

An abstract collage background featuring a variety of patterns and colors. It includes a red and white checkerboard pattern in the upper right, a blue and white checkerboard pattern in the lower right, and a green and white checkerboard pattern in the lower left. There are also areas of solid red, blue, and green, as well as patterns of yellow and black stripes, and green and yellow polka dots. The overall effect is a complex, layered composition.

# *Founder's Favorites*

February 22–May 30, 2020  
The Printed Image Gallery  
Brandywine Workshop and Archives



An exhibition of prints from the Visiting Artist Program and  
acquisitions made to the permanent collection, 1974–2018,  
curated by Allan L. Edmunds

The following provide support that helps fund the Visiting Artist Program, this exhibition, and free public programs:



**The Friends of Brandywine**



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Published by Brandywine Workshop and Archives  
730 South Broad Street  
Philadelphia, PA 19146  
Gallery/Archives: 267-831-2928  
Office: 215-546-3675  
[www.brandywineworkshopandarchives.org](http://www.brandywineworkshopandarchives.org)

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Design/layout by Deja-Nicole Stokes

Printed by Minuteman Press-Philadelphia

Artwork photography by Gustavo Garcia, Cohibri Photography Workshop

Cover Image: Alvin Loving, *Life and Continual Growth*, detail







## *Acknowledgments*

The Brandywine Workshop and Archives is grateful to the many artists, printers, interns, and staff who have contributed to and participated in the Visiting Artist Program since its launch in 1974. This exhibition reflects and celebrates the generosity of a remarkable group of supporters—government agencies, foundations, corporations, and individual donors—who made the Visiting Artist Program possible over close to a half-century, creating opportunities for young and underrecognized artists through exhibitions and cultural exchanges that place their artwork within global contexts.

Special mention should be reserved for Robert “Bob” Franklin, who was our master-printer at Brandywine’s Offset Institute from 1985 to 2012. Commercially trained, Bob loved being one of the first to adapt, masterfully, commercial techniques to fine-art production. He helped brand the Offset Institute as a center for creative production that welcomed the direct, collaborative engagement of artists in all stages of the printing process, from producing mylars and color separations to reviewing and perfecting proofs. These interactions between artists and printers were vital to distinguishing the integrity and quality of printing at Brandywine at times when reproductions were often sources of confusion and distrust in the broader marketplace. Bob was trained to operate the large-format presses by Jim “B.J.” Hughes (1981–1983), the first local cylinder-press operator to grasp the distinction between creating original prints and reproducing images. B.J. bonded readily with our visiting artists and passed on to artists and printers his operational knowledge and his commitment to aesthetic awareness and social interaction in gaining the trust of collaborating artists.

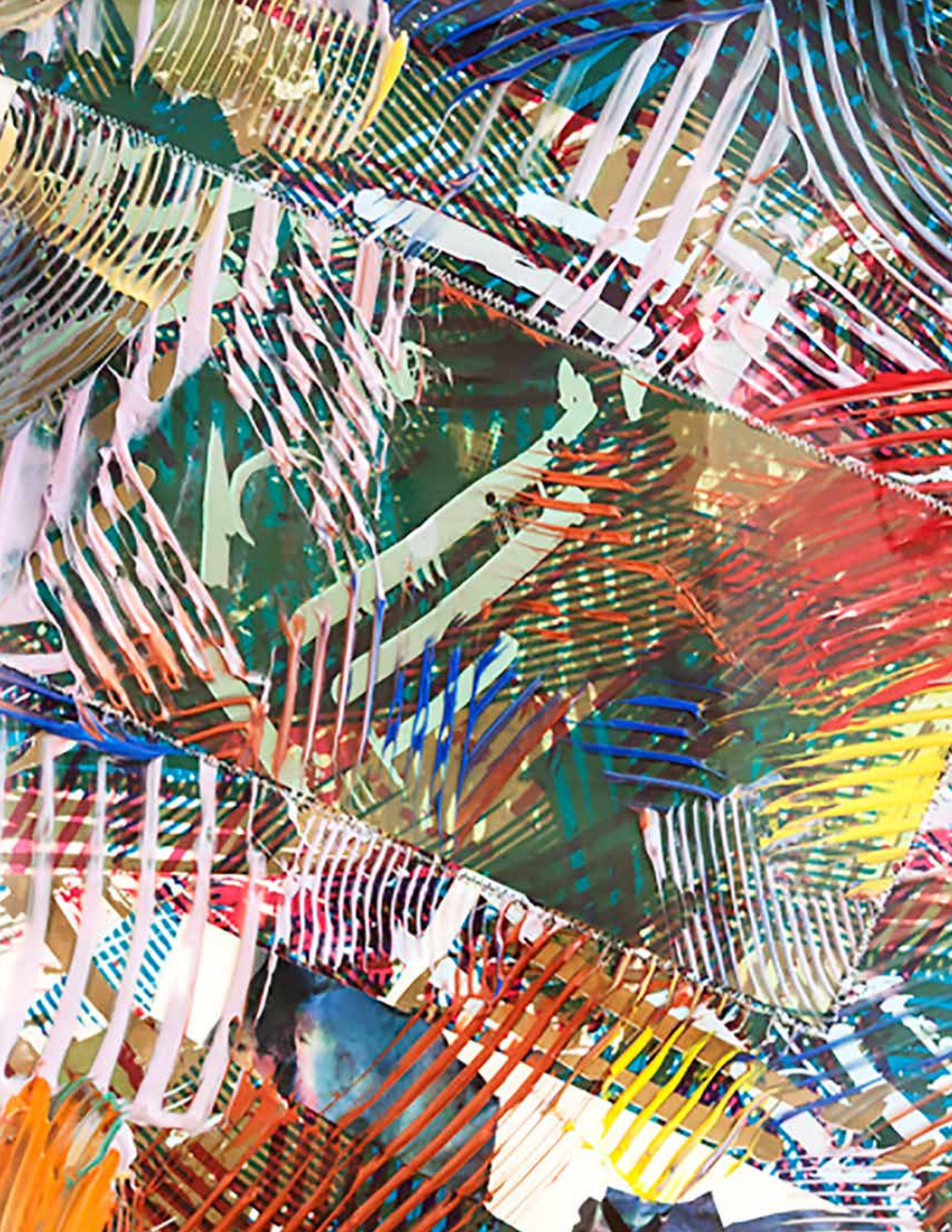
Other printers who have assisted in the program are Marion Beaumont, Franz Spohn, Bob Bigelow, Edwin Arocho, Luis Parilla, James Miller and, most recently, Kandice Fields, Gustavo Garcia, and Alex Kirillov.

I would like to especially thank members of Brandywine’s current staff, including collections assistant Sara Havekotte, administrative assistant Nateara Fireall, and graphic designer for this catalog, Deja-Nicole Stokes.

No acknowledgment would be complete without mentioning the many members of the Board of Directors and Artist Advisory Committee, whose ongoing support has been essential to realizing my vision for the Visiting Artist Program. I am especially thankful to artists John E. Dowell, Jr., and Sam Gilliam, who have lent their distinguished names, talents, and resources to support this program from its inception. I dedicate this publication to them and Camille Billops (1933–2019), Bob Blackburn (1920–2003), and Sister Karen Bocalero (1933–1997), whose major contributions of prints greatly enhanced and expanded our permanent collection.

Allan L. Edmunds  
Founder







## *Founder's Favorites*

For the past 47-plus years, I have had the pleasure of working with an amazing group of diverse artists and assisting them in the publication of limited-edition original prints as part of Brandywine's Visiting Artist Program. While serving as key printer from 1972 to 1982, all prints were produced as silk screen editions. By 1982–1983, I relinquished my responsibilities as key printer to focus on establishing the Offset Institute at Brandywine and fostering the creation of original limited-edition prints on large-cylinder presses, the standard commercial method for full-color printing at the time. With the rapid change toward digital printing, the availability of repair and service for offset presses waned. In 2005, Brandywine purchased an easy to maintain and supply Dufa motorized flatbed offset press, which it has operated to the present. The work of the Offset Institute was further enhanced in 2012 with the hiring of Alex Kirillov, our first Tamarind-trained fine-art printer.

### Goals of the Visiting Artist Program

The goal of the Visiting Artist Program was always, and remains, to help artists translate their themes and aesthetic ideas into print with as little compromise to the artist's vision—and the medium's traditional capacities—as possible. At the same time, innovation was encouraged. An artist who thought prints must conform to a standard size, were flat, and lack texture, and who believed a wide range of colors and effects could be achieved only by printing many colors, was not an artist I/we preferred to work with. Instead, we welcomed artists who were open to challenges; respected the medium's creative possibilities and explored them in relation to their own studio practice; and were comfortable working in collaboration with the master printer and facilitators such as myself. They were, in my mind, the ones who would produce the most important editions—editions that would expand their careers and Brandywine's legacy.

While many Visiting Artists with extensive experience in printmaking processes were often least interested in and inclined towards innovation—being fully immersed in the medium's traditions—master printmakers **John E. Dowell, Jr.**, **Lois M. Johnson**, **Hitoshi Nakazato**, and **Murray Zimiles** challenged us with new ideas and approaches, seizing opportunities presented by the residency to pursue projects they could not on their own. This emphasis on challenging traditions and seeking innovations shaped the distinctive training—or re-training—of our printers who, before 2005, were trained in commercial printing on the offset cylinder press (figures 1 and 2).

Through this unique approach—and the Selection Committee's creative implementation of it—Brandywine has fulfilled an overarching goal: ensuring that the majority of visiting artists would, in fact, be either new to the medium or view it as an inventive extension of their work in painting, sculpture, photography, ceramics, and other media. In the project descriptions submitted with their applications, those aspiring Visiting Artists who most compellingly stated their sincere interest in exploring printmaking's expressive potential aided the Selection Committee in determining who, among many talented applicants, would respect, value, receive, and return the most from their experience at Brandywine.

Opposite: Sam Gilliam, *Golden Neck* (detail), 1993–94, offset lithograph, screen print, stitching at Fabric Workshop, and hand-colored acrylic, 43 x 30 inches.



Fig 1. Printer Robert "Bob" Franklin pulling a proof at the EBCO one-color press, the first used in the Offset Institute, 1988.

### Evolution to Project-Based Artist Selections

During the early years of Brandywine and the Visiting Artist Program (1972–1992), support was readily available from local, state, the national government, and foundations. The Pennsylvania Council on the Arts (PCA) and the National Endowment for the Arts (NEA) offered fellowships for individual artists and organizational grants supporting projects such as the Visiting Artist Program. The NEA's Expansion Arts Program (1969–92) provided funding and, in particular, made possible many of the impactful efforts created, sustained, and continually enhanced by similar organizations of color including: Bob Blackburn's Printmaking Workshop (New York City), Self-Help Graphics (Los Angeles), Ben Wigfall's Communications Village (Ponckhockie, NY), Sam Coronado's Workshop (Austin, TX), and Ron Adam's Lithography Workshop (Sante Fe). These organizations, largely, were developed by, served, and were situated in communities of color.

In 1992, unfortunately, support for the NEA was severely reduced and, sadly, the Expansion Arts Program and Individual Grants to Artists were discontinued, dealing a particular blow to artists and organizations of color. Many state arts agencies including the PCA followed suit shortly thereafter, canceling their grant programs for individual artists. Brandywine responded to this dramatic and challenging loss of funding by refocusing our application process toward project-specific proposals in which an artist residency was essential to realizing a project's themes and modes—from social narrative to abstract expressionism to 3D printmaking and beyond.

Relatedly, we worked with and encouraged organizations to ensure their submissions to the NEA and other national funders were competitive by including artists of national distinction or recognition in their proposals. When applying to local foundations and government entities, featuring local artists in proposed projects was similarly appropriate and, therefore, advantageous. Brandywine conceived and instituted these changes to maintain the crucial support it provided for both young, emerging, local artists as well as established, nationally recognized artists. With its emphasis on diversity, artists given a platform at Brandywine were, most often, people of color or representative of other minorities and marginalized groups. Many of Brandywine's participating artists went on to have long and highly successful careers. Prominent among them are **Floyd Newsum** (Houston), **Kevin Cole** and **Carl Joe Williams** (Atlanta), **Hank Willis Thomas** (New York), and **Willie Birch** (New Orleans).



Fig. 2. Visiting Artist David Driskell worked directly on the plates at the two-color press. Here Driskell is preparing for a color to be added to his print, *The Bassist*, 2006.

The number of artists participating in a given year in the Visiting Artist Program has been as high as 30 a year. Currently, Brandywine welcomes 10 to 12 artists annually, allowing greater focus in time, resources, and participation in our *ArtistNConversation* series and other public programs, and—overall—positive impact for the artist, Brandywine, and the public. *ArtistNConversation*, presented in the Printed Image Gallery, is a forum in which artists share their creative ideas and studio practices with diverse audiences. In addition, since 1993, Brandywine regularly seeks funding to exhibit the work of Visiting Artists in our gallery and has established "satellite collections" of their Brandywine prints at other institutions across the country to widen the project's dimension and audience.

### Founder's Favorites

What distinguishes a *Founder's Favorite* print from the Visiting Artist Program? It is a print that, in pronounced and exceptional ways, meets the criteria discussed earlier in this essay and represents the very best of an artist whose work resonates strongly with me. These *Favorites* taught me new ways of seeing and thinking about prints, made me learn new processes or strategies to execute an edition, and deepened my connection to artists whom I admired before their residency, or enriched and furthered my introduction to artists who grew close as colleagues and even friends during their Brandywine residency.





Fig. 3. John E. Dowell, Jr., *2b+C/Tomorrow*, 1983, offset lithograph, 21.5 x 30 inches

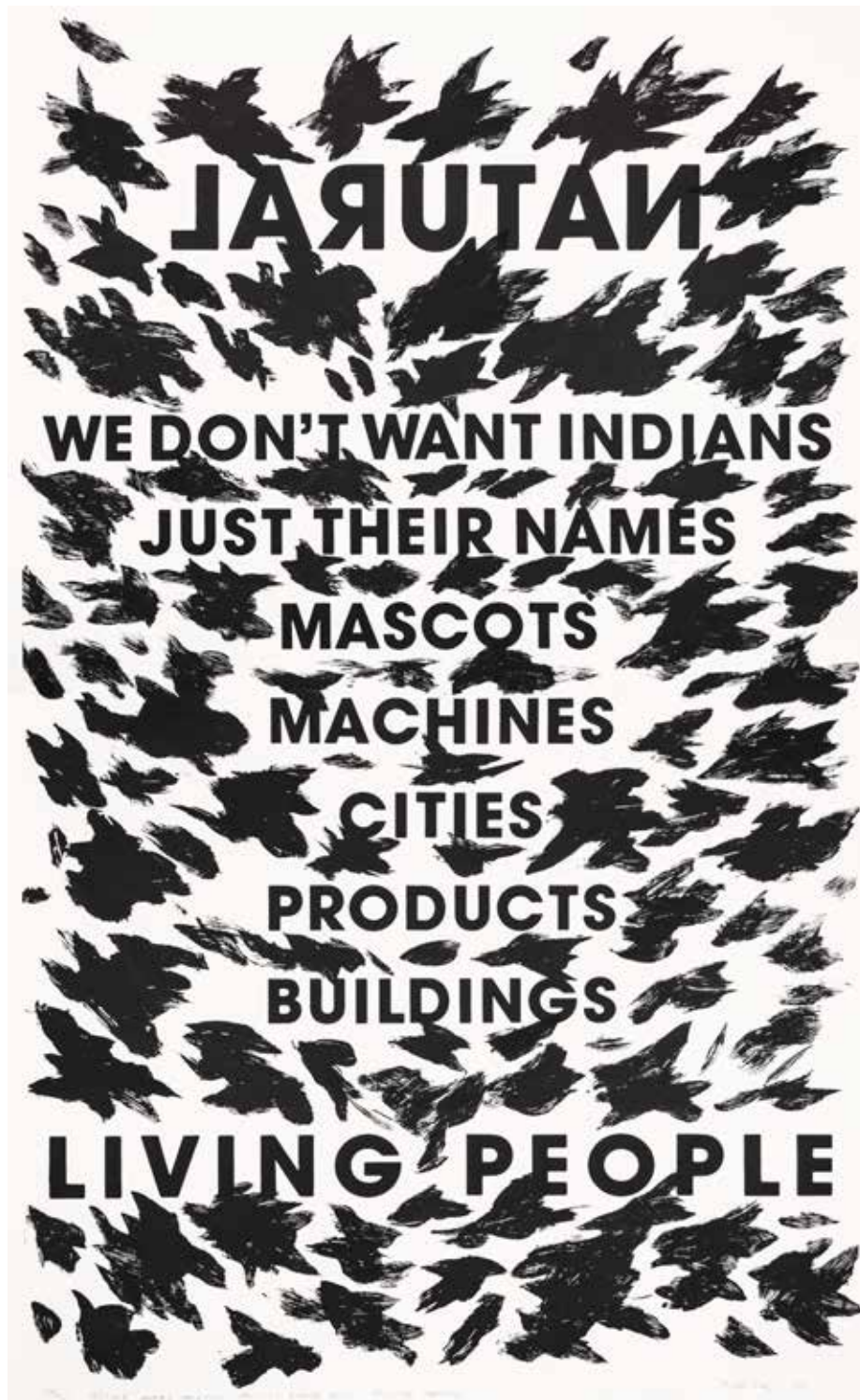


Fig. 4. Edgar Heap of Birds, *Telling Magpies, Telling Black Wolf, Telling Hachivi*, 1989, screen print, 45 x 70 inches

One of the most important prints ever produced at Brandywine is **John E. Dowell's** offset lithograph *2B+C/Tomorrow*, published in 1983 (figure 3). This print was dedicated to **Selma Burke**, **Bob Blackburn**, and **Elizabeth Catlett** on the occasion of each receiving Brandywine's Lifetime Achievement Award that same year. The exact color registration, line and tonal variations, clean large white areas—and other effects were difficult to achieve with screen printing. *2B+C/Tomorrow* is outstanding among the first offset prints created at Brandywine and remains for me one of the most satisfying prints I have ever worked on. Dowell and I worked together in the early 1980s to develop an original way to make prints using commercial cylinder, stream-feed presses. That research enabled the launch of the Offset Institute at Brandywine in 1983. *2B+C/Tomorrow* is an exceptional print, technically and aesthetically, that helped inaugurate the shift in production at Brandywine to offset lithography.

For a number of years, as part of its diversity outreach, Brandywine placed particular focus on annual themes that promoted residencies for Native American, Asian, and Asian American artists who, previously, were underrepresented in our pool of applicants. This initiative extended our national reach and provided local artists a chance to see and interact with art and artists from varied regions with varied reasons for creating art. Among those who participated in these residencies were Tyler School of Art alumni **Edgar Heap of Birds**, Oklahoma (figure 4); **Junji Amano**, Japan; **Tomie Arai**, a University of the Arts graduate, who lives in New York City; **Kaylynn Sullivan Two Trees**, New Mexico; **Mei-Ling Hom**, Philadelphia; and **Norie Sato**, Seattle.

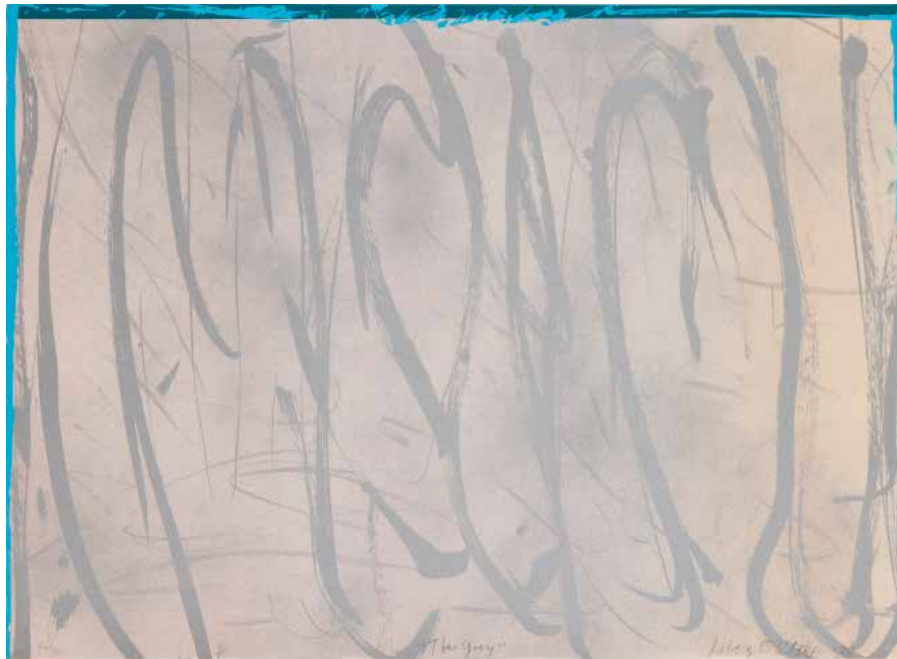


Fig. 5. Jules Olitski, *The Grey*, 1989, offset lithograph, silk screen, 21.63 x 30 inches





Fig. 6. Libby Newman, *Altered Landscape*, 1974, silk screen, 22 x 30 inches

In addition to these diverse artists, I have enjoyed working with established artists such as **Jules Olitski** (*The Grey*, 1989, figure 5) and **Kenneth Noland**, both of whom worked at Brandywine on commissions from art museums; **Libby Newman** (*Altered Landscape*, 1974, figure 6), and **Jacob Landau**. In 1973, Newman was the first local professional artist to work with Brandywine; she remains a very close personal friend and, through a fund she and her family established, is a supporter of residencies for local artists. Jacob Landau became a dear friend who helped me understand aspects of religion in art and his interpretation of various themes — mythology, and scriptural narratives — that remain with me today. Olitski, Noland, Newman, Landau, and many other artists from backgrounds very dissimilar to mine helped me form a well-rounded appreciation for a wide range of ideas and practices through the breadth and depth of their creative expression and the personal perspectives they shared with me and others at Brandywine.



Fig. 7. John T. Scott, *Blues for the Middle Passage II*, 1988, offset lithograph, collage, construction, 30.25 x 20.25 inches



Fig. 8. Camille Billops, *Kaohsiung Series #9*, 2012, offset lithograph, 21 x 15 inches



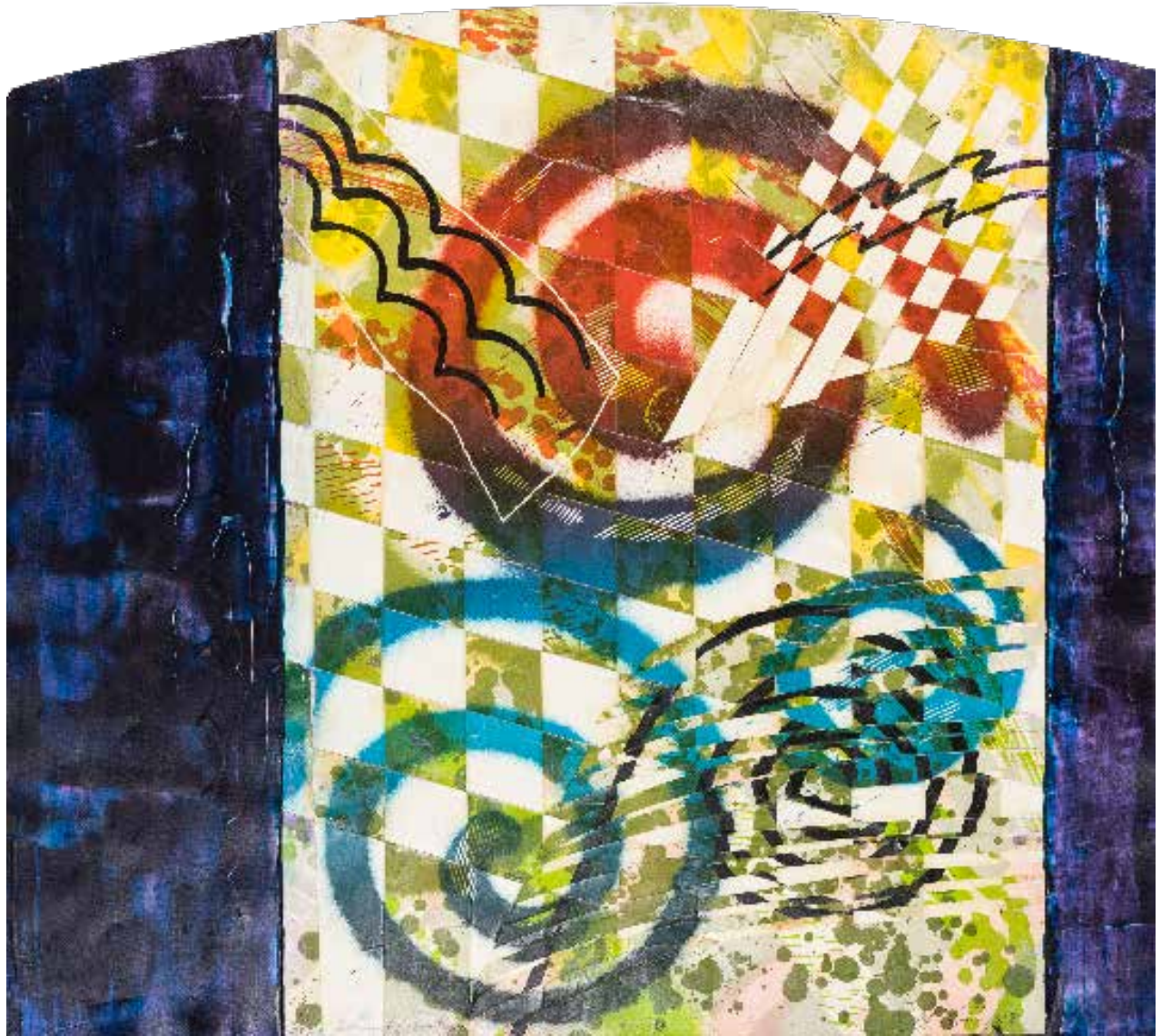


Fig. 9. Alvin Loving, *Life and Continual Growth*, 1988, offset lithograph, collage-weave with hand-colored acrylic, 30 x 32 inches



Their residencies contributed to my own understanding and established strong and inspiring precedents and paths for building a definition of diversity and inclusiveness at Brandywine while serving as a nexus for artistic expression of the highest quality.

Many of my *Favorite* prints by African American artists are, at the time of this publication and exhibition, featured in the exhibition, *Making Community...* at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia (February 1–April 12, 2020). On view in *Making Community* are printworks by **Alvin Loving**, **John T. Scott**, **Camille Billops**, **John Biggers**, **Samella Lewis**, **Martha Jackson-Jarvis**, **Keith Morrison**, **Larry Walker**, and **Howardena Pindell**. While avoiding duplication, *Founder's Favorites* includes different images by Scott (figure 7), Billops (figure 8), and Loving (figure 9).

No discussion of my favorites would be complete without mentioning the many works produced at Brandywine by the artist **Sam Gilliam** of Washington, DC. Gilliam was, and remains, the standard-bearer for open-minded, innovative creative thinking. He loves to make original prints, monoprints, and works of art that incorporate his prints as collage elements. He was always seamless in bringing his aesthetic interests as an Abstract Expressionist to the printmaking process, thereby



Fig. 10. Sam Gilliam, *Untitled*, 1987, offset lithograph, screen print, collage-weaving with hand-colored acrylic, 32 x 48 x .5 inches.



Fig. 11. Sam Gilliam, *Golden Neck*, 1993–94, offset lithograph, stitching at Fabric Workshop, and hand-colored acrylic, 43 x 30 inches (not in the exhibition).

always challenged the staff and me to do something different and to learn. I particularly enjoyed the confidence Gilliam demonstrated by inviting printers, interns, and anyone who happened to be in the print shop to offer their thoughts on his work while it was in process. This was very important to the older master printers and empowering for the young artists who were assisting. While initiating and maintaining inclusive and diverse collaboration, Gilliam always maintained control and direction of the end result. Two examples of his interest in pushing boundaries were *Untitled* (1987, figure 10) and *Golden Neck* (1993–94, figure 11), both of which were mixed-print media collages with hand-painted acrylic issued in unique editions where the painting makes each one a variation.

In addition to my favorite Visiting Artist prints, I include in this exhibition and its catalog prints that were not published by Brandywine but, instead, came to join its permanent collection from elsewhere. They represent a large and growing group of artworks donated by individual artists, collectors, and other print workshops, or acquired through exchange. They include exceptional work by **Belkis Ayón-Manso** and **Ibrahim Miranda**, Cuba; **Shigeko Kumabe**, Japan; and **Juan Sánchez** and **Norma Morgan**, New York.

In reviewing more than 500 distinct images, I experienced an emotional journey of remembrance, sorrow, and celebration. The many moments of success and failure in the studio all led to learning about preparation, planning, and execution within a milieu where the artist's presence was an opportunity for special, illuminating conversations in which art-making was not always the primary focus. The unique collaborative environment that developed at Brandywine among people with diverse backgrounds and intentions fostered a community with social connections that defied boundaries of age, heritage, politics, and socio-economic status. I cannot help but feel sorrowful for those artists who have passed, yet looking at their art and being able to once again exhibit it allows me to celebrate and appreciate once more what they shared with Brandywine and me.

My favorites are prints I remember well. They evoke wonderful memories of processes and experiences with exceptional artists in Brandywine's print shop, the special affection I have for the artists, measures of learning that occurred, and the level of respect that was demonstrated for the medium as a serious and valued form of artistic expression.

Allan L. Edmunds



## *Checklist*

### **Emma Amos**

*Miss Otis*, 2002  
Offset lithograph and collage  
25½" x 21," ed. 5/14

### **El Anatsui**

*Untitled 201722*, 2017  
Hand-cut, color lithograph  
23 ½" x 32" x 1"

### **Benny Andrews**

*Death*, 1985  
Offset lithograph  
30" x 22," ed 12/44

### **Belkis Ayón-Manso**

*Untitled I*, 1991  
Offset lithograph  
20" x 21½"  
Panel 1 of 6

### **Camille Billops**

*Kaohsiung Series #9*, 2012  
Offset lithograph  
21" x 15," ed 40/40

### **Moe Brooker**

*And Then You Wonder*, 2003  
Offset lithograph  
24" x 18," ed AP

### **John Dowell**

*2B+C/Tomorrow*, 1983  
Offset lithograph  
30" x 22," ed 63/70

### **Sam Gilliam**

*Untitled*, 1987  
Offset lithograph, silk screen, and construction  
30" x 34½"

### **Edgar Heap of Birds**

*Telling Many Magpies, Telling Black Wolf, Telling Hachivi*, 1989  
Silk screen  
70" x 45," ed 14/50

### **Letitia Huckaby**

*Flower Girl*, 2011  
Offset Lithograph and collage  
30" x 21½," ed 20/80

### **Frank Hyder**

*Frontiers B*, 2016  
Offset Lithograph  
23" x 23," edition 6/20  
Panel 1 of 4

### **Paul Keene**

*Generations*, 1996  
Offset lithograph  
43" x 30"

### **Shigeko Kumabe**

*Blowing in the Stream*, 1987  
Etching  
33" x 41," ed AP, gift of the artist

### **Shigeko Kumabe**

*A Night Sovereign, Luna*, 1988  
Etching on paper  
33" x 41," ed AP, gift of the artist

### **Jacob Landau**

*Third Vision*, 1985  
Offset Lithograph  
22" x 28½"

### **Alvin Loving**

*Life and Continual Growth*, 1988  
Offset lithograph, collage-weave with  
hand-colored acrylic  
30" x 32"

### **Ibrahim Miranda**

*Untitled*, 1999  
Screen print over offset map  
46" x 20," gift of the artist, Havana, Cuba

### **EJ Montgomery**

*Sunset*, 1997  
Offset Lithograph and silk screen  
21.5" x 30," ed 8/17

**Maceo Montoya**

*The Work Crew*, 2018

Offset lithograph

30" x 22," ed. 16/66

**Norma Morgan**

*Elk Lake Adirondack Mountains New York*, 1993

Copper engraving on paper

24.5" x 50.75," ed. 9/10

Gift of Hatch-Billops Collection

**Keith Morrison**

*Heat*, 2011

Offset Lithograph

37" x 25," ed 8/30

**Libby Newman**

*Altered Landscape*, 1974

Silk screen

30 x 22 inches

**Floyd Newsum**

*Untitled (Fig 2)*, 2001

Offset Lithograph

15" x 21.5," ed. 2/50

**Kenneth Noland**

*Florida Shades*, 1991

Offset lithograph, screen print with stitching and color pencil

59.0625" x 21.4375"

**Jules Olitski**

*The Grey*, 1989

Silk screen

21 5/8" x 30," ed. 24/90

**Michael Platt**

*Five Canoes*, 2012

Offset lithograph and digital print

28" x 22," ed. 54/57

Gift of the artist

**Juan Sanchez**

*True Puerto Rico*

Offset Lithograph and silk screen

22" x 30," ed. 20/25

**Marta Sanchez**

*La Calle Sequin Struck by Environmental Debris*, 2017

Relief, screen print and hand-coloring on paper

25 1/4" x 38"

**John T. Scott**

*Blues for the Middle Passage II*, 1988

Offset lithograph

30.25" x 20.25," ed. 7/40

**John T. Scott**

*I Remember Birmingham*, 1997

Offset lithograph

30" x 21.5"

**Kaylynn Sullivan Two Trees**

*Maka Wicasa*, 1992

Offset lithograph and collage

30" x 22"

**Larry Walker**

*Shadow Spirits at Dusk*, 2001

Offset Lithograph

21" x 28.5"

**William T. Williams**

*Time of Song*, 2005

Offset lithograph

15.75" x 22.25," ed. 8/60

## *Artist Biographies*

### **Emma Amos**

American, born 1938

Painter, Emma Amos was born in Atlanta, GA. She earned a BA from Antioch College, OH and an MFA from New York University. Amos served as the department chair at the Mason Gross School of Art at Rutgers University from 2005 to 2007. She served on the Board of Governors of Skowhegan School of Painting and Sculpture, ME, and the National Academy Museum & School, NY. Amos' work is in the collections of the Museum of Modern Art, NY; the Wadsworth Atheneum Museum of Art, Hartford, CT; Philadelphia Museum of Art; New Jersey State Museum, Trenton; Pennsylvania Academy of the Fine Arts, Philadelphia; and other institutions.

### **El Anatsui**

Ghanaian, born 1944

Mixed-media artist El Anatsui was born in Anyako, Ghana. He gained worldwide recognition in the early 2000s for his shimmering, monumental wall hangings — visual feasts rich with associations to Africa, Europe, and the Americas. A cross between painting, tapestry, and sculpture, the hangings grew out of his earlier investigations into re-purposing scrap materials that came with varied cultural associations. Anatsui has exhibited his works at institutions such as the Brooklyn Museum, NY; Clark Institute, Williamstown, MA; Metropolitan Museum of Art, NY; and the National Museum of African Art, Smithsonian Institution, Washington, DC; among others; and internationally at the Venice Biennale, the Liverpool Biennial, the Osaka Sculpture Triennale, and the Gwangju Biennale.

### **Benny Andrews**

American, 1930–2006

Benny Andrews was born in Plainview, GA, and studied at the School of the Art Institute of Chicago. In 1958 Andrews moved to New York City and created the art education program at Queens College and actively participated in the Black Emergency Cultural Coalition. Andrews' narrative paintings tell poignant stories of social injustice. Inspired by his youth in the segregated American South, Andrews created a body of work depicting scenes from the Civil Rights Movement, American Indian relocation, anti-war protests, and other cultural struggles. Andrews received the John Hay Whitney Fellowship; New York Council on the Arts Fellowships; National Endowment for the Arts Fellowship; O'Hara Museum Prize; and Bellagio Fellowship.

### **Belkis Ayón-Manso**

Cuban, 1967–1999

Belkis Ayón-Manso was a highly acclaimed Cuban artist-printmaker and is considered a master of the collagraph print. Her work was based on Afro-Cuban religion, Abakuá, combining the myth of Sikan and the traditions of the all-male secret society. She was considered a pioneer among printmakers for her richly colored and monochromatic collagraphs of dark silhouettes and ghostly-white figures. Ayón's work has been shown and collected internationally, including in group exhibitions in Canada,



South Korea, the Netherlands, and Spain. In 1993 she exhibited at the Venice Biennale and won the international prize at the International Graphics Biennale in Maastricht, the Netherlands. Ayón had residencies at Temple University's Tyler School of Art, Philadelphia College of Art (now University of the Arts), Rhode Island School of Design, and at the Brandywine Workshop. Her work is in the permanent collections of the Museum of Contemporary Art, Los Angeles, and the Museum of Modern Art, NY, among other institutions. Ayón-Manso mysteriously took her own life in 1999.

### **Camille Billops**

American, 1933–2019

Sculptor, archivist, printmaker, and filmmaker Camille Billops was born in Los Angeles, CA. In 1975, Billops and her husband, James Hatch, founded the Hatch-Billops Collection, Inc., a non-profit research library of African American historical documents focusing on theater arts. The library includes oral histories, slides, photography, and art that Billops and Hatch collected over two decades in their SoHo Manhattan loft. The archive was later donated to Emory University, Atlanta, GA. Billops' work is in the collections of several institutions including the Jersey City Museum, NJ; Museum of Drawers, Zurich, Switzerland; Pennsylvania Academy of the Fine Arts, Philadelphia; and the Philadelphia Museum of Art, among others.

### **Moe Brooker**

American, born 1940

Philadelphia abstract painter Moe Brooker earned a BFA and an MFA from Temple University's Tyler School of Art and a certificate from the Pennsylvania Academy of the Fine Arts (PAFA). Brooker has won several lifetime achievement awards including the Governor's Award for Artist of the Year from the Commonwealth of Pennsylvania and the Medal of Achievement from the Philadelphia Art Alliance. Brooker was a faculty member at the Cleveland Institute of Art and PAFA and was the first Penny & Bob Fox Distinguished Professor at Moore College of Art and Design, Philadelphia. Brooker's work is in the permanent collections of the Studio Museum, Harlem; Montgomery Museum of Fine Arts, AL; PAFA; The Art Gallery of Ontario, Toronto; and the Philadelphia Museum of Art.

### **John Dowell Jr.**

American, born 1941

Philadelphia printmaker, photographer, and painter John E. Dowell, Jr., earned a BFA in printmaking and ceramics from Temple University's Tyler School of Art and Architecture, studied advanced lithography with Garo Antreasian at John Herron Art Institute, Indianapolis; was an artist-printer fellow at the Tamarind Lithography Workshop, Los Angeles; and received his MFA in printmaking and drawing from the University of Washington. He is Professor Emeritus of Printmaking at the Tyler. He is represented in the permanent collections of the Metropolitan Museum, NY; San Francisco Museum of Modern Art; the Philadelphia Museum of Art; and the Pennsylvania Academy of the Fine Arts, Philadelphia. His recent solo exhibition at the African American Museum in Philadelphia was titled *Cotton: The Soft Dangerous Beauty of the Past*.

**Sam Gilliam**

American, born 1933

Painter and printmaker, Sam Gilliam was born in Tupelo, MN. He earned his BFA and MFA from the University of Louisville, KY. He was Brandywine Workshop and Archives' first Artist-in-Residence in 1975 and has been a longstanding supporter of Brandywine, returning several times to make prints over the years. He currently lives and works in Washington, DC and was featured in *The Music of Color: Sam Gilliam 1967–73* at the Kunstmuseum Basel, Switzerland, and several group exhibitions, including the traveling exhibition *Soul of a Nation: Art in the Age of Black Power*. Known for his lyrical, abstract paintings, Gilliam is one of the key artists associated with the Washington, DC, Color School of the 1960s and 1970s, which included artists Kenneth Noland and Jules Olitski. Gilliam is considered one of America's greatest Abstract Expressionist painters.

**Edgar Heap of Birds**

Native American, born 1954

Native American artist Edgar Heap of Birds (Hock E Aye Vi) was born in Wichita, KS. Heap of Birds earned a BFA from the University of Kansas, studied at the Royal College of Art, London, and earned an MFA from Temple University's Tyler School of Art, Philadelphia. In 2012, Heap of Birds was named a USA Ford Fellow in 2012 and a Distinguished Alumni of the University of Kansas in 2014. He has received honorary doctorates from the Massachusetts College of Art and Design in Boston; Emily Carr University of Art and Design, Vancouver, BC; and The California Institute of the Arts. His work has been exhibited nationally and internationally in Canada, Australia, Germany, South Africa, China, Indonesia, Singapore; and the Venice Biennale.

**Letitia Huckaby**

American, born 1972

Letitia Huckaby holds a degree in journalism from the University of Oklahoma, a BFA from the Art Institute of Boston in photography; and an MFA in photography from the University of North Texas in Denton. Huckaby has exhibited at the Dallas Contemporary; the Galveston Arts Center, TX; Renaissance Fine Art, Harlem; McKenna Museum, New Orleans; and the African American Museum of Dallas. Public projects include a piece along the Trinity River in Fort Worth and at the Ella Mae Shamblee Branch Library in Fort Worth, TX.

**Frank Hyder**

American, born 1951

Visual artist Frank Hyder was born in Audubon, NJ. He received his BFA from the Maryland Institute College of Art, Baltimore; an MFA from the University of Pennsylvania; and attended the Skowhegan School of Painting and Sculpture, NY. His work has been featured in more than 200 group shows and 100 solo exhibitions throughout the Americas, Asia, and Europe, including ten individual exhibitions in New York City; in Venezuela at the Museum of Modern Art and Museo Jacobo Borges, Caracas and the Museum of Contemporary Art of Zulia; in Chile at the Museo Universidad de Los Andes, Santiago; and the Pennsylvania Academy of Fine Art; Carnegie Museum, CA; La Salle University Art Museum; and The Noyes Museum, Galloway, NJ. He lives and works in Miami, FL.

**Lois M. Johnson**

American, 1942–2018

Philadelphia-based artist Lois M. Johnson was born in Grand Forks, ND. She earned a BFA from the University of North Dakota and an MFA from the University of Wisconsin. Her work has been exhibited nationally and internationally at institutions including the Philadelphia Museum of Art; North Dakota Museum of Art; Marian Locks Gallery, Philadelphia; the Print Center, Philadelphia; Concordian Gallery, Moorhead, MN; Institute of Contemporary Art, Philadelphia; Glynn Vivian Art Gallery, Swansea, Wales; and the Boston Printmakers North American Print Biennial. Johnson also received the University of North Dakota Alumni Association Sioux Award, Pennsylvania Council on the Arts Artist Fellowship, and Elks National Scholarship.

**Paul Keene**

American, 1920–2009

Philadelphia-born painter, printmaker, and muralist Paul Keene, Jr., received a BFA, BS, and MFA from Temple University's Tyler School of Art. He also studied at the Académie Julian, Paris. There he helped found Galerie 8, a collective space gallery for American artists working in Paris. After teaching at the Philadelphia College of Art (now University of the Arts), he established the art department at Bucks County Community College, where he retired as Professor Emeritus. Keene's works can be found in the permanent collections of the Philadelphia Museum of Art; African American Museum, Philadelphia; Pennsylvania Academy of the Fine Arts; James A. Michener Art Museum, Doylestown, PA; British Museum, London; Nigerian National Museum, Lagos; Dallas Museum of Art; Tucson Museum of Art; and the Woodmere Art Museum, Philadelphia.

**Shigeko Kumabe**

Japanese, born 1932

Shigeko Kumabe is a Japanese printmaker. She earned an MA from Tama Art University, Tokyo, and attended the Philadelphia School of Design for Women (now Moore College of Art & Design). Her work has been exhibited internationally at the Falubiennalen Nya Grafiker, Falun, Sweden; Peter Stebbins Gallery, Provincetown, MA; BWA Contemporary Art Gallery, Katowice, Poland; Tokyo Metropolitan Art Museum; Taipei Fine Arts Museum; and John Szoke Gallery, NY. Kumabe received the Kanagawa Prefectural Board of Education Award.

**Jacob Landau**

American, 1917–2001

Printmaker and painter, Jacob Landau was born in Philadelphia. Landau attended Philadelphia College of Art (now University of the Arts); New School for Social Research, NY; and the Académie Julian and the Académie de la Grande Chaumière, Paris. Landau received awards, grants, and fellowships from the National Endowment for the Arts, the Ford Foundation, Tamarind Institute, Guggenheim Foundation, and other organizations. His work has been exhibited extensively in Europe, Mexico, South America, and throughout the United States in more than 30 solo and 200



regional and national group shows. Landau taught at the Philadelphia College of Art and was a professor at the Pratt Institute, Brooklyn for 20 years. He was elected an associate member of the National Academy of Design in 1974 and became a full Academician in 1979.

### **Alvin Loving**

American, 1935–2005

Detroit-born abstract painter and printmaker, Alvin Loving earned a BFA from the University of Illinois and an MFA from the University of Michigan. In the 1960s he joined New York City's ONCE Group Organization which included artists Robert Rauschenberg and Andy Warhol. Loving received National Endowment for the Arts fellowships in 1970, 1974, and 1984 and a Guggenheim Fellowship in 1986. Loving exhibited widely throughout the United States including in New York City, Boston, Indiana, Ohio, and Detroit.

### **Ibrahim Miranda**

Cuban, born 1969

Painter and printmaker Ibrahim Miranda was born in Pinar del Rio, Cuba. He attended the Instituto Superior de Arte, Havana. His works are in the permanent collections of the Museum of Fine Arts, Havana; Museum of Modern Art, New York; Museum of Fine Arts, Boston; and other national and international institutions. Miranda exhibited in the Boston Printmakers Biennial in 2013. He lives and works in Havana.

### **Maceo Montoya**

American, born 1980

Maceo Montoya is a California-based author, artist, and educator. Montoya's paintings, drawings, and prints have been featured in exhibitions and publications nationally and internationally. He has collaborated with other writers on visual-textual projects, including David Montejano's *Sancho's Journal* (University of Texas Press, 2012), Laurie Ann Guerrero's *A Crown for Gumecindo* (Aztlán Libre Press, 2015), and Arturo Mantecon's translation of Mexican poet Mario Santiago Papasquiaro's *Poetry Comes Out of my Mouth* (Dialogos Books, 2018). He is an Associate Professor in the Chicana/o Studies Department at the University of California Davis, where he teaches courses on Chicanx culture and literature.

### **Norma Morgan**

American, born 1928

Norma Morgan is an engraver and painter of landscapes and figure subjects. Born in New Haven, CT, Morgan won scholarships to attend the Hans Hofmann School of Fine Arts and the Art Students League, NY. One of her primary subjects has been the moors of Scotland and England, where she has spent much time. Her ability to render light and the wide range of tones in a vast landscape is evident in her engraving *Snow and Shadows*. Morgan's work is included in many collections in the United States and Great Britain.

**Keith A. Morrison**

Jamaican, born 1942

Artist, art professor, curator, writer, and administrator Keith Anthony Morrison was born in Jamaica. Morrison studied at the School of the Art Institute of Chicago, where he received a BFA and MFA. Keith Morrison represented the United States as an art critic and cultural envoy to the 2008 Shanghai Biennale. He represented Jamaica in the 2001 Venice Biennale in Italy and in the Caribbean Biennale in Santo Domingo, Dominican Republic, in 1994. Morrison recently retired as Professor of Painting at Temple University's Tyler School of Art and Architecture.

**Libby Newman**

American, born 1925

Libby Newman earned a BFA in printmaking at the University of the Arts. Newman was a government arts advocate and spokesperson, the founding director and curator of the University City Science Center's Esther M. Klein Gallery in Philadelphia, and Curator for former Pennsylvania Governor Dick Thornberg. Her work is in the collection of more than 32 museums and libraries around the world.

**Floyd Newsum**

American, born 1950

Painter, sculptor, and printmaker Floyd Newsum earned a BFA from the Memphis Academy of Arts and an MFA from Temple University's Tyler School of Art, Philadelphia. His work is in the permanent collections of the Smithsonian National Museum of African History and Culture, Washington, DC; the Philadelphia Museum of Art; Museum of Fine Arts, Houston; University of Maryland's David C. Driskell Center, College Park, among others. Newsum lives in Houston and works as an artist. He recently retired as a Professor of Art at the University of Houston.

**Kenneth Noland**

American, 1924–2010

Kenneth Noland was an innovative colorist working in the abstract expressionist movement. Noland became one of the first practitioners of Color Field painting as part of the Washington Color School, and ultimately embraced a minimalist approach that comprised vivid color and simple geometric shapes. Noland exhibited the Guggenheim Museum, NY; the Hirshhorn Museum and Sculpture Garden, Washington DC; Toledo Museum of Art; and the Tate Museum, London.

**Jules Olitski**

American, 1922–2007

Classic modern painter Jules Olitski was born in Russia. He moved to the United States as an infant with his mother and settled in Brooklyn, NY. Olitski studied at New York's National Academy School of Fine Arts and the Beaux-Arts Institute of Design and earned an MA from New York University. He was one of four artists (joining Helen Frankenthaler, Roy Lichtenstein, and Ellsworth Kelly) to

represent the United States in the 33<sup>rd</sup> Venice Biennale. Olitski was the first living American artist to be given a solo exhibition at the Metropolitan Museum of Art, NY. He was the Milton and Sally Avery Distinguished Professor at Bard College, NY, and received honorary doctorates from Hartford Art School; University of Hartford; Keene State College; University of New Hampshire; and Southern New Hampshire University. He is widely regarded as one of America's last classic modern painters.

### **Michael P. Platt**

American, 1948–2019

Michael P. Platt was a photographer, printmaker, and scholar born in Washington, DC. He earned a BFA from the Columbus College of Art and Design, OH, an MFA from Howard University, and studied for his postgraduate degree at George Washington University, Washington, DC. Platt's work is in the permanent collections of the Yale University Art Museum in New Haven, CT, and the Library of Congress, Washington, DC. He lived and built his studio and digital printmaking workshop in Washington, DC, where he shared his knowledge, equipment, and passion for making art using hand-painted models superimposed with collages and images from his photographs.

### **Juan Sánchez**

American, born 1954

Juan Sánchez was born to Puerto Rican and African American parents in Brooklyn, NY, and is a photographer, painter, printmaker, and mixed-media artist. He earned his BFA from the Cooper Union, NY, and an MFA from Rutgers University, NJ. His work is in the collections of New York's Museum of Modern Art, Metropolitan Museum of Art, and Whitney Museum of American Art. Sánchez is a professor of painting, photography, and combined media at Hunter College, NY.

### **Marta Sanchez**

American, born 1959

Printmaker and painter, Marta Sanchez was born in San Antonio, TX. She earned a BFA from the University of Texas at Austin and an MFA from Temple University's Tyler School of Art, Philadelphia. Sanchez is inspired by traditional Mexican folk-art expressions. Her work is in the permanent collections of the Philadelphia Museum of Art; The State Museum of Pennsylvania, Harrisburg; McNay Art Museum, San Antonio; Museum of Fine Art, St. Petersburg, FL; and the National Museum of Mexican Art, Chicago. Sanchez participated in the national traveling exhibition *Chicano Visions: American Painters on the Verge* (2001–2006). She taught at the Philadelphia Museum of Art and now teaches at St. Joseph's University, Philadelphia. She is co-founder of the grassroots organization "Cascarones Por La Vida," which assists families affected by HIV/AIDS. Her work is currently archived at the Benson Latin American Collection at the University of Texas at Austin.



**Kaylynn Sullivan Two Trees**

Native American, born 1945

Kaylynn Sullivan Two Trees is an artist who works across mediums born in New Mexico. Two Trees studied at Drake University, Des Moines, IA, and the Sorbonne, Paris. Her work focuses on re-orienting to and regenerating an essential relationship with Self and Nature. It has been exhibited in the United States, Europe, and New Zealand at institutions including Dolan Maxwell Gallery, Philadelphia; The Print Center, Philadelphia; New Museum of Contemporary Art, NY; The Studio Museum in Harlem, NY; Gallery at Ojo, NM; Maryland Institute College of Art, Baltimore; and the Contemporary Arts Center, New Orleans. She received the Lila Wallace International Artist Award, the Jerome Foundation's Franklin Furnace Fund, and the New York State Council on the Arts' Individual Artist Sponsored Project Grant. Throughout her career, Two Trees has received and shared teachings with the input, support, and guidance of many indigenous elders.

**Larry Walker**

American, born 1935

Larry Walker is a painter, printmaker, collage artist, and art educator born in Franklin, Georgia. He earned his BS in art education and an MA in drawing and painting from Wayne State University, Detroit. His work is in the permanent collections of the Museum of Contemporary Art of Georgia, Atlanta; the Studio Museum in Harlem, the Huntsville Museum of Art, Alabama; the Los Angeles County Museum of Art; and the High Museum of Art, Atlanta. Walker lives in Georgia and retired as Professor Emeritus at Georgia State University.

**William T. Williams**

American, born 1942

Painter and printmaker, William T. Williams was born in Cross Creek, NC. He earned his BFA from Pratt Institute, NY, and an MFA from Yale University School of Art and Architecture, New Haven, CT. In addition, Williams studied at Skowhegan School of Art, ME. His work is in the permanent collection of the Detroit Institute of Art; Harvard University's Fogg Museum, Cambridge, MA; the Menil Collection, Houston; Philadelphia Museum of Art; Museum of Modern Art, NY; North Carolina Museum of Art, Raleigh; the Studio Museum in Harlem; and the Whitney Museum of American Art, NY. He lives in Connecticut and maintains a studio in New York.



