

OFF THE WALL

News & Views from JUST LOOKIN' GALLERY

Published for Ethnic Art Lovers Everywhere

Winter 2002

News from
Here & There

Happy New Year! We are glad to let 1991 pass quietly and are looking forward to a great 2002. We're always happy to have our out of state friends visit, but it was especially gratifying to see so many of our New York friends at the gallery this Fall. We hope

to see all of you again in February. ❖ We're thrilled that **James Denmark** was selected as one of Absolut Vodka's commission artists. I can't wait to see "Absolut Denmark." We'll be featuring a special collection of his early 70's charcoal drawings at the National Black Fine Art Show ❖ Both **Charly Palmer** and his alter ego '**Carlos**' have been busy. Charly just had 5 pieces selected by University of Alabama for the opening exhibit of their Civil Rights Art Gallery. 'Carlos' has been enjoying record sales for his latest abstracts. ❖ Morris Brown College (Atlanta) professor **Louis DeSarte** got a chance to return to his roots in New York recently when he supervised installation of "Transitions," his MTA Arts for Transit commissioned mural, at the Church Street Station Brooklyn. He was selected in 1996 to create this celebration of the diversity and cultural richness of the Flatbush community where he grew up. ❖ We will be introducing several **new artists** this winter. Check our web page for a sneak peek. ❖ **Maurice Evans** is busy at work on a series of expressionistic still life's. ❖ **Mario Robinson** has been painting an assortment of sweet small watercolors to keep his fans happy while they're waiting for his spectacular pastels. ❖ **Cal Massey** has been producing a

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If you are a regular Off The Wall reader you know this space usually spotlights an artist. But from the phone calls and e-mail we have received asking about giclees, and the many misconceptions about exactly what they are, it seems we need to devote a little more space. Let's start with defining giclee as a printing medium: it is a **machine produced ink jet reproduction** that originated as a proofing method for offset lithography. Giclees have been around about a decade. The first ones were a marriage between advancing computer imaging and a French designed ink jet drum printer. The early ones were not meant to be permanent. Their purpose was to approximate the color and look of the final print run without having to use a large printing press. The method solved a problem in the industry and giclees came into wide use as color proofs. As with many other 'new technologies' someone saw a way to go to the next level; new inks were developed, better paper was used and the "fine art giclee" was born. The process begins with either an original painting being scanned into a computer or an image being created entirely on the computer. The image is adjusted for color, tonality, etc. and the computer then programs the printer to spray fine dots of water-based ink onto archival

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ARTY - FACTS

The Nasty 'C' Word! - Part 3

Gallery Hours

Tuesday - Friday 10 AM to 7 PM
Saturday 10 AM to 6 PM
Sunday Noon to 5 PM

Mondays and Holidays
by appointment

*"Art seems to me above all
a state of soul"*

Marc Chagall

"A Brush of Culture" Home Art Parties

Get a few friends together and enjoy the latest art in the comfort of your home. We can produce a show around a theme such as jazz or history; show strictly original works or a general selection of gallery offerings.

All you have to do is invite at least 25 and no more than 100 friends, and provide light refreshments. Just Lookin' provides invitations, promotion materials and a great host/hostess incentive package. We are currently reserving dates for Spring and Summer 2002. Don't miss the chance to have the luxury of a "gallery for a day" in your home.

"Every artist dips his brush in his own soul, and paints his own nature into his pictures."

**Henry Ward Beecher
(1813 - 1887)
US clergyman, abolitionist**

"Collecting From Experience" - Ted's Story

"Forty years of collecting art has proved to be a visually exciting and moving experience. It has also left me with an abiding love for art and its creative process, and with the determination to pass on what I have learned to other art enthusiasts."

On Buying Art: "Know what you are buying and why. Go beyond the first reaction of "I just like it." Identify the medium of the artwork: e.g. oil, watercolor, acrylic, pastels, paper, canvas etc. Be conversant of the various forms of prints: offset lithograph, serigraph, linocut, etching, etc. Learn what you can about the artist. Check it all out before you deal with the price. Buy the best you can afford, and remember if you shop for flea market prices that's pretty much what you will get."

Doing Your Homework: "The best art collector is an informed collector. Seek knowledge from artists, galleries, museums, art expositions and other art enthusiasts. Build your own reference library of art books and show catalogues, and maintain individual files on each artist you have purchased. Art books are wonderful. They put you one step closer to the artist, his make up and technique."

Getting Help: "I bought most of my artwork from local galleries. I found quite early that an affiliation with the galleries provided access to artists and invitations to opening shows of new works. I also found museum exhibitions and national expositions were great opportunities for meeting established artists and for obtaining a wealth of information, particularly on the value of your art acquisitions in the market place."

"In short, be informed when you purchase your art and build on your preferences. Learn the language of art. Remember the more you get out to the galleries and museums, the more you will develop the eye and instinct for selecting artwork that will provide pleasure for many years."

Hang Ups

We have discussed placement, proportion and grouping of three-dimensional objects. Proper lighting and care are very important especially with large sculpture pieces. Here's a few tips:

- ☛ Figurative sculptures should not be lighted from below unless the lighting is extremely diffused. Strong under lighting can distort features.
- ☛ Be very careful with acrylic sculpture. It will pick up the color and pattern of anything around it.
- ☛ Polished bronze works bounce a lot of light. Try indirect lighting or ambient room lighting.
- ☛ Experiment with placement. Sometimes reflected window light is all you need.
- ☛ Keep your sculpture dust and fingerprint free. Use a dry soft cloth.
- ☛ Do not use cleaning solutions or waxes unless recommended by the sculptor. Many things can cloud or strip the patina.

Giclees (Continued from Page 1, Column 2)

paper or canvas. The paper goes around the printer drum which spins as the ink sprays. Depending on the sheet size the printer can accommodate and the finished size of the giclee, several reproductions may be done on a single sheet and then cut to finished size. Most giclees are sprayed with an ultraviolet coating as a final step. And they do look better than a regular (offset litho) print. As a matter of fact, they have the nicest look of any machine reproduction. The computer can make every one identical so you get none of the nuances from print to print that those of us that collect hand-pulled editions such as serigraphs or etchings treasure. So why is there this sudden proliferation in the market? Artists love the giclee process because it allows them to produce the prints as they sell them rather than having to print the entire edition at once. Should we love giclees? That's a tough question and one of many surrounding giclees we have been trying to answer for you. Let's tackle the most frequently asked questions:

- Are they as valuable as serigraphs or hand-pulled lithographs?

It is doubtful that any machine mass reproduced image will ever achieve the value of something produced by hand.

- Are they worth the prices being charged for them?

This is a tough one. It comes down to what you like to invest your

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money in. If you love the image and are comfortable paying that price for an inkjet reproduction, then it is worth the price. But remember - there are small originals, drawings, serigraphs, etchings, etc. available in the same price ranges as giclees.

- There has been concern about their longevity. Will they last?

I believe that the more recent paper and ink combinations covered by the UV coating will last but be sure to use UV protective glass or Plexiglas when framing them.

- Do they have the dots (seen with a magnifying loupe) that are inherent in the 4-color offset process?

The dots are still there but in a more random pattern and the giclee process allows for a more extensive color range.

- Are they a good investment?

Another hard one. Machine created reproductions of any kind do not usually have the same investment potential as originals or works that are produced one at a time by hand. But the market changes all the time and if the artist is popular any sold-out limited edition reproduction should increase in value. However if investment is your reason for purchasing a particular piece; original art tends to increase quicker and at a greater rate than any reproduction.

- Are the hand-embellished ones originals?

Hand-embellishing a giclee does not make it an original. It does make it a unique piece if the artist embellishes each one differently.

- Do you personally buy giclees?

No I don't. But I don't buy any kind of machine created reproductions anymore. My personal collection contains etchings, linocuts, hand-pulled prints and originals. Everyone collects different things for different reasons. Only you can decide what is right for you.



SHOWS & SPECIAL EVENTS

**Saturday & Sunday
January 19-20**

Noon to 7pm

(snow date January 26-27)

Just Lookin's 2002 Preview

New Year - New Art - New Artists

As a special treat we will showcasing
the originals of Ghanaian artist

Kofi Nduro

Join us and meet this talented young
artist on one of his rare U.S. visits

**Friday - Sunday
February 1-3**

National Black Fine Art Show

Puck Building - Soho - New York

The country's most diverse art exhibition

Show Hours

Friday - Noon to 9 PM

Saturday - 11 AM to 8:30 PM

Sunday - 11 AM to 7 PM

News (Continued from Page 1, Column 1)

wonderful series of abstracts - lots of color and texture. ❖ We can't keep **Keith Mallett's** etchings in stock. "I'll Fly Away," "Take the A Train" and "Stompin' at the Savoy" are three of his newest. ❖ **Kofi Nduro** of Ghana is visiting with over twenty new acrylic paintings. He will be joining us January 19 & 20 during our annual preview show. See calendar above for details. ❖ We are eagerly awaiting a new body of work from **Eli Kince**. He recently finished his latest book and said he couldn't wait to get back to his easel. ❖ Speaking of lots of new paintings, **Melvin Clark** has been busy! New pieces will be here for the Preview. ❖ We're sure most of you have already made plans to join us February 1 - 3 at the **National Black Fine Art Show**. This show is the premier exhibit in this country for original art with works spanning the nineteenth, twentieth and twenty-first centuries. We are looking forward to seeing old friends and meeting new ones. Hope to see you there. Until then - Happy Collecting!

VISIT US ON THE WEB

www.justlookin.com

Get a sneak preview of our latest arrivals at justlookin.com. We have lots of new pieces and new work will be arriving constantly for the Preview and New York shows. Check the web page often. Last year we had a collecting frenzy right before the New York show. Don't miss out on **your** piece! If you are on our Email list for favorite artist notification - January 10-15 will be your preview look at new pieces before they go on sale. If we don't have your Email address or you wish to update your artist notification information, Email me at eileen@justlookin.com

"Progressive art can assist people to learn not only about the objective forces at work in the society in which they live, but also about the intensely social character of their interior lives. Ultimately, it can propel people toward social emancipation."

Angela Davis

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