



HARM REDUCTION:

ART IN RESPONSE TO TRAUMA

March 30–June 10, 2023

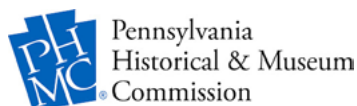
The Printed Image Gallery

Brandywine Workshop and Archives

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Cover image: Maya Freelon, *Look Down on War*, offset lithograph with color dye, 37 ½ x 24 ¾ inches, 2009.

An exhibition of prints from the Permanent Collection of Brandywine
Workshop and Archives. The exhibition was curated by
Jessica Hamman, Curatorial Assistant and Collections Manager

CONTENTS

Harm Reduction: Art in Response to Trauma — Jessica Hamman with Alexa Vallejo _____	7
Checklist _____	29
Webography _____	31



Figure 1: Moe Brooker, *And Then...You Just Smile*, offset lithograph, 24 x 18 inches, 2003

HARM REDUCTION: ART IN RESPONSE TO TRAUMA

Jessica Hamman with Alexa Vallejo

As a form of care, *harm reduction* focuses on the needs of individuals and communities without condemnation or judgment. Acknowledging the reality of systemic oppression and inequality, it focuses on providing relief and dignity to individuals in need. Art can similarly humanize, giving artists a forum to confront and explore their most difficult experiences. Reflecting on his time living in a dangerous neighborhood, artist **Moe Brooker** (figure 1) said, “Artwork allowed me to say a lot about the world around me in a safe way.”

Harm Reduction: Art in Response to Trauma includes prints by 19 artists created in response to generational trauma, racism, sexism, war, poverty, and violence. The unique way each artist conveys pain and resilience is informed by their personal and cultural experience. Harm is made manifest or resisted through distorted faces, fragmented bodies, abstraction, color, and iconography.

Look Down on War (figure 2) is a tribute to **Maya Freelon's** great-grandfather, an artist who studied art education in Philadelphia. Upon his return from serving in World War I, after suffering injury and PTSD, he resumed his schooling and became the first Black art supervisor for the School District of Philadelphia. Freelon connects her own practice to her great-grandfather's therapeutic use of art. She writes about how her use of tissue paper—a delicate material requiring great care to work with—reflects her own personal struggles. “What fuels our desire to protect?” Freelon asks. “What makes something precious? How much pressure is needed until something is ripped? Is it destroyed? Can one find strength and power in fragility? Do you still appreciate the beauty of now, even if you know it will ultimately fade away?”

Look Down on War shows Freelon's great-grandfather standing in profile, defined by shadow, with his head tilted down while he adjusts the buttons on his coat. Behind him, the horizon line is nearly invisible. Violent explosions of color simulate visions of war while lacking verisimilitude. Two distorted shadows stretch across the ground, suggesting figures standing just out of frame. Obscured or absent elements perhaps shield Freelon's great-grandfather from his more traumatic memories.



Figure 2: Maya Freelon, *Look Down on War*, offset lithograph with color dye, 37 ½ x 24 ¾ inches, 2009



Figure 3: Tomie Arai, *Family Pictures*, offset lithograph, 21 ½ x 30 inches, 1997

Tomie Arai's *Family Pictures* (figure 3) interrogates racial conflict, Asian American identity, and the impermanence of memory. As a New York City-born child of a first-generation Japanese Canadian father—the son of immigrant farmers—and a Native Hawaiian mother, Arai uses artmaking to explore the complexity of her multiethnic ancestry. In light of post-Pearl Harbor racial tensions and the internment of Japanese Americans, *Family Pictures* reflects on the need to preserve personal histories in times of national trauma, when collective memory is short and fallible.

Rendered with bold, gestural lines, five offset picture frames enclose impressions of Arai's family's portraits. Scattered throughout the print are symbols associated with each relative. The vibrancy and clarity of the photographs vary. Imperfect carriers of memory, they've all faded to a certain degree.



Figure 4: Murray Zimiles, *Holocaust #1*, offset lithograph, 22 x 30 inches, 1987



Figure 5: Murray Zimiles, *Holocaust #3*, offset lithograph, 22 x 30 inches, 1987



Figure 6: Murray Zimiles, *Holocaust #5*, offset lithograph, 22 x 30 inches, 1987



Figure 7: Murray Zimiles, *Holocaust #6*, offset lithograph, 22 x 30 inches, 1987

In 1987, **Murray Zimiles** dedicated the ten prints of his *Holocaust* portfolio series (figures 4–7) to “Those who perished / Those who survived and to / Those who remember.” Each print highlights a moment of brutality: captives being trampled by horses, wailing and running for their lives (*Holocaust #6*); a man and woman hung at the gallows (*Holocaust #3*); women with swollen breasts, one of whom clinging to her baby (*Holocaust #5*); and emaciated children, some with swollen bellies, and some dead (*Holocaust #1*).

Zimiles’ gestural, kinetic, and almost frantic marks distort the bodies he portrays. With the exception of the gallows, no objects or weapons are shown. Executioners’ faces are stoic or nonexistent. Lack of definition censors the most gruesome details, but the inhumanity shown in the images is unambiguous.

Paul Keene’s *Generations* (figure 8) comments on Black community and kinship through the lens of an apartment building. The artist says his work “offers viewers a set of windows in which men—churchmen, fathers, grandparents, and children—are connected in the extended family that is bound together by past struggles, common backgrounds, and the persistent hope that the future will be better.” Among the struggles depicted is housing instability. The words “FINAL NOTICE” at the bottom right of the image warn of an impending eviction—someone in the building faces financial precarity and potential homelessness. Yet the print is dynamic, with its prismatic colors and textured background. Rather than herald calamity, Keene says the final notice “offer[s] a challenge for a new beginning that will break old cycles.” No one has to endure hardship alone.

Saturated with religious iconography, **Danny Alvarez’s *Autorretrato*** (figure 9) explores the artist’s fraught relationship with Catholicism and the destructive influence his religious background had on his personal and cultural identity.

Rather than create a literal self-portrait, Alvarez depicts a series of vignettes—scenes of pain, hardship, and trauma. A skeletal bishop pulls marionette strings to orchestrate Christ’s death. The tethers extend from his hand, over a pierced and broken heart, and connect to Jesus’s cross and captor—the instruments of his suffering. Below, an armed guard watches over a caged eagle, a symbol of freedom confined to a tiny cell.

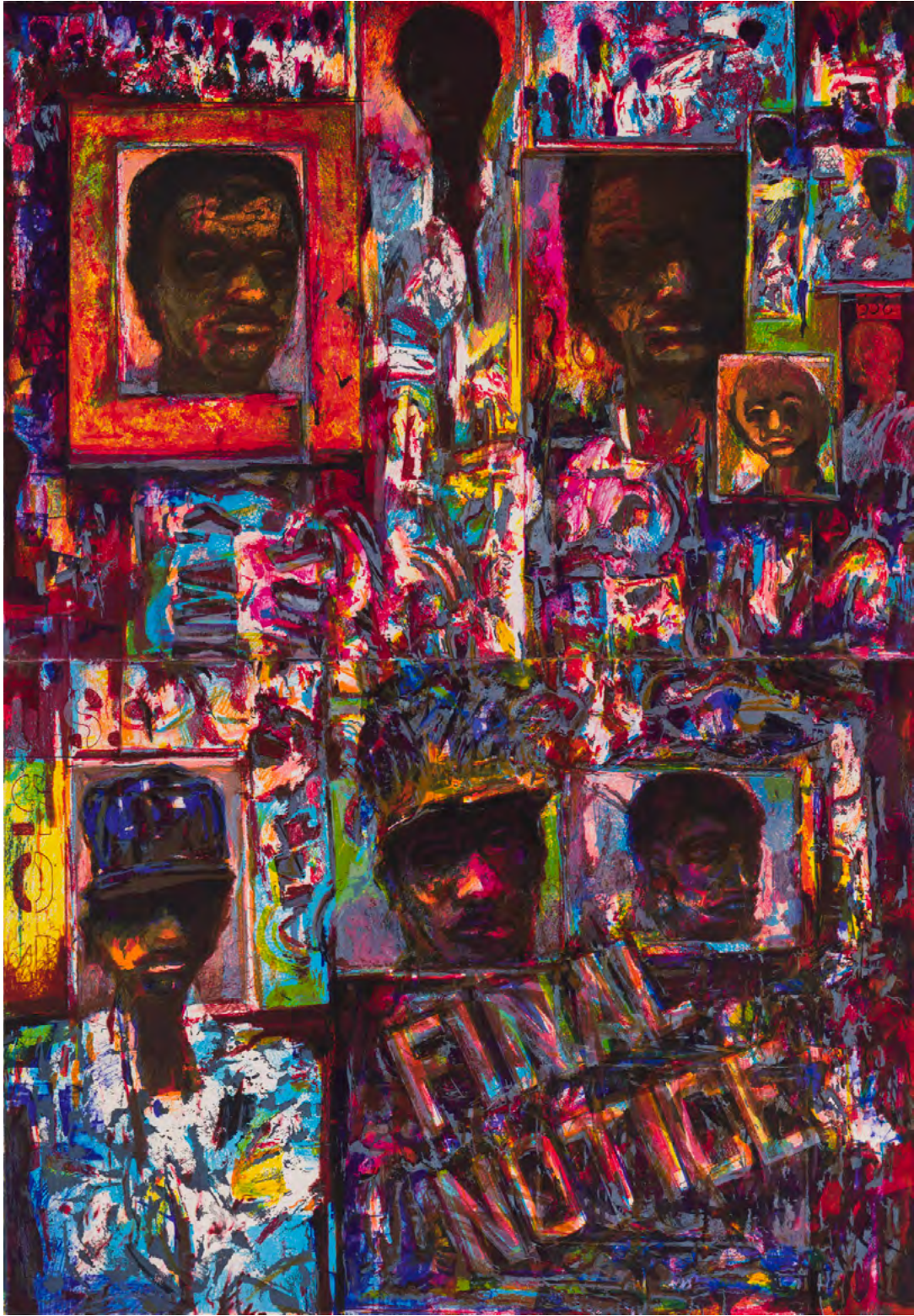


Figure 8: Paul Keene, *Generations*, offset lithograph, 43 x 30 inches, 1996



Figure 9: Danny Alvarez, *Autorretrato*, woodcut, offset lithograph, 50 x 33 ½ inches, 2012

Stars pour down behind the bishop towards the face of a woman, whose form fills nearly a third of the print. Her crown, stature, and stony expression conflate the Virgin Mary with Lady Liberty—icons of faith and independence, respectively. But to her left, shrouded in darkness, is the image of a phallus. Sandwiched between images of hope and harm, its presence reads more as a threat of sexual violence than a symbol of fertility or virility. At the center of the print, a bird perches on a branch, unfettered.



Figure 10: John T. Scott, *Blues for the Middle Passage I*, offset lithograph, collage, construction
30 ¼ x 20 ¼ inches, 1988



Figure 11: John T. Scott, *I Remember Birmingham*, offset lithograph, 30 x 21 ½ inches, 1997



Figure 12: Kevin Cole, *Dreams Over Memories III*, offset lithograph, mixed media, 14 x 15 x 6 ½ inches, 1998

John T. Scott's *Blues for the Middle Passage I* (figure 10) and ***I Remember Birmingham*** (figure 11), and **Kevin Cole's *Dreams Over Memories III*** (figure 12), confront the United States' legacy of racism and violence against Black and African American communities. In translating generational trauma into art, Scott and Cole make space for the viewer to bear witness to a troubled history. Their approaches are aesthetics of empathy. Suffering is neither magnified nor minimized; it is mitigated.

Scott's *Blues for the Middle Passage I* depicts the inhumane treatment of the nearly 12.5 million enslaved West Africans who were forcibly transported along the Middle Passage. Reinterpreting illustrations of packed enslaver ships, the print depicts a red vessel on a blue ocean. Eighteen people—faceless, naked, and restrained—stand side by side in cramped rows, the ship too small for their number. Three more people have already perished, their bodies overlapping the living.

In *I Remember Birmingham*, Scott recalls the 1963 Ku Klux Klan bombing of the 16th Street Baptist Church. In the center is a faint impression of a church. A red cross explodes outward, dividing the image into four segments, and terminating in flame-like

lashes of orange and yellow. In each of the quadrants, we see a profile of a different woman—how the four girls murdered in the blast may have looked had they had the chance to grow old. Text fills the print. The lamentation reads:

Inside Reflections / No Mirror Smiles Remain / How Holds the Dream / When Stolen by Another / How does the Pain / Imposed / Held by a Mother / Nothing fills the Void / Created by Hatred.

Kevin Cole’s use of the necktie “as an icon, motif, and symbol of power” came from a conversation with his grandfather. “When I turned 18 years old,” the artist says, “[he] stressed the importance of voting by taking me to a tree where he was told that African Americans were lynched by their neckties on their way to vote. This experience left a profound impression in my mind.” *Dreams Over Memories III* is a wall relief constructed of paper neckties. Patterns of orange, yellow, blue, and green—referencing traditional Kinte and Adinkra cloths—twist into a loose knot. Each tie includes Adinkra symbols that refer to African and African American values such as faith, strength, wisdom, and family unity. Polyrhythmic planes visualize the relationships between color and music—specifically African American idioms like jazz, blues, rap, and gospel.

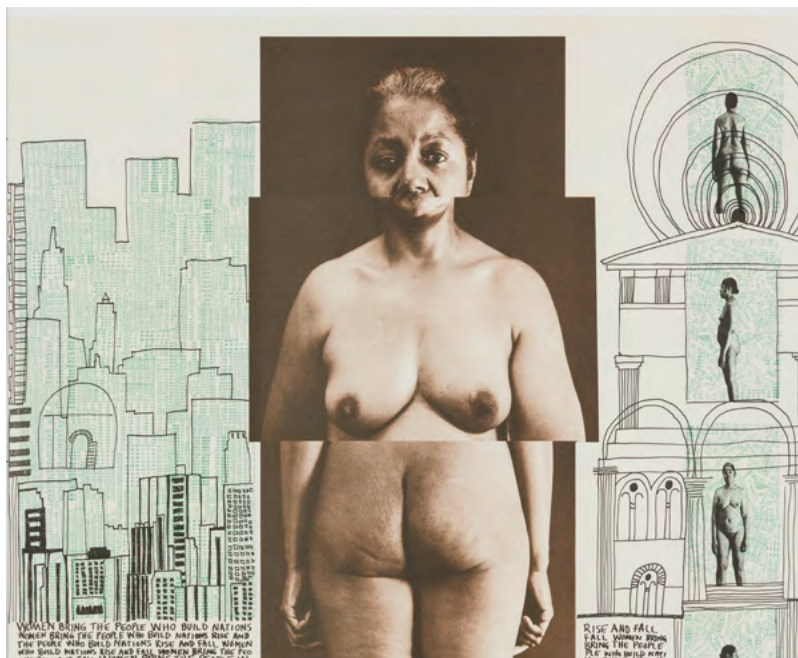


Figure 13: Clarissa Sligh, *Women Bring the People*, offset lithograph, 22 x 30 inches, 2006

Women Bring the People (figure 13) by **Clarissa Sligh** responds to the prompt: do poor women in the United States have the right to bear children? Sligh literalizes the dehumanizing effect of eugenical ideas by segmenting and rearranging her own self-portrait. Her reassembled body lacks a mouth, abdomen, and genitals, leaving little more than a pair of breasts and buttocks. Even without a voice and reproductive potential, she can still be sexually objectified.

To the left of the photograph is a cityscape of jagged skyscrapers built atop a foundation of text that reads “Women bring the people who build/nations rise and fall.” To the right are four tiers of classical and medieval architecture—portals reminiscent of gothic arches and trefoil windows; a Parthenon-esque structure—each framing a smaller, unaltered photograph of the artist. Sligh links the rise of great civilizations to her body’s reproductive power and autonomy. By contrast, we see no people populating the contemporary cityscape.

Dolores Guerrero-Cruz and **Patssi Valdez** are Chicana women who grew up during the height of the Civil Rights Movement, Vietnam War protests, and LA walkouts, as Latinx communities tried to establish equal treatment within local communities and educational institutions. Guerrero-Cruz and Valdez used their art to externalize their growing resistance toward the sexism they experienced from men, as well as institutional oppression from the government.

Guerrero-Cruz manifested this imbalance of power by creating a series of images depicting women and dogs, mirroring predator and prey dynamics. ***El Veso*** (figure 14) tells a fable-like story about a woman's vulnerability and the constant threats she faces. We see a blue moonlit desert. A woman in a summer dress lies asleep on a blanket as a red wolf crouches behind her, pressing his nose beneath her ear. His mouth is inches from her bare neck. Exposed and unconscious, she is helpless.

Valdez’s art externalizes her traumas from racism, sexism, childhood abuse, feelings of oppression, censorship, and rejection by other Mexican American women for being “not Chicana enough.” “[Being an artist,] I could be and do anything I chose and nobody could tell me what to do or censor me,” explained Valdez. “I wanted to present myself as an empowered Chicana, defiant, glamorous, and in control of my own destiny.”

Valdez became aware that much of her identity, and by extension her art, was trauma-informed. Using Mexican American imagery, she gives women sanctuary from a patriarchal world. Her print ***Untitled (The Dressing Table)*** (figure 15) shows



Figure 14: Dolores Guerrero-Cruz, *El Veso*, offset lithograph, 30 x 22 inches, 1990



Figure 15: Patssi Valdez, *Untitled (The Dressing Table)*, silk-screen, 37 ½ x 25 ¾ inches, 1988

a makeshift altar—altar-making being considered a feminine activity—warmly lit beneath a blue window. Oranges and deep reds reflect from a lamp onto a votive candle and Madonna idol, rosary and prayer box, christened oils, and tacks. We can imagine a woman arranging these objects atop the narrow dresser, choosing each for the calm or meaning it brings. Together, they comprise a place of prayer, a haven, a safe space within which she, as a Chicana woman, would be uniquely familiar.

During an interview (2015) hosted by the Jordan Schnitzer Museum of Art discussing the exhibition *Rick Bartow: Things You Know But Cannot Explain*, **Rick Bartow** was questioned about his role as an elder and a healer. The artist responded by sharing how his own elders had taught him the importance of never causing harm. All people carry the pain that life inevitably brings them, Bartow explained. True healing occurs when “pain and hurt [are] removed from the body,” but the process is “ugly and drenched in negative energy.” Of art, he said:

Drawing comes from inside my head, down my arm, to my hand. As the work begins to intensify...The marks become little dictators. They demand my attention and, sometimes, even my blood as fingers crack and bleed. Still, I believe in the power of drawing as medicine. In my life, I have used this medicine to overcome many obstacles—alcohol, drugs, cigarettes...For even as I dangled over the dark abyss, clinging to the end of that rope with my left hand, the right hand began to draw...it is my blessing, it is my curse.

Rick Bartow’s tetrad—***Cry I*** (figure 16), ***The Fall*** (figure 17), ***To Change*** (figure 18), and ***Watcher I*** (figure 19)—moves like a rotoscope animation. Transitioning from one print to the next, we see a disembodied head on a pedestal beneath an arch. The sheath around the neck transforms into a sturdy brace. A blindfold appears over the blank space where the head’s eyes should be. The head tilts up, then again, further to face the sky, blindfold removed, only to see a sliver of light in the darkness.



Figure 16: Rick Bartow, *Cry I*, offset lithograph, 30 x 22 inches, 1989



Figure 17: Rick Bartow, *The Fall*, offset lithograph, 30 x 22 inches, 1989



Figure 18: Rick Bartow, *To Change*, offset lithograph, 30 x 22 inches, 1989



Figure 19: Rick Bartow, *Watcher I*, offset lithograph, 30 x 22 inches, 1989



Figure 20: Valerie Maynard, *Send the Message Clearly*, offset lithograph, 30 x 22 inches, 1992



Cimabue, *Virgin and Child Enthroned, and Prophets (Santa Trinità Maestà)*, c. 1290–1300, tempera on wood, gold background, 12' 8" x 7' 4" (Uffizi, Florence)

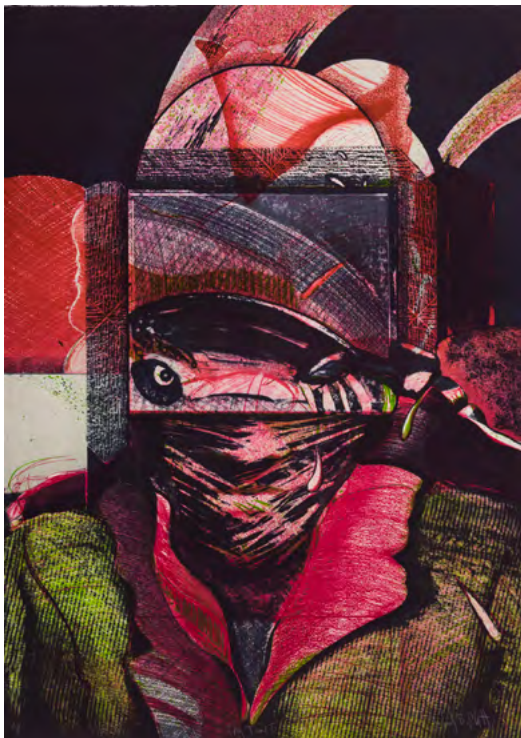


Figure 21: Michael Platt, *Playtime #1*, offset lithograph, 30 x 21 ½ inches, 1991



Figure 22: Michael Platt, *Playtime #2*, offset lithograph, 30 x 21 ½ inches, 1991

Valerie Maynard's *Send the Message Clearly* (figure 20) speaks to the loss of the artist's oldest godchild to AIDS; the plight of those who succumb to disease, addiction, and starvation; and the resulting financial and emotional toll felt by the community. At the center of a world swarmed by emaciated bodies, condoms, unattainable wealth, and polluting smokestacks is an evocation of the *Mother and Child* icon (Cimabue). A Black mother cradles her child in utero, adopting the roles of Madonna and Christ Child: unconditionally loving and self-sacrificing. The blue background littered with stars calls to mind the American flag (an afflicted nation), the Virgin Mary's Crown of Stars (an afflicted lineage), and the Earth's night sky (an afflicted planet). Two sickly childlike hands at the bottom of the print reach out for the condoms that litter the image, as if desperate for protection and a means to curtail the virus's spread.

Reflecting on his art practice, **Michael Platt** said he would use "pictures of very strong people and a lot of people in pain. Why, I don't know...What affects me a lot is usually the bottom side of the human experience...The newspapers were getting more graphic about what they showed, and violent criminals were getting younger...Maybe doing art about this is just a way of venting my frustration."

Playtime #1 (figure 21) and ***Playtime #2*** (figure 22) tell the story of Platt's neighborhood during the crack epidemic of the late 1980s and early '90s. Having become a hotspot for drug trafficking and criminal activity, his neighborhood transformed from an idyllic home into a community facing addiction and turf wars.

Playtime #1 personifies threat and corruption. A figure appears cloaked in sickly greens, with vibrant red lapels suggesting lewd, puckering lips. A face, anonymous and sinister, emerges from the shadows with one peering eye. The markings above look as if rendered with crayon, perhaps suggesting the proximity of neighborhood children.

Platt recalls how kids and families spent more time behind locked doors as the streets became more dangerous. The neighborhood was drained of vitality. Appropriately, *Playtime #2* is devoid of color. It shows a sitting, abstracted body with pillars for legs, a cubic torso with a single round breast, and feet in the grass below. The figure rests before a stark, gray background, immovable and lifeless.



Figure 23: Wadsworth Jarrell, *Precious Treasures: Cultivate Them*, offset lithograph, 29 ¼ x 21 ¾ inches, 1994

Wadsworth Jarrell says that his work *Precious Treasures: Cultivate Them* (figure 23) “makes a bold statement in reference to neglected and abused children [...] let’s not abuse them, neglect them, kill them, let’s cultivate them so they are beautiful human beings that live vibrant, productive lives.” Rather than portray the suffering of young people, he shows us a world where children are shielded from harm. Embracing the aesthetic ideals of the AfriCOBRA collective, Jarrell renders in jubilant rivers of color the image of a smiling child protected by a fence and hedge of flowers. A rhapsody unfolds: this is a safe, lively neighborhood populated with shapes evoking rowhomes, cars, animals, trees, and other children. The text of the title is woven into the scene, further dignifying young people while deploying a positive message to the piece’s intended Black and African American communities.

Patty Smith's time as a child model was not a traumatic one. Her mother's watchful eye assured that Smith and her three sisters came away from their childhood careers with fond memories. Drawing from these experiences, Smith's *Portrait of a Model Child* (figure 24) shows a reclined girl posing for the camera. Surrounded by cutouts of her hair, shoes, and face, the girl resembles a paper doll—a decorative object as much as a person.

No matter how protected Smith may have been, there's always an opportunity for women and girls in the entertainment industry to be mistreated. **Alex Alferov** explores this idea in his print *Growing Up in Hollywood* (figure 25). We see a Polaroid portrait evoking Marilyn Monroe, rendered in bright pink with yellow accents. The dark ringlets that hang in front of her face seem unruly for her otherwise pristine blond hair. Purple shadows on the right side of the image suggest severe bruising covering half of Monroe's face, literalizing the well-documented exploitation the actress endured as she was molded into a sex symbol *par excellence*.



Figure 24: Patty Smith, *Portrait of a Model Child*, offset lithograph, 30 x 22 inches, 1984

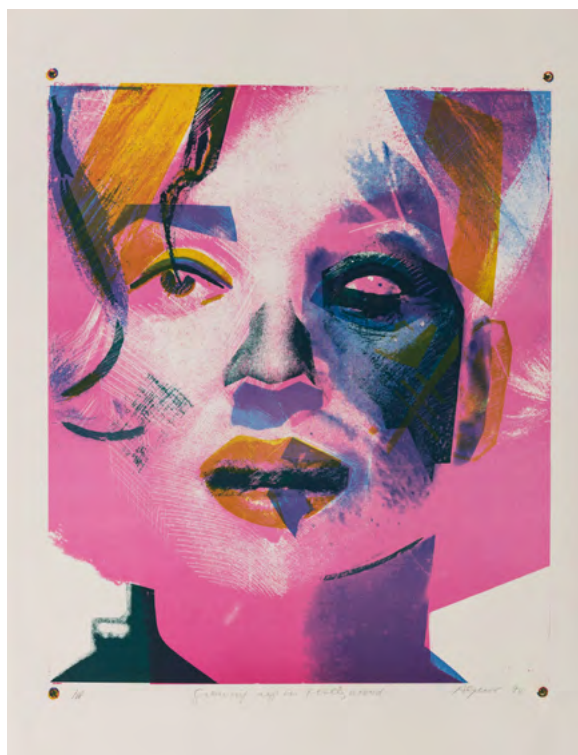


Figure 25: Alex Alferov, *Growing Up in Hollywood*, offset lithograph, 30 x 22 inches, 1990



Figure 26: Ricardo "Rigo 23" Gouveia (signed Rigo 96), *4% Off/96% On*,
offset lithograph, 30 x 22 inches, 1996

Ricardo “Rigo 23” Gouveia’s *4% Off/96% On* (figure 26) invites viewers to consider how exploitative strategies under capitalism manipulate consumers into spending money. Discounts of any size suggest value—even if the price remains unaffordable. It is the discount itself—more so than an item’s utility—that makes a purchase desirable. Such pricing could be considered predatory, encouraging consumers who might not be financially stable to spend immediately, before the sale ends.

4% Off/96% On’s composition takes its cues from graphic advertisements. The title boldly spans the right edge of the print. At the bottom of the image, arrows call our attention to circles separated by a slash, mimicking the percentage sign in the title. At the center is a portrait of a man with his forearm raised, revealing a bloody gash and stitches. Blood drips from his mouth, nose, and fingertips. Continuously reopening wounds, the man gives another piece of himself to secure the discount. As prices are slashed, his body is cut apart.



Figure 27: Richard Cox, *Weapon 3*, offset lithograph, 21 ½ x 30 inches, 1988

Richard Cox's *Weapon 3* (figure 27) explores what the artist sees as the cruelty of the Norwegian and Japanese whaling industries. Inherent in the print is a subtle irony: while critical of this one aspect of Japanese culture, Cox—who is British—deploys Japanese aesthetics and composition to make his point. Simple shapes are arranged in harmony with the golden ratio. The violence of whaling is expressed through understatement as if the spectacle of the practice was too gruesome to portray with any verisimilitude. We see a feathered harpoon balanced diagonally across a right angle, which pierces through the bottom axis. The tip is stained; the surrounding colors transition from blue to red, like blood spreading through water.

Jessica Hamman is the Curatorial Assistant and Collections Manager at Brandywine Workshop and Archives. **Alexa Vallejo** is a Philadelphia-based writer, musician, and library and cataloging specialist.

CHECKLIST

Alex Alferov

Growing Up in Hollywood

Offset lithograph

30 x 22 inches

1990

Danny Alvarez

Autorretrato

Woodcut, offset lithograph

50 x 33 ½ inches

2012

Tomie Arai

Family Pictures

Offset lithograph

21 ½ x 30 inches

1997

Rick Bartow

Cry I

Offset lithograph

30 x 22 inches

1989

Rick Bartow

The Fall

Offset lithograph

30 x 22 inches

1989

Rick Bartow

To Change

Offset lithograph

30 x 22 inches

1989

Rick Bartow

Watcher I

Offset lithograph

30 x 22 inches

1989

Moe Brooker

And Then...You Just Smile

Offset lithograph

24 x 18 inches

2003

Kevin Cole

Dreams Over Memories III

Offset lithograph, mixed media

14 x 15 x 6 ½ inches

1998

Richard Cox

Weapon 3

Offset lithograph

21 ½ x 30 inches

1988

Maya Freelon

Look Down on War

Offset lithograph with color dye

37 ½ x 24 ¾ inches

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Ricardo "Rigo 23" Gouveia

4% Off/96% On

Offset lithograph

30 x 22 inches

1996

Dolores Guerrero-Cruz

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30 x 22 inches

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Wadsworth Jarrell

Precious Treasures: Cultivate Them

Offset lithograph

29 ¼ x 21 ¾ inches

1994

Paul Keene

Generations

Offset lithograph

43 x 30 inches

1996

Valerie Maynard

Send the Message Clearly

Offset lithograph

30 x 22 inches

1992

Michael Platt

Playtime #1

Offset lithograph

30 x 21 ½ inches

1991

Michael Platt

Playtime #2

Offset lithograph

30 x 21 ½ inches

1991

John T. Scott

Blues for the Middle Passage I

Offset lithograph, collage, construction

30 ¼ x 20 ¼ inches

1988

John T. Scott

I Remember Birmingham

Offset lithograph

30 x 21 ½ inches

1997

Clarissa Sligh

Women Bring the People

Offset lithograph

22 x 30 inches

2006

Patty Smith

Portrait of a Model Child

Offset lithograph

30 x 22 inches

1984

Patssi Valdez

Untitled (The Dressing Table)

Silkscreen

37 ½ x 25 ¾ inches

1988

Murray Zimiles

Holocaust #1

Offset lithograph

22 x 30 inches

1987

Murray Zimiles

Holocaust #3

Offset lithograph

22 x 30 inches

1987

Murray Zimiles

Holocaust #5

Offset lithograph

22 x 30 inches

1987

Murray Zimiles

Holocaust #6

Offset lithograph

22 x 30 inches

1987

WEBOGRAPHY

Alex Alferov (b. 1946)

Russian/Serbian

<https://artura.org/Detail/entity/1591>

Danny Alvarez (b. 1964)

Latin American/Mexican American

<https://artura.org/Detail/entity/1631>

Tomie Arai (b. 1949)

Asian

<https://artura.org/Detail/entity/1860>

Rick Bartow (1946–2016)

Native American

<https://artura.org/Detail/entity/1822>

Moe Brooker (1940–2022)

African American

<https://artura.org/Detail/entity/1784>

Kevin Cole (b. 1960)

African American

<https://artura.org/Detail/entity/2145>

Richard Cox (b. 1946)

Western European (English)

<https://artura.org/Detail/entity/1817>

Maya Freelon (b. 1982)

African American

<https://artura.org/Detail/entity/1772>

Ricardo "Rigo 23" Gouveia (b. 1966)

Portuguese

<https://artura.org/Detail/entity/1816>

Dolores Guerrero-Cruz (b. 1948)

Latin American/Mexican American

<https://artura.org/Detail/entity/1637>

Wadsworth Jarrell (b. 1929)

African American

<https://artura.org/Detail/entity/1867>

Paul Keene (b. 1920)

African American

<https://artura.org/Detail/entity/1801>

Valerie Maynard (1937–2022)

African American

<https://artura.org/Detail/entity/1863>

Michael Platt (1940–2007)

African American

<https://artura.org/Detail/entity/1776>

John T. Scott (1940–2007)

African American

<https://artura.org/Detail/entity/1720>

Clarissa Sligh (b. 1939)

African American

<https://artura.org/Detail/entity/1627>

Patty Smith (b. 1946)

Irish American

<https://artura.org/Detail/entity/1796>

Patssi Valdez (b. 1951)

Chicana

<https://artura.org/Detail/entity/2156>

Murray Zimiles (b. 1941)

European American

<https://artura.org/Detail/entity/1785>

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Brandywine Workshop and Archives
730 South Broad Street
Philadelphia, PA 19146
267-831-2928
prints@brandywineworkshop.com**