

OPEN THE WALL

News & Views from JUST LOOKIN' GALLERY

Published for Ethnic Art Lovers Everywhere

Autumn 1999



❖ We're thrilled at how many of you spent part of your summer vacation visiting **Just Lookin'**. We didn't realize we had friends as far away as New Hampshire and Tennessee!

Thanks for making the long hours pursuing fine art worthwhile. ❖ If you haven't already attended the "Why Jazz" group show at the **Banneker-Douglas Museum** in Annapolis, you have until October 30 to partake in its riches. Led off with several stunning pieces by **Joe Holston**; this exhibition also features the visual stylings of several talented rising stars, most notably **Deborah Shedrick**. We appreciate the museum for giving younger artists a chance to show their works in a class venue. ❖ **Evita Tezeno** had the honor of creating the official poster for this year's **Essence Jazz Festival**. We just received some great small pieces from Evita. ❖ **Marlo Robinson** was featured in the May issue of **Upscale Magazine**. He's one of the emerging artists that we feel deserves watching. Take a look at his skill drawing hands and faces, we're sure you'll agree. ❖ We are in the process of getting excellent **batiks from Malawi Africa**. These are some of the best we've seen and the prices are wonderful. ❖ Heard a rumor that there may be a new series of **James Denmark** watercolors headed our way. We'll keep you posted. ❖ **Gilbert Young** and **Charly Palmer** recently were honored in Lexington, KY with keys to the city and a show at the **Carnegie Center**. ❖ **Maurice Evans** has been busy. He's got two new serigraphs from his "Waterbearers" series and three jazz giclees all in his inimitable style. If you don't already have a Maurice gracing your wall (even if you do), these pieces are wonderful editions to

(Notes continued Page 4, Column 1)



Paul Goodnight

I'll never forget the first time I saw a piece of art (**Links and Lineage**) by Paul Goodnight. It was easy to get hung up on the complexity of his technique and miss the simplicity of the message. One of the most eloquent painters of his generation, Paul has an innate talent for communicating both visually and verbally. His love of people is evident in each painting. His impasto style, dramatic blending of colors and use of nuance imbue his work with a quality that speaks of the world he's traveled. Paul likens himself to a sponge, always ready to absorb new ways of drawing and painting by observing others.

Paul cites the 'Masters' that have inspired him, John Biggers and Alan Crite to name just two. I wonder if he realizes how many artists have found their inspiration in him? Paul works on multiple pieces at the same time, waiting (as he says) for the energy of one to take over so the spirit can flow between canvas and artist. If you have been lucky enough to see the studies we have at the gallery, you have an insider's view of Paul's creative processes. In "Mothers Day Gift" the metamorphosis from the studies to the final painting was especially dramatic. A comparison of a watercolor study from "When Angels

(continued Page 3, Column 2)

PROTECT YOUR INVESTMENT

Fine works of art need to be handled with respect. Works on paper are especially sensitive to improper handling and storage. Conservation framing with proper glazing (glass) is the best long-term protection. Safe storage prior to framing is easy.

DO:

- ❖ Store art flat between sheets of acid-free board or in an acid-free jacket. If these are not available, plain waxed paper over the image is a good substitute.
- ❖ Store art in the driest, darkest spot you can find. Under the bed seems to be a favorite among our clients.
- ❖ Handle art gently. Always hold with both hands to avoid bending corners.

DON'T:

- ❖ Leave art in any type of cardboard. This includes cardboard tubes that art is shipped in. If you must leave art in the tube, wrap the entire outside of the art in waxed paper.
- ❖ Fold or tightly roll any work on fabric or canvas. Oil paint will crack and flake if rolled.
- ❖ Place heavy objects on top of a piece of art.

*"Back on the canvas that throbs, the painter is hinted and hidden
Into the statue that breathes, the soul of the sculptor is bidden."*

Richard Realf

Don't Miss An Issue !!!

To stay on our mailing list:

- ❖ Make a Purchase - OR
 - ❖ Call and tell us you would like to receive the next issue - OR
 - ❖ Subscribe for \$15.00 per year (US only)
-

ARTY - FACTS

"What a Relief?"

Wood has existed for thousands of years and wood reliefs (woodcuts) are the oldest known printing method. It is believed that the Egyptians were the first to carve lines into wood blocks and use them for textile stamping. The earliest playing cards were printed from woodcuts. European woodcuts can be traced back to around 1400. The earliest book illustrations were printed by woodcuts. The Japanese have been masters of woodblock printing for centuries.

If you have ever cut a potato to make a raised design, inked it and stamped it; you have done relief printing. To create a woodcut the artist takes a block of wood that has been cut along the length of the tree. The finer the grain of the wood, the finer the lines will be on the finished piece. The artist cuts away all parts that are not intended to be part of the design. Small knives or gouges are used for the cutting. When the artist is done, the design stands out in relief from the cut out background. The surface of the block is then inked, paper is placed over the plate and pressure is applied to transfer the ink to the paper. Woodcuts will usually have a solid black outline around the edge, this is the uncut wood around the edge of the block. Simple woodcuts are easy to identify. They have strong, traditionally black, lines on white. If you look closely the lines will be rather coarse and irregular, sometimes you can almost see the texture of the wood that has been gouged away. All relief printing has a "stamped" look.

Another woodcut technique is called wood engraving. Do not confuse this with fine engraving onto a metal plate. Wood engraving is another relief method created by using burins to achieve white lines against a black background. This technique was used for printing in the mid eighteenth century and was often done in several colors. In the nineteenth century, this was the primary means of illustrating books for children.

(continued on Page 4, Column 2)

Hanging UPs

What have you done with all those photos and small pieces of art you've acquired over the years? What do you have hanging in your hallways and stairwells?

Small pieces look great in smaller spaces.

Hallways & Stairs

Most hallways are too narrow to hang a large or complex piece of art because you can't step back to enjoy it. Small pieces demand a shorter viewing distance so they are perfect for these kind of spaces. And they are easy to group in staggered arrangements. Yes, you can hang them all lined up and framed alike but I predict you'll get bored with the look over time. This is a great place to assemble smaller pieces that don't flow well in other places. Halls can be a really fun place for whimsical pieces. Flank a doorway with a stacked row of photos. The possibilities are endless.

Here are a few pointers to get you started:

- ❖ The shorter the distance between the walls, the smaller the pieces need to be. Etchings, small pen & inks and photos are perfect for halls and stairs.
- ❖ Keep frames simple.
- ❖ Don't forget to include doors in your arrangement. They can add a focal element to group around.
- ❖ Stairways are a great place for masks and other three dimensional pieces. Just make sure you can pass by safely.
- ❖ If you have a landing or open stairwell, try a single dramatic piece.
- ❖ Hang at eye level so you can have a relationship with the art as you pass by.
- ❖ Don't be afraid to combine photos with art. Look for pieces with a common theme.
- ❖ Use the bannister as a guidepost and mimic the line of the stairway.

And, most importantly, remember if **you** think it looks great hanging there - **It Does!**



Do you ever wonder what a piece of art would look like in your home or office? Wish you could see the colors in the room where it's

going to hang? Just Lookin' will provide a complimentary home or office consultation within a 75 mile radius of the gallery. Don't guess. see exactly how the colors fit into your environment. Call today and make an appointment.

"This is the only real concern of the artist, to re-create out of the disorder of life that which is art."

James Baldwin

Spotlight (continued from Page 1, Column 2)

Whisper" with the painting shows the evolution from concept to completion. The changes that Paul made were the unfolding of the soul of the painting. This connection of spirit has made him one of the most collected artists we know. His work has been featured on television and in movies, he has painted murals around the world, and illustrated numerous books. What hasn't he done yet? Paul says he would like to sculpt and work more in three-dimensional mediums. Contemplating the perspective and depth he gives his paintings, I can't wait to see a Goodnight sculpture!

**"THERE IS NO ABSTRACT ART.
YOU MUST ALWAYS START
WITH SOMETHING."**

PABLO PICASSO

SHOWS & SPECIAL EVENTS

Fall for the Arts

Join Just Lookin' this Fall for the most exciting art and artists in the Metro area

6th Annual Fall Fling

Sunday October 24

Noon to 7 PM

Ramada Inn - New Carrollton

8500 Annapolis Road
I-495 at 450 (exit 20 B)

Meet Award Winning Artist Charly Palmer

Saturday November 6

Sunday November 7 at

Just Lookin'

Sneak Preview Weekend

January 22 & 23

See the newest creations from your favorite artists before we show in NY

Mark your Calendars!!!

February 4 - 6

Black Fine Art Show

New York

"Art is a higher type of knowledge than experience."

Aristotle

Notes (continued from Page 1, Column 1)

anyone's collection. ❖ Just got two pieces from **Dorothy Wright**. Her mixed media paintings are incredibly dimensional and her eye for perspective is superb. These are sure to go quickly - don't miss them. ❖ **Joe Holston** has a new fifty color serigraph "Healing Hands" paying homage to the first hundred years of the National Medical Association. ❖ Our 6th annual **Fall Show** promises to be the most exciting ever! We have lots of new art in all mediums and a vast selection of original studies. Join us **Sunday - October 24** from Noon to 7 at the Ramada Inn - New Carrollton, MD.

Until then - Happy Collecting



FRAMING FORECAST

There's been an incredible explosion in framing materials the last few years.

We can now find frames in every color imaginable. What's ahead? Burnished metallics are showing up in the fall lines. Textured frames are available in all shapes and sizes. Even carved golds have been transformed into modern shapes that look great on contemporary ethnic art. Mats come in every color with a recent emphasis on the new greens and browns. If you haven't framed anything in the past year or two; you are in for wonderful surprises when we frame your next piece!

Arty-Facts (continued from Page 2, Column 2)

Woodcuts and wood engravings fell out of favor as easier production methods were developed. Today they are relatively rare with only a few contemporary artists (Melvin Clark and James Denmark most notably) continuing to work in this medium. For art lovers this uniqueness and small edition size make them a valuable addition to any collection.

"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, promotional materials and a great host/hostess incentive package. We are currently reserving dates for Spring 2000. Don't miss the chance to have the luxury of a "gallery for a day" in your home.

© 1999 **Just Lookin'**. Published quarterly by **Just Lookin' Gallery**. Distributed free to clients of **Just Lookin'**. 1 Year subscription \$15.00. No part of this publication may be copied, reproduced or transmitted without the written permission of the publisher.