

# Pigment of the Soul

Visiting Artist Prints, 2019–2021

October 22, 2021–January 28, 2022  
The Printed Image Gallery  
Brandywine Workshop and Archives







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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Cover Image: Diedrick Brackens, *Liquid Bottoms, Bright Shallows A*, 2021, woodcut on color pulp paper, 18 x 18 inches





# Acknowledgements

*Pigment of the Soul* is an exhibition curated by **Halima Taha, PhD**, which examines the special relationship between master printers and artists and the process of creative collaboration. Printmaking, a process of layering colors, centers the theme of the curator and serves as a metaphor for the layering of pigmentation and diversity of colors that describes our diverse humanity. Truly, in any research of our DNA, one will find genetic markers that trace our ancestry to many ethnicities. In a similar way, the prints in this exhibition express a diversity of processes and ideas. Presented as the results of over two years of artwork produced during Visiting Artist Residences (2019–2021) at the Brandywine Workshop and Archives, Dr. Taha curated what she believed were the best, most intriguing, and technically exciting prints. The prints were created by an intergenerational, multi-ethnic group of artists who collaborated on new editions that were lithographs, wood cuts, pigmented handmade paper, and mixed-media editioned artworks. Due to the pandemic, these residencies were conducted remotely.

The influences that can be found in the creative practices of visual artists regularly appear in the processes, tools, and spiritual elements of the artworks. These are important factors, which can be enhanced through collaboration with master printmakers wherein the skills and knowledge of how to process ideas into creative results can be greatly enhanced. Another factor that collaboration in the print studio introduces is the sharing of aesthetic and experiential influences that impact the thinking process where learning happens in both directions.

The Printed Image Gallery at Brandywine is grateful to Dr. Taha for a masterful job of selecting, writing, and organizing the installation of the exhibition. And we are extremely grateful for sharing her perspective with the master printers with whom she met during a site visit in Philadelphia to conduct research.

Brandywine is extremely fortunate to work with local partners who are passionate and innovative master printmakers—**Nicole Donnelly** (paperThinktank), **Galen Gibson-Cornell** (GGC Studio), and **Alexis Nutini** (Dos Tres Press)—who have helped expand the technical and creative capacities of the Visiting Artist-in-Residence program, now in its 46th year. While the COVID-19 pandemic eliminated any possibility of travel and in-person residencies, the switch to an all-remote format introduced many new challenges, certainly, but also new opportunities to reimagine the structure of the residency program and how we could make collaboration work at a distance. We saved money in travel and living expenses, all of which was put back into production, thus expanding the range of possibilities and lengthening the time allotted for each artist to complete production. Zoom meetings, email, and smartphone sharing of work progress seemed to fill the gap, but the emotional and spontaneous interactions that can drive creativity were, nonetheless, constrained.

Improvised and longer working timelines allowed each artist to be more patient with, and strategic about, the process. For example, **Vanessa German** (Pittsburgh, PA) suggested that she would create ***Seven Suits for Seven Days*** printed as a set of seven distinct images of multicolored patterns printed as lithographs, which her studio would then cut by template and assemble into life-sized figures with moveable limbs, thereby presenting a variety of installation possibilities. By redirecting to the production budget funds initially designated for travel and accommodations, this project was made possible and a far greater amount of printmaking and materials could be allocated for the artist's unique vision and its synthesis with fashion, another visual art form.

Artists **Andrea Packard** (Swarthmore, PA) and **Diedrick Brackens** (Los Angeles, CA) worked with richly pigmented handmade paper for base colors, which were overlaid with additional colors using woodcut and lithography. **Althea Murphy-Price** (Memphis, TN), and **Miguel Horn** and **Tim McFarlane** (both Philadelphia, PA), used the extra funds to make large variable prints in sets of more than 50 multicolored monoprints. In a partnership with **Sam Gilliam Studios** (Washington, DC), a series of editioned prints in portfolio format and monoprints used tools unavailable decades ago (digital imaging and software, CNC cutting for wood blocks and custom mat-cutting), in reimagining an earlier print, ***Wissahickon*** (1975). **Agathe Bouton**, (Wynnewood, PA) recently relocated from France, left her comfort-zone of monochromatic, sensuous collages resembling architecture to venture into brilliant orange and reddish colors in a striking lithograph. Sculptor **Willie Cole** (Minehill, NJ), a master at seeing the creative potential of discarded consumer products, created a lithograph print (***Dreampoint***, figure 1) from a dream he had of a man (him?) floating through/threading a needle imbedded in a limitless landscape, with swirling energy sources moving around. The image suggests the notion that ideas and inventions can happen in multiple spaces and dimensions simultaneously.

In tribute to the master printers, who themselves are highly talented practicing artists, we invited Alexis Nutini to create a new print for inclusion in the exhibition to highlight the important role of master printers in realizing the artworks produced over the last few years under extremely stressful and uncertain conditions.

We thank Dr. Taha, the master printers, and core staff Gustavo Garcia, Jessica Hamman, Matthew Singer, PhD, and Deja-Nicole Stokes—along with an evolving, but consistently excellent, coterie of interns—for their contributions to the printing, exhibiting, documenting, and more: all the work essential to presenting the exhibition of *Pigment of the Soul* and the publication of this catalog.



Figure 1: Willie Cole, *Dreampoint*, 2020, offset lithograph, 36 x 24 inches

We are very grateful to the National Endowment for the Arts, a federal agency, the Pennsylvania Council on the Arts, The Philadelphia Cultural Fund, and the Pennsylvania Historical and Museum Commission for their support of programming during the past year. Their contributions and those of our Friends and Board members make residencies and exhibitions such as this possible.

Allan L. Edmunds  
President-Executive Director



# Introduction

***Pigment of the Soul: Visiting Artist Prints, 2019–2021***, is a testament to the human spirit and the power of adaptability in an era of uncertainty, social disorder, and hope. Since December 2019, people have spent more reflective time alone than ever before because of the COVID-19 pandemic. This has strained humanity’s ability to interact with civility and accountability because of the loss of family, friends, and colleagues to the virus, simultaneous to witnessing—or experiencing first-hand—wildfires raging in Western states and police overreach with deadly force, which sparked vast and impassioned Black Lives Matters protests throughout the country. Images of the expanded border wall between the United States and Mexico became a resounding metaphor for the divided politics of a nation that have caused artists to pause, react, and respond. These events became a catalyst for people to reaffirm their values and create new boundaries for balance in every facet of their lives. For some artists, isolation was not new, but the physical limitations and bombardment of toxic politics, dislocation, and human suffering have created psychological and emotional hardship. Conversely, others took the time to become more engaged with their work and explored new mediums and approaches to the ideas that shaped the world around them.

Fourteen of these artists found their way to the Brandywine Workshop and Archives, which has committed itself to ensuring the sustainability and development of its printmaking residency program despite unprecedented challenges such as those posed by the pandemic. Artists **Agathe Bouton, Diedrick Brackens, Willie Cole, Galen Gibson-Cornell, Louis Delsarte, Mikel Elam, Vanessa German, Sam Gilliam, Miguel Horn, Althea Murphy-Price, Yoonmi Nam, Tim McFarlane, Alexis Nutini, and Andrea Packard** discovered solutions to new questions about how to make the most of a remote Brandywine residency. How does an artist residency function in isolation? How does the pandemic catchphrase “alone together” work within a collaborative process that is usually more hands-on? Did the pandemic force artists to approach their image-making with a greater sense of urgency or experimentation? The answers to these questions are evident in this body of work—work where memory, hope, and dreams reflect conscious and subconscious feelings about tangible and ephemeral manifestations of life, death, spirit, historical materialism, nature, family, and the cosmos.

These pressing questions were born from numerous and profound events: mandatory lockdowns, a president impeached twice in his first term, significant protest movements for social justice and truth-telling in education about the country’s history, a mob of violent extremists storming the United States Capitol—and the swearing in of a new president at the same site two weeks later. American citizens found themselves at odds with themselves and everyone around them.

This challenging, tumultuous period has, unquestionably, impacted the creative and cultural sectors worldwide, and artist residencies are no exception. The defining values of international exchange and in-person collaboration are life-changing and deeply intertwined experiences for artists. Travel restrictions, financial hits to arts organizations, and essential public-health measures have threatened the state of this field for months and years to come. Art residencies will be even more critical as the global creative community recovers from the pandemic (see “COVID-19: Impact Survey on the Arts Residencies Field,” Res Artis: Worldwide Network of Arts Residencies). How will the creative community recover when 65% of artists have been forced to pursue non-arts work and 12.2% are considering leaving the field entirely? Sixty-eight percent of artists and 61% of arts residencies have been unable to access emergency funding. Eighty-eight percent of artists' mental health has been affected, and 57% have indicated that COVID has negatively impacted their ability to produce new works.

It has been almost two years since the start of the COVID-19 pandemic, and creative sectors worldwide are still struggling. Inherent to how arts and cultural exchanges cross national and international borders, the field of arts residencies has been greatly impacted. By September 2020, the majority (54%) of planned residencies were modified, cut short, or postponed. One in ten arts residencies has been postponed indefinitely. Mid-career and established artists were more likely to have their residencies revoked and, therefore, were most financially impacted (ibid). At the same time, however, emerging artists were more than twice as likely to pursue full-time work outside the arts sector during this period, which suggests that the pandemic could derail their career plans more permanently, furthering and deepening a prolonged negative effect on the arts sector and the lives of individual artists. This is significant because 200,000 students graduate from undergraduate and graduate arts programs annually in the US. Historically, under the best circumstances, only 10% of them go on to make a living as full-time artists.

Brandywine's commitment to ensuring sustainability and development within the field, despite unprecedented challenges such as those created by COVID-19, is shaped by its pledge to explore all possibilities for ensuring that art-making will continue and flourish. Theoretical and aesthetic concepts coexist with previous residencies, current events, emotional outcry, and socially responsive objectives. The art produced at Brandywine reflects the world around us and encourages disparate communities to bridge intercultural misunderstandings and promote peacekeeping. Undoubtedly,

Brandywine will continue to play a critical role in the reemergence of national and international exchange in the post-pandemic future. It will continue to be at the forefront of demonstrating how arts residencies can be reimaged, redefined, and implemented.

Inherent to Brandywine's embrace of intellectual, cultural, and social diversity, the Workshop supports the exploration of varied established and emerging printmaking processes and realizing the fullest creative potential of each participating artist by working in partnership with other specialist workshops and studios. Such partnerships have enabled artists to further develop, extend, and expand upon their existing practices and aesthetics in innovative and unexpected ways. Brandywine's production partnerships with Nicole Donnelly of paperTHINKtank, Alexis Nutini of Dos Tres Press, and independent printmaker Galen Gibson-Cornell enabled these master printmakers to work safely during the pandemic in their studios with one or two people in controlled environments and with social distancing. The collaborating print workshops worked effectively with the remote residencies model, using current technology and sharing essential parts of the production process.

Among the many ways that technology enabled the artists to stay connected was through various platforms that included Zoom meetings, real-time chat rooms, cloud-based team-collaboration software, cross-platform messaging, and Voice Over Internet Protocol (VOIP) services. Among the most popular teleconferencing platforms included Click Meeting, Google Hangouts Jitsu, Skype, and Zoom. Team communication supported collaboration through Campfire, Hop, Signal, Slack, and Teams. Project management included Asana, Basecamp, Monday, and Trello. Brandywine's most essential complement to all these platforms was using WeTransfer and Dropbox to share large files.

Cultural production is nurtured by individual work ethics and collective *raison d'être* within any artist residency. Artists and their art create community by depicting shared events and presenting disparate perspectives on the times in which they live and work. Despite the impact that COVID-19 continues to have on artists' and organizations' psychological, emotional, and financial lives, optimism for the coming year persists. Artists are not deterred from applying to residencies and, while COVID-19 has required organizations to modify their residency programs, it has not stopped organizations from offering them. *Pigment of the Soul* is about the hopes, dreams, fears, challenges, and triumphs of a group of artists who contemplated the meaning of life and the collective elements that reflect our humanity during a long period of uncertainty, resulting in art shaped by, and that shaped, paradigm shifts in practically all sectors of society in the US and globally.

The most compelling thread seen throughout *Pigment of the Soul* is how it makes material the artists'—and humanity's—overarching, inherent need to create. This imperative is so profound that it drives us to transcend extreme and unexpected challenges, not only overcoming constraints but inventing entirely new modes for individual expression. The obvious benefits of collaboration have been recognized since time immemorial and established the impetus to join together and share in creative endeavors. The response of artists to the COVID-19 pandemic demonstrates that this dynamic endures even when isolation is required, and that seeming limits on collaboration can spark ingenuity, thereby yielding extraordinary results that speak of constancy and change—and the constancy of change—in our perspectives and emotions.

In this way, the creativity presented and celebrated in *Pigment of the Soul* connects with the ancient cave markings that represented the earliest form of visual communication. Our ancestors' made marks as a way to bear witness, for their present and posterity, to human existence which, then as now, is one in which suffering, sacrifice, and celebration coexist, "alone together." The body of work produced during Brandywine's most recent residencies is both material and metaphorical testimony to the resilience of the human spirit and its commitment to uphold ideals and principles that reinforce the value of community and collaboration. With the resiliency and resolve to endure disruptions in their creative practice, artists document and share the profound vulnerability of humankind while communicating visual statements that spur reflection and serve to inspire.

Halima Taha, PhD/tahathinks © 2022  
Curator

## Pigment of the Soul

Agathe Bouton's **Factory VII** (2020, figure 6) extends her *Habitat & Urban Matters* series and interprets North American landscapes as a vehicle for self-reflection, contemplation of other lives within these spaces, and finding and making beauty around us. The printmaking process demanded that Bouton expand her characteristic subdued color palette and, instead, give way to decidedly vibrant tonal progressions.

Diedrick Brackens' **Liquid Bottoms, Bright Shallows D** (2021, figure 7) continues the narratives and allegory of his woven tapestries by addressing questions about African American and Queer identities, along with issues of migration and labor. Brackens' work evokes the exploratory nature of identifying and sharing one's authentic identity for individuals from marginalized communities who are unsure of, or concerned about, labeling themselves with existing terms developed by others.

Willie Cole's **Dreampoint** (2020, figure 1) questions the relationship between the needle and the Earth, reflecting Cole's ongoing interest in African cosmologies. The horizontal lines symbolize energy waves, Wi-Fi, the 5G global wireless network, and electromagnetic fields, suggesting that the needle represents an antenna for humans to make an elevated connection. The man floating through the eye of the needle is making the connection to a higher, unseen reality. Perhaps Cole uses the eye of the needle to symbolically reflect upon the biblical verse "It is easier for a camel to go through the eye of a needle than for a rich person to enter the Kingdom of God" (Matthew 19:24). Here, the floating man is tuning into the frequency of the Highest. Cole asserts that the image came to him in a dream that inspired him to create a black pastel drawing which, in turn, became the basis for the print.

Louis Delsarte's **Rhythms Across Generations** (2020, figure 4) is consistent with his colorful illusionist painting style, distinguishing the beauty of family and community. It reflects Delsarte's memory of growing up in Harlem during the post-World War II era and its connections through music and culture to the achievements of the Harlem Renaissance of the 1920s and '30s.

Mikel Elam's **Veil** (2019, figure 5) focuses on storytelling through memory and dreams and their psychological impact on how we think about time, history, and futurism. His work captures the energy of the modern world.

Vanessa German's **The Seven Suits for Seven Days** installation (2020–21, figures 15–21) is an outgrowth of her work as a sculptor, painter, and activist. She draws from Toni Morrison's book *Song of Solomon*, and its depiction of the Seven Days society, to symbolically address the disconnect from one's humanity during an era in which the Black Lives Matter movement continues to gain global recognition. In Morrison's book,

the Seven Days are a century-old secret society of Black people fed up with the lack of justice in American courts, as demonstrated in the brutal murder of two Black war veterans, for which no one is held accountable. The Seven Days embrace the ancient Mesopotamian concept “An eye for an eye, and a tooth for a tooth” to take justice into their own hands for murders resulting from racist white citizens or police. The members of Morrison’s Seven Days are Henry Porter, Nero, Hospital Tommy, Railroad Tommy, Guitar Baines, and Empire State. German created seven “suits,” each made unique with hand-printing and handmade papers to reflect the style of each character.

Galen Gibson-Cornell’s *Каменария/Кamenaria* (2019, figure 22) reflects his fascination with printed paper posters on the walls of public and private spaces in Bulgaria. Gibson-Cornell, a master printer, repurposed collected street posters by slicing and weaving them together.

Sam Gilliam’s *Wissahickon C* (2019, figure 2) is an example of how an artist—one primarily known as a Color Field painter and lyrical abstractionist—can explore printmaking as a way to push himself outside his comfort zone while upholding a specific aesthetic that engages the viewer with greater intimacy by creating a unique layer within each print: with Gilliam’s guidance, the project’s printmakers removed a section from each given print, reoriented the section, and then reattached it to the composition, thereby creating a monoprint. Gilliam is an avid printmaker who respects the creative potential of the medium and its processes. It allows him to be innovative and, at the same time, integrate the thinking process with his broader studio practice.

Miguel Horn’s *Growth Rings* series (2020, figure 11) is a portrait of his father that parallels the rings of a tree and delineates his character, strength, flaws, and beauty. This highly personal series of variations from a set of cut woodblock plates is a meditative reflection on Horn’s father’s cancer diagnosis. Horn explores the constant measure of form, which continually changes during a life cycle. He sees this as a metaphor for relationships in general.

Tim McFarlane’s *Tomorrow’s Conversations* series (2020, figure 12) explores the fluid inconsistencies of memory and time in which manufactured environments impact changes in human communication. His work focuses on the ongoing remaking of public and personal spaces, where graffiti and other evidence of life patterns coexist. Each print in the series of 54 images is distinct, yet created from the same set of woodcut plates.

Althea Murphy-Price's *In, Out, Over, Under, Through* (2021, figure 8) is a series that responds to the power of hair as a signifier of culture and identity. She used synthetic hair to articulate pattern, texture, and movement in a celebration of sensuous beauty. Her residency prints were produced as a variable edition of monoprints created by manipulating color plates and sequence to achieve multiple results.

Yoonmi Nam's *Sketchbook (Indigo)* (2020, figure 10) provides a unique marriage between her passionate practice of creating Korean porcelain and sketchbooks. This may be the first book cast to create a facsimile of Korean porcelain. Here, Nam's "sketches" are three-dimensional, made from threads in a process that combined papermaking, casting, and sculpture.

Alexis Nutini's *A Shared Space* (2021, figure 13) reflects Nutini's commitment to maintaining intimacy with the work through his process of making elaborately carved woodcut plates to produce reduction prints. He starts with a small pen drawing, which he then projects to create an enlarged image. Nutini does not have a specific idea in mind when he begins his process, which allows him to manifest alternate cosmos within his imagery.

Andrea Packard's *Separation and Renewal* (2021, figure 9) was inspired by Crum Woods, the last forested area in Delaware County, PA. The landscape absorbed highway construction, graffiti, new buildings, and walls within the previous 30 years. Areas were cleared and conservationists replanted trees. Encased saplings in plastic tubes began to look like tombstones as the pandemic seized the lives of more than five million people worldwide, and the loss of Black Lives inspired protests all over the globe.



Figure 2: Sam Gilliam, *Wissahickon C*, 2019, offset lithograph, 22 x 30 inches



Figure 3: Sam Gilliam, *Wissahickon F*, 2019, offset lithograph, 22 x 30 inches



Figure 4: Louis Delsarte, *Rhythms Across Generations*, 2019, offset lithograph, 22 x 30 inches



Figure 5: Mikel Elam, *Veil*, 2019, offset lithograph, silk screen, 22 ¼ x 30 inches



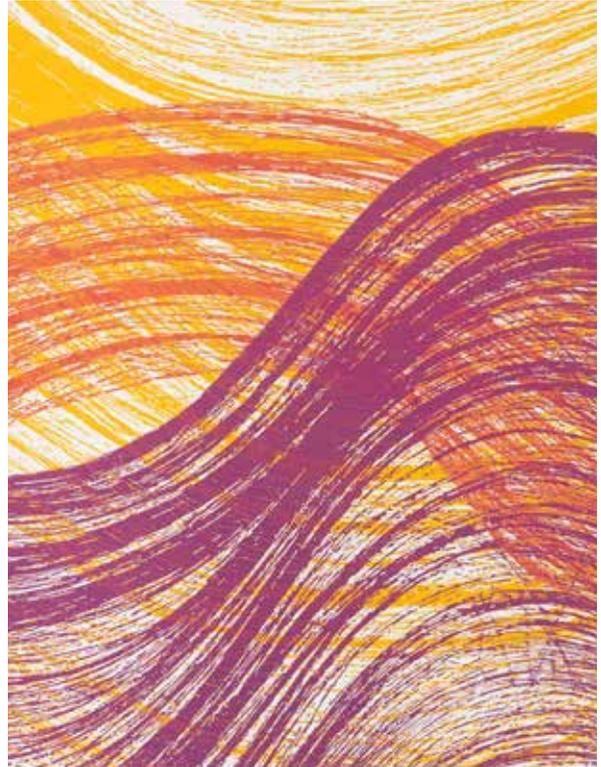
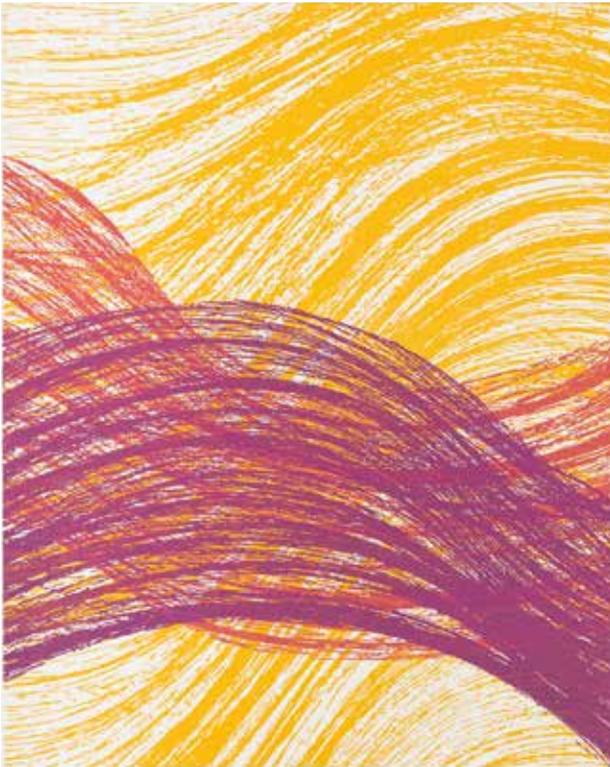
Figure 6: Agathe Bouton, *Factory VII*, 2020, offset lithograph, 22 x 30 inches



Figure 7: Diedrick Brackens, *Liquid Bottoms, Bright Shallows D*, 2021, woodcut on color pulp paper, 18 x 18 inches



Figure 8: Althea Murphy-Price, *In, Out, Over, Under, Through* series, 2021, CNC milled woodcut 21 ¼ x 17 ¼ inches



Althea Murphy-Price, *In, Out, Over, Under, Through* series, 2021, CNC milled woodcut 21 ¼ x 17 ¼ inches



Figure 9: Andrea Packard, *Separation and Renewal*, 2021, offset lithograph, 36 ¾ x 25 ½ inches



Figure 10: Yoonmi Nam, *Sketchbook (Indigo)*, 2021, cast handmade cotton paper with pigmented linen pulp print, 10 ½ x 12 ¼ x 1 inches

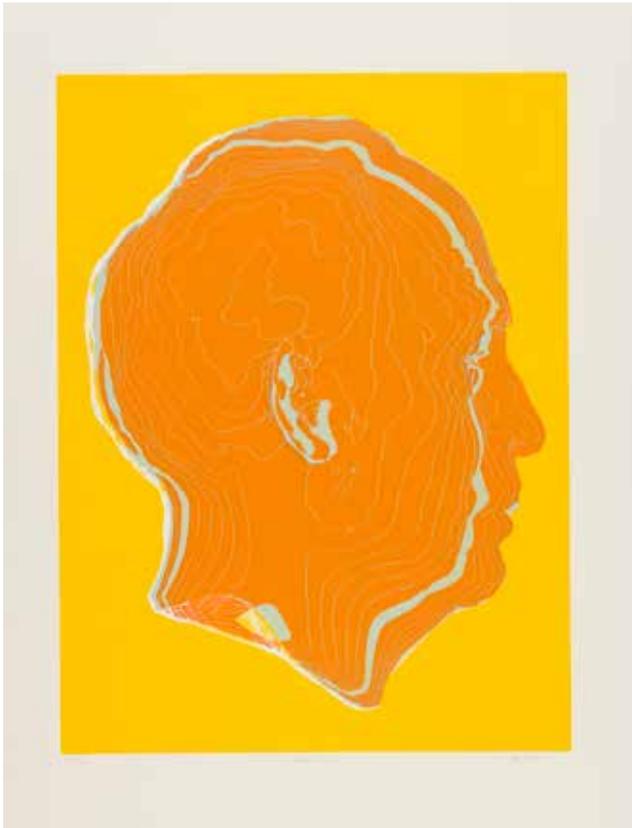


Figure 11: Miguel Horn, from *Growth Rings* series, 2020, offset lithograph, 30 x 22 inches

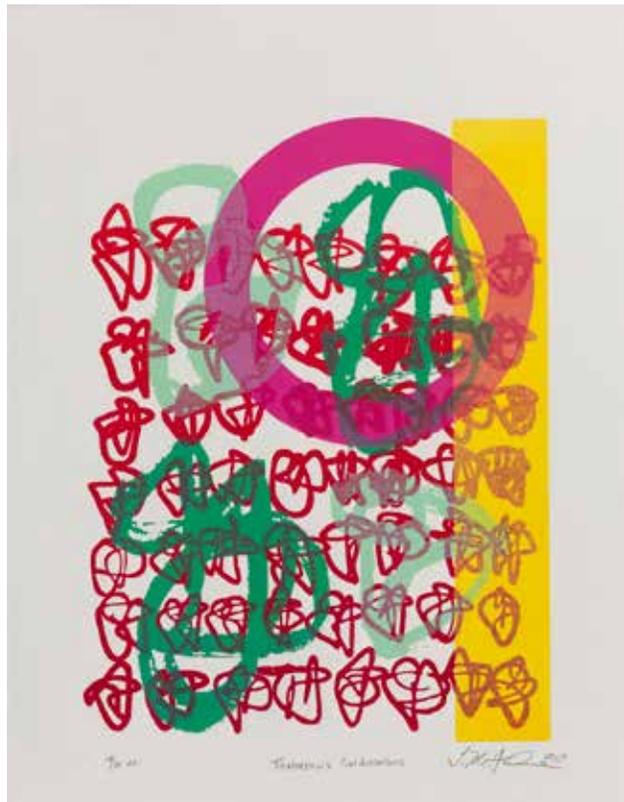


Figure 12: Tim McFarlane, from *Tomorrow's Conversations* series, 2020, color wood-cut, 30 x 22 inches

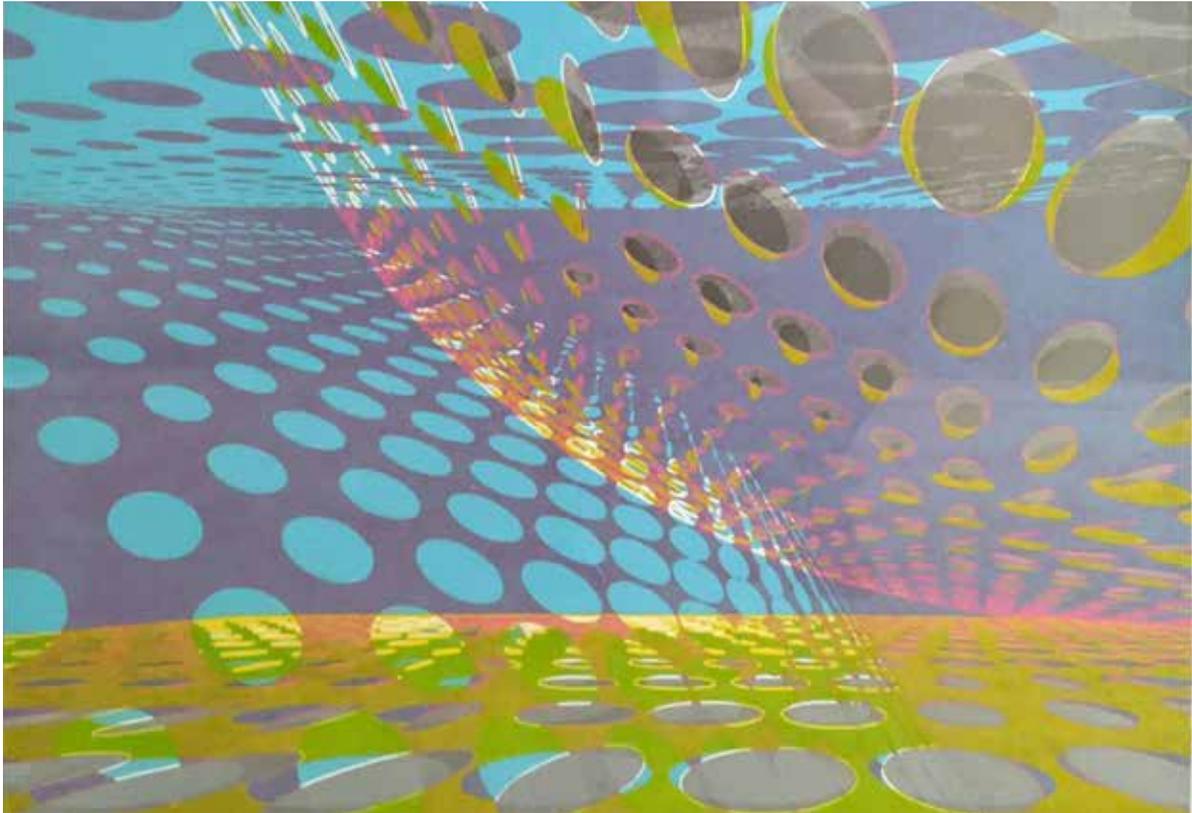


Figure 13: Alexis Nutini, *A Shared Space*, 2021, multi-plate reduction print, 23 7/8 x 31 1/4 inches



Figure 14: Alexis Nutini, *A Shared Space III*, 2021, multi-plate reduction print, 23 7/8 x 31 1/4 inches



Figure 15: Vanessa German, *The Seven Days: Hospital Tommy*, 2020–21, lithograph mounted to laser-cut mat board with brass fasteners, 78 x 26 inches



Figure 16: Vanessa German, *The Seven Days: Henry Porter*, 2020–21, lithograph mounted to laser-cut mat board with brass fasteners, 78 x 26 inches



Figure 17: Vanessa German, *The Seven Days: Nero*, 2020–21, lithograph mounted to laser-cut mat board with brass fasteners, 78 x 26 inches



Figure 18: Vanessa German,  
*The Seven Days: Empire State*,  
2020–21, lithograph mounted to  
laser-cut mat board with brass  
fasteners, 78 x 26 inches



Figure 19: Vanessa German,  
*The Seven Days: Robert Smith*,  
2020–21, lithograph mounted to  
laser-cut mat board with brass  
fasteners, 78 x 26 inches



Figure 20: Vanessa German, *The Seven Days: Railroad Tommy*, 2020–21, lithograph mounted to laser-cut mat board with brass fasteners, 78 x 26 inches



Figure 21: Vanessa German, *The Seven Days: Guitar*, 2020–21, lithograph mounted to laser-cut mat board with brass fasteners, 78 x 26 inches



Figure 22: Galen Gibson-Cornell, *Каменария/Kamenaria*, 2019, found offset posters from Plovdiv, Bulgaria, sliced and woven, 50 x 62 inches

# Artists' Biographies

## **Agathe Bouton**

French/American, born 1969

Agathe Bouton is a French artist living and working in the Philadelphia area whose boundary-pushing printmaking and paper works exhibit the influence of living and working in international cities across the globe. Bouton earned her BFA in painting and printmaking and her MFA in arts and textile design from Duperré School of Applied Arts, Paris, France. Since moving to the US, Bouton has exhibited extensively in Philadelphia at Inliquid, the Center for Emerging Visual Artists, Main Line Art Center, NoBa Art Space, and the Brandywine Workshop and Archives.

Bouton has received numerous awards in France and the United States for her printmaking, including the Pierre Laurent First Prize in 2007 in Albi, France; being named a finalist in the Prix GRAV'X in 1999, 2003, 2004, and 2005 in Paris; and being selected as a semifinalist in the 91st and 92nd Annual International Competitions of The Print Center, Philadelphia.

## **Diedrick Brackens**

American, born 1989

Diedrick Brackens lives and works in Los Angeles, California. He received his MFA in textiles from California College of the Arts and his BFA from the University of North Texas. Brackens is best known for his woven tapestries that explore allegory and narrative through the artist's autobiography, broader themes of African American identity, as well as American history. Brackens employs techniques from West African weaving, quilting from the American South, and European tapestry-making to create both abstract and figurative works. His work is inspired by mythology, religion, folklore, and his own experiences, and he infuses a sense of magical realism into his textured considerations of contemporary life. Brackens utilizes both commercial dyes and atypical pigments such as wine, tea, and bleach to create his vibrant, intricately woven tapestries that investigate historical gaps, interlacing the present with his singular magical realist worldview.

*From [https://jackshainman.com/artists/diedrick\\_brackens](https://jackshainman.com/artists/diedrick_brackens), accessed 01-20-2022*

## **Willie Cole**

American, born 1955

Sculptor, printmaker, and conceptual artist Willie Cole was born in Newark, NJ. He earned a BFA from the School of Visual Arts, New York City. Cole has received numerous awards, including the David C. Driskell Prize in 2006.

Cole's work has been exhibited at institutions including Highpoint Editions, Minneapolis; Alexander and Bonin, New York City; Museum of Contemporary Art Chicago; and the Tamarind Institute, Albuquerque. His work is in the collections of the Albright-Knox Art Gallery, Rochester, NY; American Academy of Arts and Letters, New York City; High Museum of Art, Atlanta, GA; Museum of Contemporary Art Chicago; Whitney Museum of American Art, New York City; Pennsylvania Academy of the Fine Arts, Philadelphia; and Yale University Art Gallery, New Haven, CT.

### **Louis Delsarte**

American, 1944–2020

New York City-born painter, draftsman, muralist, printmaker, and poet Louis Delsarte earned his BFA from Pratt Institute, Brooklyn; an MFA from the University of Arizona, Tucson; and certification in Fine Arts Education from Brooklyn College.

Delsarte's work can be found in the collection of Clark Atlanta University Art Museum; on US postage stamps; and in large-scale public murals in New York City and Atlanta. He is an associate professor of arts and humanities at Morehouse College, Atlanta, where he maintains his studio near historic Auburn Avenue.

### **Mikel Elam**

American, born 1964

Mikel Elam, a visual artist working primarily as a painter, is based in Philadelphia. Elam earned his BA in studio arts/painting from the University of the Arts, Philadelphia. He went on to study at the School of Visual Arts, New York City.

Elam's art has been featured in international publications and media. He has worked as a traveling assistant to jazz musician Miles Davis and assisted Mr. Davis in achieving his visual arts aspirations as a painter. Elam's work focuses on storytelling through memory and dreams, using fragments of face and figure to convey information and ideals about world culture.

### **Vanessa German**

American, born 1976

Vanessa German is a self-taught citizen artist working across sculpture, performance, communal rituals, immersive installation, and photography. She utilizes assemblage and mixed media, combining locally found objects to build protective ritualistic structures known as her *power figures* or *tar babies*. Modeled on Congolese *Nkisi* sculptures and

drawing on folk-art practices, her works are embellished with materials including beading, glass, fabric, and sculpted wood, and come into existence at the axis on which Black power, spirituality, mysticism, and feminism converge.

German was awarded the Louis Comfort Tiffany Foundation Grant, Jacob Lawrence Award from the American Academy of Arts and Letters, United States Artist Grant, and the Don Tyson Prize from Crystal Bridges Museum of American Art.

From <https://www.kasmingallery.com/artist/vanessa-german>, accessed 01-20-2022

### **Galen Gibson-Cornell**

American, born 1987

Galen Gibson-Cornell is an internationally trained artist and printmaker currently teaching lithography at the Tyler School of Art and Architecture at Temple University, Philadelphia. He holds an MFA degree from the University of Wisconsin-Madison, and has professional experience working in print shops in France, Germany, Hungary, and Argentina, as well as Tandem Press in Madison, Wisconsin. He was awarded a Fulbright Fellowship in 2013–2014 for his work within the printmaking community of Budapest, Hungary. As an artist, his practice involves exploring cities on foot, pulling down and collecting found street-posters from urban walls, and slicing and weaving them together into new compositions. His work is represented by Bertrand Productions in Philadelphia.

### **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 1967–1973* 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.

**Miguel Horn**

Latin American

Philadelphia-based sculptor, Miguel Antonio Horn received a certificate in 2006 from the Pennsylvania Academy of the Fine Arts, Philadelphia, and apprenticed for five years under Mexican artist Javier Marin. His large-format sculptures have been exhibited in Museo de Arte Contemporaneo de Tamaulipas, Mexico; Brownsville Museum of Fine Art, TX; University of the Arts and Philadelphia Museum of Art; and as part of the Vancouver Biennale. His work is installed publicly in the Philadelphia region as well as in Canada and Mexico.

**Tim McFarlane**

American, born 1964

Tim McFarlane is a painter based in Philadelphia. He is a 1994 graduate of Temple University's Tyler School of Art and Architecture, Philadelphia. McFarlane's paintings and works on paper examine the fluid and contradictory nature of memory and place, with an emphasis on color, multilayered systems, and process. His practice has extended to include wall-based painting and drawing installations. Much of his work is informed by everyday observations of the visual impact of human activity and engagement with the outdoor environments of his native Philadelphia.

McFarlane has exhibited his work extensively in the US and has been featured in major art fairs in New York City, Miami, Dallas, and San Francisco. He has been a visiting artist and lecturer at several universities, regularly participates in artist panels, and has taught at Tyler School of Art and Architecture.

**Althea Murphy-Price**

American, born 1979

Althea Murphy-Price received her MA from Purdue University, West Lafayette, IN, and her MFA from Tyler School of Art and Architecture at Temple University, Philadelphia. She has remained active within several community organizations and projects including the Atlanta Contemporary Art Center Art Book Project and Kente in Atlanta Community Research Project. Murphy-Price has been awarded the Atlanta History Center Fellowship, University of Visual Arts Committee (UVAC) Graduate Student Purchase Award from Purdue University, and the Future Faculty Fellowship from Temple University, among others. Her work has been exhibited nationally in galleries and museum centers in Virginia, Boston, Hawaii, and

several galleries in Philadelphia including Vox Populi, Woodmere Art Museum, Brandywine Workshop and Archives and Artforms Gallery, where she won First Prize at the Annual Emerging Artist Exhibition. As an artist, Murphy-Price uses her work to question the self-definitions within culture and community. Her work examines fashion and religious culture through the hairstyles and formal headwear of Black women.

### **Yoonmi Nam**

Korean, born 1974

Yoonmi Nam was born in Seoul, South Korea, and received a BFA in printmaking from Hong-Ik University in Seoul. She received an MFA in painting/printmaking at the Rhode Island School of Design, Providence. Nam has taught at the Rhode Island School of Design and Washington University, St. Louis, MO, and teaches at the University of Kansas.

Nam's work considers cross-cultural experiences and a sense of transience through observations of everyday objects and occurrences. In her prints, drawings, sculptural works, and installations, she uses familiar disposable objects and cut flower arrangements as subject matter and explores their materiality, ephemerality, persistence, and the common and extraordinary way we structure our surroundings.

She has received numerous grants, awards, and achievements including a Solo Exhibition Award from The Print Center, Philadelphia; MI-LAB Artist Residency Award, Tokyo, Japan; Hall Center for the Humanities Creative Work Fellowship at the University of Kansas, and Ngawang Choephel Fellowship from the US Department of State.

*From <http://www.yoonminam.com/aboutcv.html>, accessed 01-20-2022*

### **Alexis Nutini**

Latin American

Alexis Nutini is a cross-cultural artist who has been a resident of Philadelphia for more than 15 years. Born in Mexico City, he received an MFA in printmaking from Tyler School of Art and Architecture at Temple University, Philadelphia, in 2005; a BA in fine art from Saint Mary's College, in 2000; and completed a Fulbright Fellowship in Barcelona, Spain, in 2001. Alexis teaches as an adjunct professor at Tyler School of Art, Penn State-Abington, and instructs printmaking in community settings throughout the region. He runs Dos Tres Press, a print shop in South Philadelphia where he produces limited edition woodcuts and printmaking projects influenced by his environment and his diverse cultural upbringing.

**Andrea Packard**

American, born 1963

Andrea Packard is a mixed-media artist who explores the dynamic relationships between nature and culture. She received a BA in English and art history from Swarthmore College, PA, in 1985; a certificate from the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1989; and an MFA from American University, Washington, DC, in 1994.

Since 1995, Packard's art has been catalyzed by her curatorial work for Swarthmore College's List Gallery and other venues. She has written more than 40 essays discussing a diverse range of artists, including Mary Lee Bendolph, Michael Olszewski, Alison Saar, Sedrick Huckaby, Rackstraw Downes, Emmet Gowin, Orit Hofshi, and Lois Dodd. She has served as a juror, visiting lecturer, or instructor at institutions including the National Academy Museum and School of Fine Arts, New York City; Pennsylvania Academy of the Fine Arts, Philadelphia; and Dartmouth College, Hanover, NH.



