

OFF THE WALL

News & Views from **JUST LOOKIN' GALLERY**

Published for Ethnic Art Lovers Everywhere

SPRING 2007

A FEW NOTES

It is so nice to finally be writing a newsletter after over a year. And what an incredible year it was - for Just Lookin', for our artists and for the world of black art. From the article in Business Week (February 2006) touting black art as a great investment to the 11th annual National Black Fine Art Show (February 2007) to the history making first ever African American fine art auction at Swann Galleries (February 6, 2007) - art created by black artists is finally getting the respect it has long deserved. Collectors of all ethnicity's are discovering the beauty, energy and power in this art in record numbers. Museums are acquiring works by more living artists than ever. And we are still at the precipice of growth and change. To you, as a collector, who is helping make history - THANK YOU! To Josh and Sandy Wainwright (they are the folks who put it those long hours to make the NBFAS the best show in the country) THANK YOU for having the insight to see the need and the will to make it happen. THANKS to everyone that made 2006 our best year ever. And a really SPECIAL THANKS to all of you that braved the overflow crowds in our booth at the NBFAS. We hope you get a chance to visit us when we are in New York in May so we can get a chance to spend more time with you.

❖ **James Denmark** has been busy traveling as a guest of the Lake Norman Art League, South Carolina State University, and as a special guest of his Alma Mater, Florida A&M where he is assisting in their archiving project. If you are one of his myriad collectors (especially if you purchased before he moved out of Brooklyn) the Swann Galleries auction figures should have made you smile. ❖ The poignancy of Charly Palmer's social expressionism has some collector's calling him the Benny Andrews of his generation. Whatever you call him, he is becoming one of the most sought after and collected artists in this country. ❖ **Jamaal Sheats** is being invited to exhibit around the country (most recently at Florida A&M) as his repousse is gracing the walls of offices and homes coast to coast. ❖ **Synthia SAINT JAMES** (continued Page 4, Column 2)



Benny Andrews

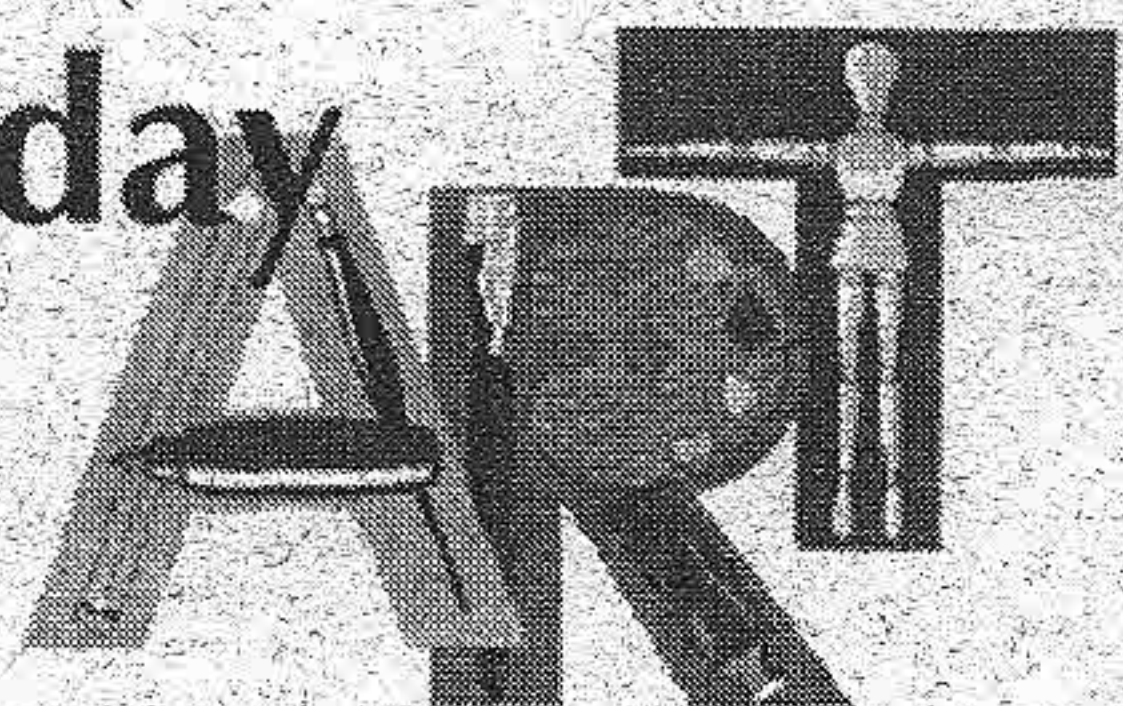
1930 - 2006

What determines the legacy of an artist? Is it their body of work which will live forever? The number of collectors they garnered? Could it be the number of artists they inspired? The respect of their peers? I believe Benny Andrews will long be remembered for all those things. Never shying away from issues such as racism, war or homelessness; he forged and shaped a path for Black Artists all the while fighting to be identified simply as an Artist.

Born in Georgia; Andrews attended the Chicago Art Institute, earning his BFA 1958. Though he spent most of his career in the North, mostly New York City; he never strayed too far from his Southern roots. When I first saw his work, I was immediately drawn to the exaggerated hands in his 1960's collages. At that time collage was still an under-respected medium and he pushed it to the limits with his imagination. He talked about folks where he was from having big hands, ruddy faces and wearing rough fabrics. His collages seemed to embody that Southern social, almost stereotypical, reality but they were also tempered with a certain urban sensibility.

In 1969, Andrews established the Black Emergency Cultural Coalition, to protest the exclusion of minorities from the mainstream art establishment. His quote on page 4, reprinted from the Early Winter 2006 issue of Off The Wall, was a re-occurring (Continued Page 3, Column 2)

Second Saturday Seminars



ARTY - FACTS

Originally Yours?

Beginning the second Saturday in March and continuing until we can't think of anything else to talk about (those of you who have met Eileen know that's not going to happen!) we will be conducting free hands-on seminars that explore all aspects of art and collecting. From an introduction to the mediums and styles of art; through preservation framing, wall arranging, appraisals and insurance; each one hour seminar will be filled with 'insider tips' sure to increase both your knowledge and enjoyment of art. Bring your questions and your friends. All seminars will begin at 2 pm. Space reservations are appreciated and can be made by calling 800 717-4278 or via e-mail at justlookin@justlookin.com. If you have a large group that would like to attend, call us and we will be happy to arrange a private session.

When is an original not an original? In the world of art we see way too many things designated "original." My most recent brush with an all too liberal definition of the term came (as it often seems to these days) on eBay. I was looking through paintings when I came across two "original oil paintings" of an African American singer and sax player. The description listed them as heavily textured original oils on canvas. So what's the problem? Both of them were (poorly painted) copies of two Keith Mallett acrylic paintings that happened to be sitting in my office. About the only thing they didn't copy from Keith's paintings was his signature. And Keith is not the only artist they blatantly copy. So, since they were actually painted by someone onto that piece of canvas are they originals? According to the copyright law as it is written, they may indeed be termed as such. I know the lawyers among our readers are shaking their heads but the copyright laws leave a broad interpretation of what constitutes an "original." It seems that if a few details were changed slightly there may be no recourse for the artists being copied. These pieces are mass produced in Asian countries and it is all but impossible to stop them. We first became aware of these fraudulent "originals" in the early 1990's when they were being sold through home shows. Once again, Buyer Beware.

Seminar Topics

March 10 - The Mediums of Art

Take a look (through a magnifier!) at the different materials used to create art.

April 14 - Looking at Art

An exploration of the basic elements - lines, shapes, etc. that make up art.

May 12 - Protecting & Insuring your Investments

This seminar will be held in NY as part of our annual Spring Fling. We will cover documentation, appraisals and preservation framing.

June 9 - Printmaking Terms & Techniques

Learn the differences between etchings, aquatints, woodcuts and other types of hand-pulled prints. Artist **Pat Kabore**, winner of numerous printmaking awards, will demonstrate pulling a print.

July 14 - Building a Collection

You don't have to be rich to have a great art collection.

August 11 - Styles & Movements

Styles including Abstraction, Expressionism and Realism explored and demystified.

September 8 - Displaying Your Art

We will discuss wall arranging, lighting, mixing styles and ways to make your walls look great. If you have a problem area, bring photos.

October 13 - Preservation Framing

Don't let improper framing take value out of your investment.

November 10 - Is It Worth It?

Learn what 'insiders' look for in valuing a piece of art.

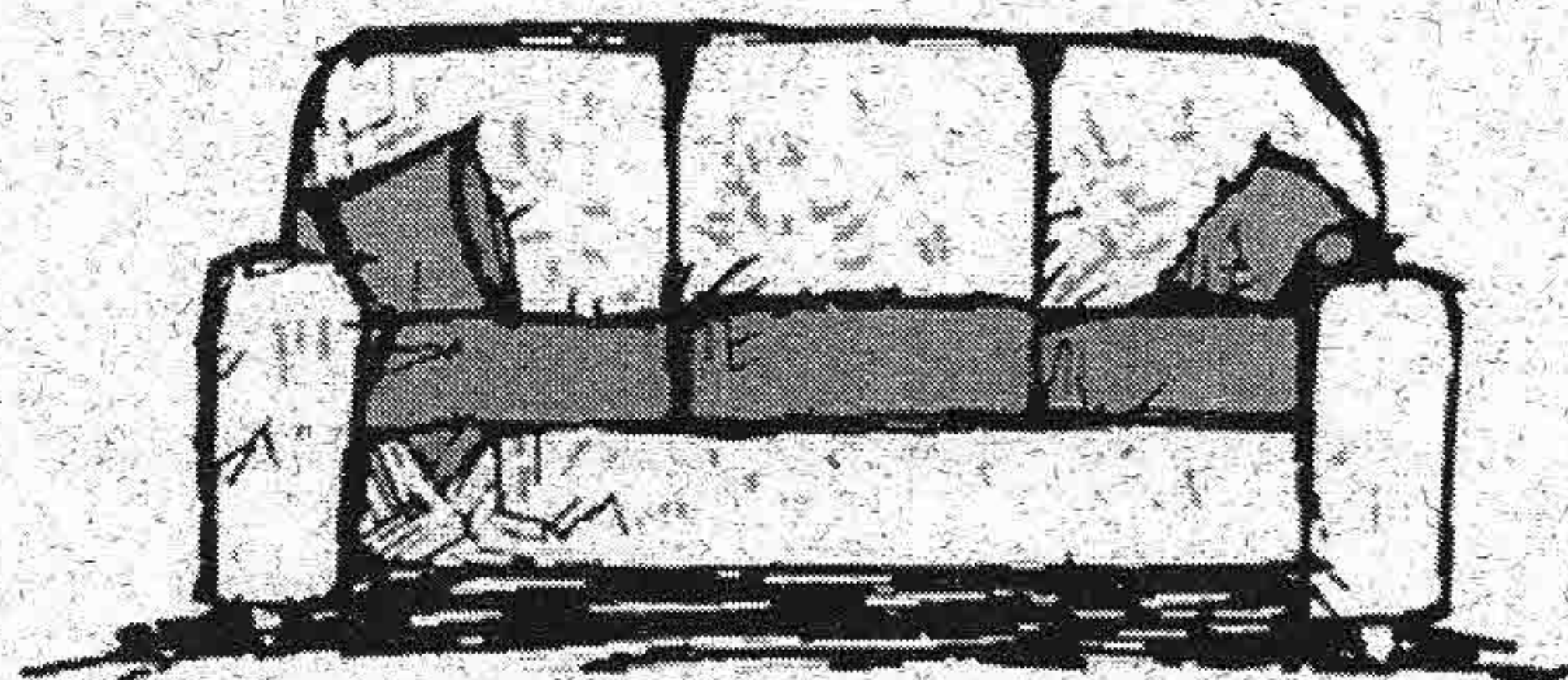
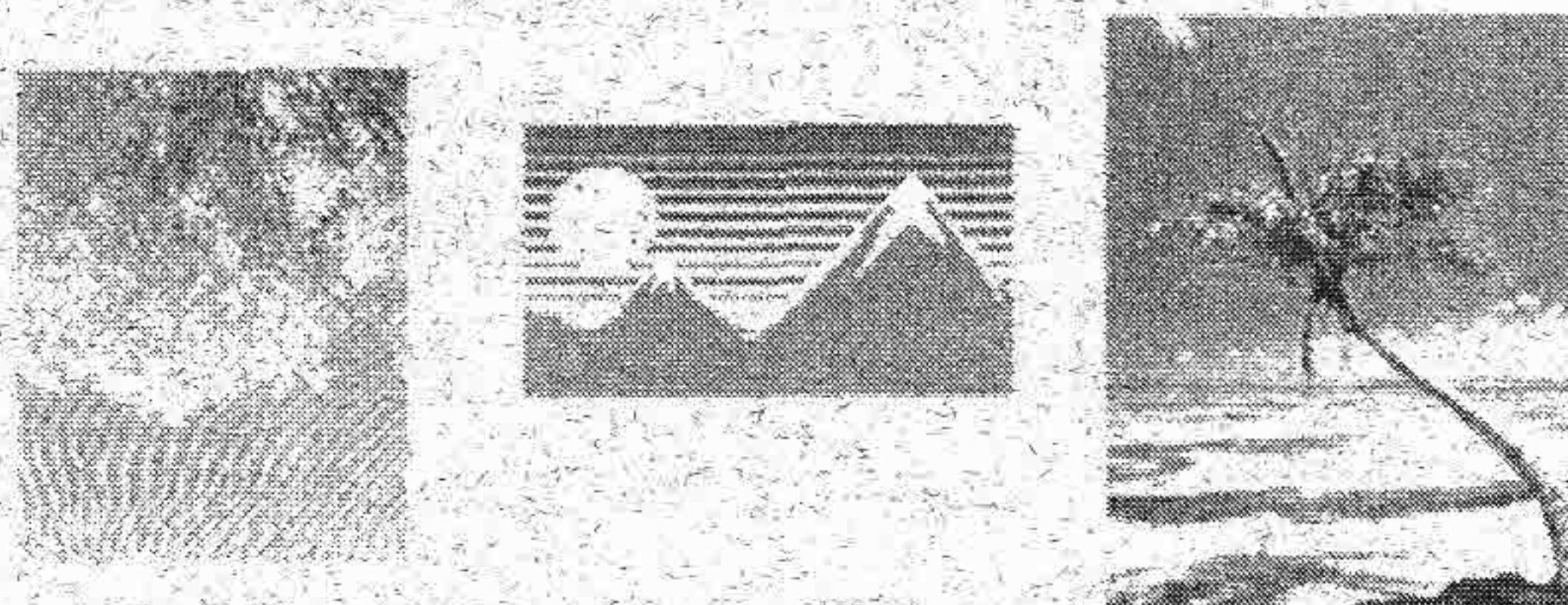
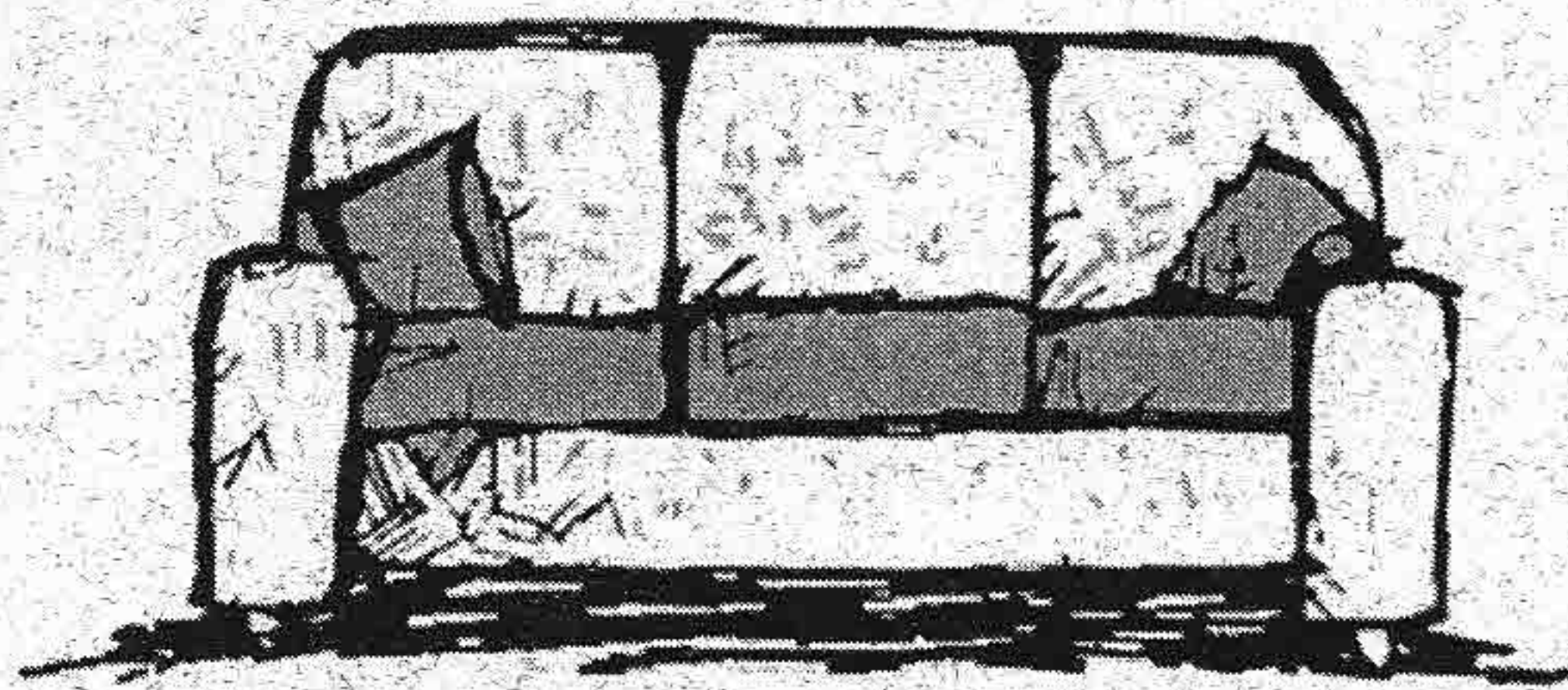
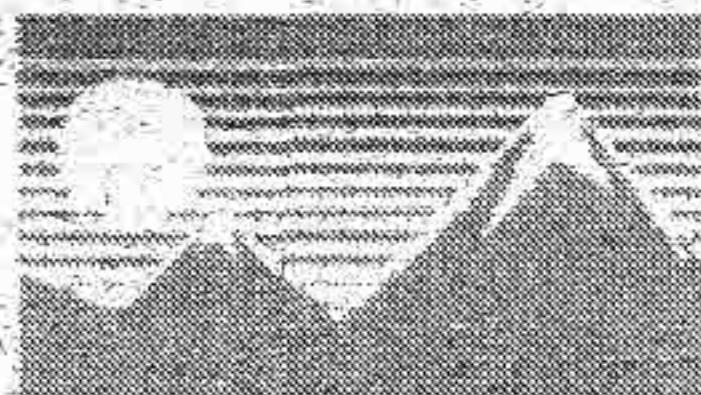
December 8 - Caring for, Cataloging & Insuring Your Collection

Safe handling, record keeping, photo documentation, archival storage and related topics will be discussed.

Hang Ups

What makes some walls flow and others scream to be re-hung? Is it the art, the way things are hung, bad lighting, or all of the above?

Which of these do you like better? Why?



A lot of people prefer the bottom one. It pays attention to maintaining symmetry, flow and balance; and also allows a more intimate relationship with the art. Hanging pieces a little lower on the wall looks good in the rooms where you are usually sitting. Hanging pieces at eye level in spaces you pass through (hallways, stairs, foyer) allows you to enjoy the detail as you pass. The spacing on the top one is better suited to offices and commercial spaces but if it pleases your eye more and you have lots of wall space, then it is the right one for you. There are no hard rules when it comes to wall arranging. Just like our different tastes in art, our wall arrangements should reflect us. Remember it just needs to be visually satisfying to YOU.

"The purpose of art is to lay bare the questions which have been hidden by the answers."
James Baldwin

Spotlight (Continued from Page 1, Column 2)

theme in both his life and his art. To this day, one of my favorite pieces of his is "Edge of Reality" created in 1970. In this self-portrait, he pays homage to the collective spirit of the Black Artist. His linear style worked well even in his early paintings but it was this mastery of line that made his drawings sublime. As he moved even more towards abstract expressionism in his later years, his minimalist backgrounds made one focus on the figures. One of the last series he painted, "The Migrant Series," reflects the experiences that influenced the lives of countless Americans including his own family. Painting topics as disparate as the flight of African-Americans to the north, the forced relocation of the Cherokee, and the plight of Hurricane Katrina survivors; Andrews showed, once again, not only his skills as a visual storyteller but as a great humanitarian that painted ALL people with grace and dignity.



"A Brush of Culture"
Home Art Parties

Get a few friends together
and enjoy the latest original art in the
comfort of your home.

All you have to do is invite at least 25 and no more than 100 friends. Just Lookin' provides invitations, promotional materials and a great host/hostess incentive package. If you would like, we will also give an informal talk on collecting.

We are currently reserving dates for Spring and Summer 2007. Don't miss the chance to have the luxury of a "gallery for a day" in your home.

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Check www.justlookin.com for show updates and latest news.

**May 11th & 12th
Annual New York**

Spring Fling

We'll be back at our Midtown 'Gallery'

Friday May 11th from 4 PM to 10 PM

Saturday May 12th from Noon to 9 PM

with lots of new art to show you, great affordable pieces for that perfect Mother's Day gift and, as always, lots of free advice & refreshments

Join us **Saturday May 12th at 4 PM**

Second Saturday Seminar

Protecting & Insuring your Art Investments

June 1st - July 15th

RHYTHMIC REVERBERATION

An exploration of musical forms
in fabric, metal and paint

August 4th - September 16th

AS I SEE IT

The mundane becomes magical when
artists interpret the every day world around them

Saturday - September 29th

7th Annual

Pehl Collection Artist Open House
Preview

COPPER & CANVAS

the art of

Jamaal Sheats

Call if you would like to be added to guest list

September 30th to October 28th

COPPER & CANVAS

Meet artist

Jamaal Sheats

Sunday - September 30th - Noon to 6 pm

November 4th - December 31st

Civil Rights - Civil Wrongs

A Few Notes (continued from Page1, Column 1)

just finished an original acrylic painting, "Turning Point," commissioned especially for the 10th anniversary African American Business

Summit/Turning Point URBAN Business Expo. If you will be in the Los Angeles area June 20 -22, this is a great networking opportunity. **Susan Taylor** will be the luncheon keynote speaker on

June 22. ❖ **Carolyn Crump** has added quilting to her already impressive art resume. Her quilt "The Spirit of Rita" is touring the country as part of Textural Rhythms: Constructing the Jazz

Tradition. Textural Rhythms will be on exhibit at the **Reginald F. Lewis Museum of Maryland**

African American History November 18, 2007

through March 30, 2008. ❖ **Pat Kabore** has been experimenting again; we just received several small canvases mounted on acrylic that she calls

'Art in the Box.' We're really looking forward to her June 9th gallery visit and printmaking

demonstration. ❖ Have you seen **Joe Holston's** latest etchings? They run the gamut from neo-realism to abstraction and with an edition size of only twenty, if you love one - don't wait!

Until next time - HAPPY COLLECTING

"I am considered a Black artist, but I'm fighting that. ...In the '60s and '70s it was very important to make a strong statement, to bring Black artists and Black art out into open. But now we are faced with the next step. Now Black artists need to be included in thematic exhibitions. That's the kind of thing I'm fighting now."

Benny Andrews 1988

Gallery Hours

Tuesday - Saturday 10 AM to 6 PM

Sunday Noon to 5 PM

Mondays and Holidays by appointment

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