor, what techniques work best for us, what papers and inks we have found. There doesn't seem to be the hesitation in sharing as most of us will use the knowledge we gain to produce quite different images if we apply what we learn to our own work.

So what exactly is a mezzotint? The term comes from the Italian "mezza tinta" or "halftone" and is sometimes called *Maniere Noire* or "black manner" because of its rich velvety blacks. The technique was developed in the mid-1600s in Europe and flourished as a way to mainly reproduce paintings due to its ability to render subtle gradations, replicate brushstrokes and its capacity for color. After the invention of photography and lithography in the early 1800s, it became increasingly obsolete for reproductions and fell out of favor with most printmakers.

Today a renewed interest in mezzotint exists partly as a result of a growing interest in non-toxic and less-toxic techniques. Growing numbers of printmakers have started working again in this demanding technique that requires no acid or chemicals, just perseverance and patience. (next page)



Jayne Reid Jackson, "Like Starting Over"
"9" x 12" Mezzotint, 2020

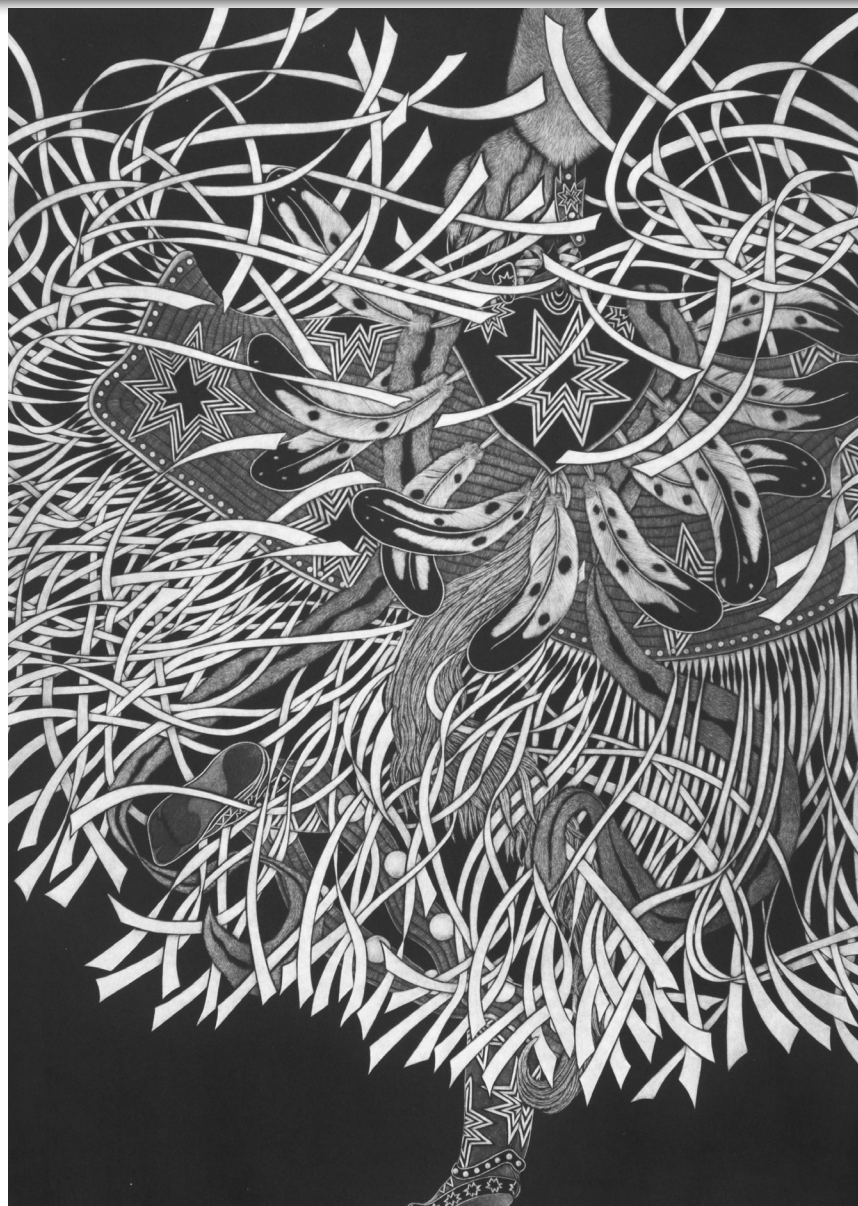
Mezzotint is a term that refers to both the technique and the print created from the plate. The technique of mezzotint is a tonal method of engraving a metal plate with fine burrs and then working back from dark to light, knocking back those burrs and creating an image from tone or value. The traditional method of creating those burrs is with a rocker.

The process begins with a flat sheet of copper (traditionally, but other metals have been used) that is rocked with a tool called a rocker, a large and serrated curved blade, that leaves a tiny line of burrs or pits when pressed into the plate. Just as it sounds, the artist literally rocks the rocker back and forth across the plate methodically, multiple times, and in various directions until the plate is completely and uniformly covered in pits, which means that the surface is no longer shiny and attains a velvety look and touch that prints completely black when inked. Artists can take much pain in developing a regiment of angles in which to rock and the number of times the rocker passes over the plate, all with the aim of creating the perfect base for their image. This process can take many hours, days, or weeks depending on the size of the plate being rocked.

The curved blade of the rocker that creates the burrs has a number of teeth per inch (the gauge of the rocker) and will vary from 45 teeth per inch to 65, 85 and 100 as the most common gauges. The rockers also vary in size of blade from small 2 inch rockers to the largest 6 inch rocker. The larger width rockers are desired to cover more of the plate in less time. Each artist has a favorite or uses a variety depending on the image. The higher gauge produces a finer grain which can be great for detail but sometimes the smaller number of teeth is desired for a strong, rougher looking dot pattern. The rockers can be used by holding the attached upright handle or they can be attached to a rocking pole that makes the rocking easier as it is less uncomfortable for the wrist.

The artist then takes scrapers and burnishers to scrape or polish down those pits to create values, the grays and whites that produce the image. The shinier the area, the less ink it will hold and the whiter it will print. Purists insist that the scraper is the tool of choice, others prefer burnishers. The scraper cuts the tops of the burrs off and is said to create a purer white, while the burnisher smashes them down for a more gradual build up of whites. Both are used in a back and forth, drawing-like manner similar to using a pencil, but drawing the whites. Both will produce the different values needed to create the image and there are discussions among the artists as to which is better. Working from black to white, the image literally comes out of the dark.

There have also been many debates among the artists on acceptable ways to create a mezzotint and still be able to call it mezzotint. With technical and mechanical advances there are



Linda Whitney, "Blue Moon Butterfly Dancer"
30" x 22" Mezzotint 2021

alternative ways to get a plate to print a solid black. Besides rockers, there are roulettes and rotating dental tools that create a burr in a similar manner to a rocker and can be traditionally used to cure any errors in creation. The more controversial alternatives are the use of aquatint, sandblasting, and etching a texture into the copper. As with other media, there are always those who "push the envelope" and experiment with methods. But the texture that is revealed is very different from the traditional dot pattern that comes forward when scraping or burnishing back the black of a traditionally rocked plate.

To some, it is a type of "heresy" to consider anything but the traditional method of rocking to be a mezzotint. Mezzotint is a time-consuming and laborious process when done the traditional way. It can be upsetting to the those who follow tradition to find that others are passing their work off as mezzotint when other methods are used. How far can you push the media before it is no longer considered a mezzotint? Are these alternative ways acceptable? These are the questions that the artist struggles with as the museums that sponsor shows of mezzotint look for larger and more unconventional work.

As the technique and the look of the mezzotint has become more popular, artists can be seeking easier methods of achieving the wide range of values that the mezzotint is prized for. As with all things art, most will accept that alternative methods can be used as long as they are revealed and the artist is transparent about how the image was achieved... with the caveat that it should not be called "mezzotint" but described as "mezzotint with aquatint" or other combinations, or refer to the work as intaglio, aquatint, drypoint, or whichever specific technique or combination was used.

If you are honest about how you create your work, most have no problem as long as the artist is not trying to pass off their work as a traditional mezzotint if it is created using another process. To most viewers, it is the image that attracts the attention with the technical aspects of how that was achieved a secondary thought.

(continued on page 24)

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"Summer Clouds" Color woodcut, c. 1918
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Jayne Reid Jackson (Director, IMS) lives in Madison, Wisconsin and is internationally known for her mezzotints. She can be reached through her website www.jaynereidjackson.com or can be emailed directly at jreidjackson@yahoo.com.

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George Masa, *Untitled*, circa 1920, gelatin silver print on paper, 4 3/8" x 6 1/2" Asheville Art Museum

Photographers include
Robert Glenn Ketchum
George Masa
Timothy McCoy
Benjamin Porter
Sally Gall, and more.

Asheville Art Museum Presents Public Domain: Photography and the Preservation of Public Lands

Exhibition to open May 19, 2021

Public Domain: Photography and the Preservation of Public Lands presents works drawn from the Asheville Art Museum's Collection by artists looking both regionally and nationally at lands that are either state or federally managed. This exhibition will be on view in the Asheville Art Museum's Van Winkle Law Firm Gallery May 19 through August 30, 2021.

"The Asheville Art Museum's growing collection of photography features a variety of artworks that consider humankind's impact on our environment and world," said Hilary Schroeder, assistant curator. "The imagery featured in **Public Domain** reminds us of the critical role that artists play in environmental activism and preservation, affecting change at a range of levels".

Through images capturing the beauty, changes, and even devastation to the American landscape, photographers have played a vital role in advocating for the preservation of nature via the establishment and maintenance of state parks, national parks and monuments, and other federally protected lands. From George Masa and Timothy McCoy's photographs of **Great Smoky Mountains National Park** to a selection of works from Robert Glenn Ketchum's **Overlooked in America: The Success and Failure of Federal Land Management** series, these artworks provoke contemplation of both nature's beauty and a calling to protect it. This year marks the 75th anniversary of the Bureau of Land Management whose mission is to sustain the health, diversity, and productivity of the public lands for the use and enjoyment of present and future generations. This exhibition is organized by the Asheville Art Museum and curated by Hilary Schroeder, assistant curator.

Asheville Art Museum
2 South Pack Square, Asheville, NC 28801
828.253.3227 mailbox@ashevilleart.org www.ashevilleart.org

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums, which receives support for its programs from Museum Members; other generous individuals, corporations, businesses, and foundations; the North Carolina Arts Council; the Institute of Museum and Library Services; the National Endowment for the Arts; and the National Endowment for the Humanities.



Benjamin Porter, *Overlooking the Blue Ridge Mountains from Above Round Knob, NC*, circa 1994, gelatin silver print on paper, 11 7/8" x 31 1/8" Asheville Art Museum. © Benjamin Porter.