

OFF THE WALL

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

Published for **Ethnic Art Lovers Everywhere**

Early Winter 2003

Notes
from
Here &
There

We want to thank all of you for keeping us so busy that this Fall's newsletter evolved into this early Winter one. We especially want to thank our New York client who called the gallery "a candy store for the eyes." And special thanks to all our DC area clients who put **Just Lookin'** on the list with the White House and Lincoln Memorial as a place their guests have to visit. ❖ And while we're on the subject, much love to **James & Ethel Denmark** for being such gracious hosts and letting us hang out with them for a few days. Their new house is wonderful and they are two of our favorite folks. James is incredibly busy designing public art (a sculpture) for outside the Activity Center at Celadon Village, a new planned community on Lady's Island, S.C. He also has the honor of designing for the 140th anniversary of Penn Center. Penn Center, located on St. Helena Island amid thriving Gullah culture, was one of the country's first schools for freed slaves and is a significant African American historical and cultural institution. We're glad that James found time to send up several fantastic new watercolors. It's wonderful to walk through the gallery and see Denmark's dating from 1971 to last week! I feel truly honored to be able to catalog such a broad range of his work. ❖ The news of **Albert Finnell's** untimely passing reached us while we were with the Denmarks. We had just seen Albert two days earlier at the **NBAF - National Black Arts Festival** in Atlanta and were shocked by the news. See our tribute on page 3. ❖ Many of you have called to comment on the **NBAF** and other shows around the country. There seems to be a general consensus that too many "fine art" shows have denigrated into African marketplaces replete with incense, oils and tee shirts. And while commercial mudcloth and decorated clothing is not my idea of fine art, we do

(Continued Page 4, Col.1)



Elvin Elias Lee Kince

That is a mouthful, isn't it? Yet it barely hints at the complexity of this master artist, author, educator and historian. A tenured professor of graphic design at Fashion Institute of Technology in New York City, Eli is one of the most intense artists we know. Long recognized as an abstract expressionist; his works exude passion, emotion and spirituality. Constantly soul searching to give visual embodiment to complex feelings, his paintings and drawings vibrate with both seen and undiscovered forces.

Nowhere is this more evident than in his "Masculine Series." Calling on issues discussed in the pages of his book "I Remember Daddy: A True Fiction;" this series of apparent abstracts draws the viewer in and suddenly forms and faces emerge. How did we miss them? Is he critiquing a lack of individuality in social settings or giving shape to the unrecognized masses? Relying on texture, color and bold strokes, many of his works reshape the boundaries of the real and the imagined.

Many early works explored the symbiotic connection between men & women. But these were not simple representations of male and female figures. (Continued Page 2, Col. 2)

ARTY - FACTS

Alphabet Soup

AP, PP, HC, SN - what does it all mean?

Gallery Hours

Tues - Fri 10 AM to 7 PM

Saturday 10 AM to 6 PM

Sunday Noon to 5 PM

*Mondays and Holidays
by appointment*

"Art plays a vital role in
humanizing the world."

David Driskell

(Spellman Collage during the NBAF)

THE NATIONAL BLACK FINE ART SHOW www.nationalblackfineartshow.com

What can you say about the best Black Fine Art show in the country? Not much except - **DON'T MISS IT!!!** We believe the 2003 show is going to be the best yet. Where else can you find works by Charles White and Henry O. Tanner next to the newest artists on the scene? I've been to museums and shows everywhere and have found none that can compete with the diversity of techniques, images and mediums this show has to offer.

The show will be opening to the public on **Thursday, January 30**. The preview gala is on **Wednesday, January 29** from 6:00 pm to 9:30 pm.

It was nice to see so many of you on Friday this year. We are looking forward to having an additional day to spend with all of you. **2003 show dates and hours are listed in the calendar on page 4**. Call us at 800 717-4278 if you have any questions or need additional information.

Just Lookin's preview show will be held at the gallery from **January 10-19**. Check our web page after January 9 for the latest arrivals. We will have lots of new works from James Denmark, Melvin Clark, Eli Kincaid, Cal Massey and the entire Just Lookin' family of artists.

"Excellence is to do a
common thing in an
uncommon way."

Booker T. Washington

We attach many designations to different types of prints. Regrettably too often the same terminology is used for reproductions and hand-pulled prints. Before the advent of inexpensive printing methods, the vernacular of prints helped to explain the 'for sale' and promotional (not for sale) parts of an edition. Here are some of the most commonly used terms.

AP - Artist's Proof

Before high speed and computerized printing, many color adjustments were made before an artist approved the final printed version. These were in addition to (and different from) the regular numbered edition and were usually retained by the artist. Now they are printed at the same time as the regular addition and do not become AP's until the artist signs them.

HC - Hors d' commerce (literally "not for sale")

Originally these were promotional copies, usually on a different paper, retained by the printer or used for advertisement.

LE - Limited Edition

Has come to designate any edition produced in a finite number.

SN - Signed & Numbered

Any print that is signed by the artist (almost always in pencil) in the margin and given a number with the top number being the order signed and the bottom number being the edition size.

PP - used for both Printer's Proof & Press Proof

In the old days, these were prints that were used to check registration, color, etc. They were retained by the printer, publisher or artist and were not sold.

These are the terms that are used the most for all kinds of prints. In the next issue we'll discuss the terminology of original graphics.

Spotlight (Continued from Page 1, Column 2)

The passions and dichotomies play out in an eternal dance of energy and spirit throbbing from the canvas. Pieces like "Rapture" and "The Hug" play out the chaotic harmony of personal relationships. Musical pieces like "Dueling Duets" give visceral accompaniment to the texture of musical rhythms. Eli's expertise in a variety of mediums is shown again in a new series of drypoint engravings where his flowing lyrical lines combine modernism and abstraction.

A truly wonderful poet, Eli has just finished another book. This book attempts to make sense of the complexities of love and loss.

Eli's new line of ceramics show yet another side of this intense artist. Using the curvilinear shapes of the ceramics as a backdrop, the faces take on a new meaning and once more we are left to decide just what the artist is telling us.

Hang Ups

It seems that many of us share a common hang-up. Our art is either underinsured or totally uninsured. This was one of the most important issues to be discussed after the collector's forum at Spellman Collage during the NBAF. So, why do we put so much energy and love into pursuing art and so little thought into protecting our investment? The answers are as varied as our collections.

Much of the problem lies squarely with us as collectors. We don't keep track of an artist's advancement in reputation and value. Those of us that started collecting thirty or more years ago are shocked to discover that painting we paid 200 dollars for in 1972 is now worth thousands. Many of our clients still have their pieces insured for what they initially paid.

Part of the problem seems to be the difficulty in finding appraisers that have sensitivity to African-American artists. In all the years that we have been appraising collections, we have found very few appraisers that seem to have the knowledge to appraise works by living black artists. And while doing research on some of the more obscure artists has been aided greatly by Internet sites and recent books, it can still be difficult to find records of black artists from the 1930's through the 1960's. This is one of the reasons we stress keeping all paperwork.

Hopefully we will never have to find out after a catastrophe that we don't have enough insurance to replace a lost piece. Take a look at your art. Do you have sales receipts, appraisals, biographies, etc. in a safe place away from your house? Have you photographed your collection? Do you feel you have adequate insurance to replace it in case of loss? If it has been more than 10 years since your collection was appraised you may be shocked to find out what it is now worth.

Albert Fennell

1950 - 2002

Writing a tribute is always a difficult task. In this case it is all the harder because Albert was one of the nicest people we've ever known. With a warm smile and gentle manner, Albert loved both life and painting. His limited edition prints were sought after and collectors were just starting to take notice of the quality of his paintings.

Born in San Diego, Fennell's talent came at an early age when he started drawing pictures of cartoon characters. In the 6th grade at Ocean View Elementary School, a landscape he did in tempera paint was selected in a district-wide competition and was exhibited in the San Diego Museum of Art.

He studied fine arts at San Diego Mesa College, commercial drawing at San Diego City College, and refined his skills at Alexander's School of Drawing, Printing, and Design.

Albert loved to paint beautiful women and was just beginning to explore a greater range of both subject matter and mediums. We will never know where this new exploration would have taken him. We will miss him and our thoughts go out to his family.

"The work of art must seize upon you, wrap you up in itself and carry you away. It is the means by which the artist conveys his passion. It is the current he puts forth which sweeps you along in his passion."

Auguste Renoir

BE THE FIRST

SEE ART FIRST!!!

If you haven't been receiving e-mail notification when works by your favorite artists arrive - you're missing out on some great art. Make sure we have your e-mail address and artist & subject wish list. If you wish to update your information, e-mail me at eileen@justlookin.com. If you would like notification via regular mail, call me at 800 717-4278 for quarterly updates.

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SHOWS & SPECIAL EVENTS

January 10 -19
5th Annual
New Works Preview Show
Just Lookin' Gallery

January 17, 2003 - March 9, 2003
The Art of Joseph Holston
Washington County Museum of Fine Art
City Park - 91 Key Street
Hagerstown

January 30 - February 2
The National Black Fine Art Show
Puck Bldg. - SoHo
(See article on page 2)

Thursday	Noon - 5 PM
Friday	Noon - 8:30 PM
Saturday	11AM - 8:30 PM
Sunday	11AM - 6 PM

February 15th & 16th
Anniversary Show
Just Lookin'

May 16th & 17th
2nd Annual
NY Spring Fling
Travel Inn
42nd St
(between 10th & 11th)

News (Continued from Page 1, Column 1)

have to appreciate the tremendous effort it takes to produce these shows. And we did get to see quality art at several venues. ❖ **Eli Kince** introduced his new line of ceramics in Atlanta and sold out! His paintings and drawings were also a huge success. Many of the new paintings he created for "**Transcending the Familiar**" will be on display at **Just Lookin'** through January 19th. ❖ **Pita Ohewerei** has begun painting a series of very contemporary musical works. They still feature his trademark thick oils and 'scratchee' technique. ❖ Got to spend some quality time with **Charly 'Carlos' Palmer** during our Atlanta trip. He passed on exhibiting this year so he could move into his new house but he still had lots of new works for us. He was recently in Milwaukee painting murals for a new coffee cafe "Bean Head." They are also featuring several of his original paintings. If you haven't seen his latest watercolors, he truly is one of our most versatile artists. ❖ We also had a great visit with **Louis & Jae DeSarte** and daughter Rachel (who we have had the pleasure of watching grow up.) Louis is working on another mural project for the City (Continued Next Column)

"In art, all who have done something other than their predecessors have merited the epithet of revolutionary; and it is they alone who are masters."

Paul Gauguin

News (Continued from Previous Column)

of Atlanta. We're thrilled to see more public arts projects moving forward around the country. ❖ **Cal Massey** will be the feature artist for "Figurative Expressions of the African American Experience" at the Pavilion Gallery located at Virtua Memorial Hospital - Burlington County New Jersey. The show runs from January 20 to February 20. He just did a new series of figuratives we will be featuring at the **NBFAS**. ❖ **George Nock** unveiled his new sculpture "Silky" at the Festival. Sized and priced just right for all collectors, it is one of George's best sculptures yet. If you missed the shows, you can see the piece on our web site and in our booth at the **National Black Fine Art Show**. We will also have his new series of clowns. ❖ Fulfilled a wish of mine and finally got a chance to meet **Tom Feelings**. I'm sure those of you that were looking at art in the Seventies remember his poignant drawings and societal reflections. ❖ **Keith Mallett** has two new hand-colored etchings, "Summertime" and "The Rose." We will have a series of his small original acrylics in time for our 5th annual preview show. ❖ **Bob Jefferson** was commissioned by the Milton Hershey School to design a stained glass window depicting for their worship center. ❖ **Rosalind McGary** is back with her wonderful India ink paintings. ❖ Be sure to stop by and see us in booth 21 at the **NBFAS**. We have an unbelievable collection of new works in all mediums to show you. Until next time - Have a great Holiday Season!

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