

# SACRED SPACE

A Brandywine Workshop and  
Archives Print Exhibition

SEPTEMBER 21 - DECEMBER 21, 2024



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Cat. 27

Fairfield University

**Art**Museum  
WALSH GALLERY

## DIRECTOR'S FOREWORD

September 2024 at the Fairfield University Art Museum sees the opening of two fantastic exhibitions, one in each of our two galleries, each focusing on prints. This exhibition, *Sacred Space: A Brandywine Workshop and Archives Print Exhibition*, draws on the rich history of the Brandywine Workshop and Archives, founded in Philadelphia in 1972 by artist Allan Edmunds. Guest curated by Juanita Sunday, it includes selections of Brandywine prints from the Museum's collection as well as works lent by the Brandywine Archives, with the addition of works by local artists selected by Ms. Sunday to be in conversation with the prints around the themes of the exhibition. We are very grateful to Ms. Sunday for her thoughtful curation of this exhibition, for the insightful essay that follows in this catalogue, as well as for her innovative programming suggestions.

We would also like to thank Allan Edmunds himself, who in 2022, helped the Museum to become one of the select homes of a Brandywine Satellite collection, joining other prestigious institutions with Brandywine collections including Harvard Art Museums, the Library of Congress, Print Department, Philadelphia Museum of Art, RISD Museum, and the University of Delaware Museums. Since 2022 the Museum has acquired, through gift and purchase, 44 prints for this collection. We are so pleased to be able to share them through this powerful exhibition and make them available for teaching, and for scholarship through our online collections database. ([embark.fairfield.edu](http://embark.fairfield.edu))

We are very grateful to Halima Taha, a Brandywine board member, for introducing us to Allan Edmunds, and for providing the spark that helped to bring this collection to Fairfield.

We are indebted to Michele Parchment, the current executive director of the Brandywine Workshop and Archives, who has generously lent numerous works from the Brandywine Archives to this exhibition. We are delighted to share that this exhibition will travel to the Brandywine Workshop in Philadelphia, to Hammonds House Museum in Atlanta, Georgia, and to the Northern Illinois University Art Museum, in Dekalb, Illinois.

This exhibition is made possible through the generosity of M&T Bank/Wilmington Trust who are supporting our full calendar of exhibitions and programs this academic year, helping ensure that our programs remains free and broadly accessible, and have lent special support to this exhibition as a corporate sponsor.

Thanks as always go to the exceptional Museum team for their hard work in bringing this exhibition and its associated programming to life: Michelle DiMarzo, Curator of Education and Academic Engagement; Megan Paqua, Museum Registrar; and Heather Coleman, Museum Assistant. We are grateful for the additional support provided across the University by Susan Cipollaro, Dan Vasconez, and Tess Brown Long, as well as by our colleagues in the Quick Center for the Arts, the Media Center, the Center for Arts and Minds, and Design and Print.

Carey Mack Weber  
Frank and Clara Meditz Executive Director



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This exhibition invites viewers on an evocative journey through the realms of spirituality, ancestry, and cultural memory. This collection of prints, created at the Brandywine Workshop, serves the viewer not merely as an exhibition but as a transformative experience that bridges past and present, individual and collective, the physical and the metaphysical. With roots in Afro-Diasporic and Indigenous traditions, the artworks offer a profound exploration of how spiritual connection transcends time and space, shaping and reshaping identities through the wisdom of our forebearers.

*Sacred Space* is comprised of 28 works created at the Brandywine Workshop and Archives from 1988–2023. Founded in 1972 in Philadelphia, Brandywine played a vital role in democratizing access to printmaking resources for a diverse spectrum of artists, particularly those from underrepresented communities. Established by the visionary artist and educator Allan Edmunds, over the years, the Brandywine Workshop has provided artists with state-of-the-art printmaking equipment, technical training, and collaborative opportunities that foster artistic development. Its commitment to inclusivity has empowered many emerging voices in the arts, allowing for the exploration of cultural narratives

and innovative techniques through printmaking. Over the years, the workshop has cultivated a rich legacy, making significant contributions to the broader art community by enriching the cultural fabric of Philadelphia and beyond.

## **The Interconnected Realms of Spirituality, Time, Space, Memory, and Culture**

At the heart of *Sacred Space* lies an intricate web of interconnected themes: spirituality, time, space, memory, and culture. These elements are woven together through the artists' reverence for their ancestors and their cultural traditions. Each artwork acts as a conduit for ancestral wisdom, channeling the spiritual essence that has been passed down through generations. This transmission of knowledge and memory is not static; it is dynamic and ever-evolving, mirroring the fluidity of cultural identity.

The exhibition's exploration of time and space is particularly poignant. Time is not linear but cyclical, echoing the ancestral belief systems that view history as a series of recurring cycles. Space, too, is redefined; it becomes sacred, a repository of memory and a stage for ritual. The artworks transform the gallery into a sanctuary where past, present, and future coexist, inviting viewers to engage in a meditative reflection on their own place within this continuum.

## **Honoring and Questioning Heritage**

The artists whose works are included in *Sacred Space* are engaged in a dual process of honoring and questioning their heritage. Through their works, they pay homage to the cultural traditions, rituals, and sacred practices that have shaped their identities. This act of honoring is deeply respectful, recognizing the invaluable contributions of their ancestors. Yet, there is also a critical engagement, a questioning that seeks to understand and perhaps reinterpret these traditions in a contemporary context.

This questioning is not a rejection but an evolution, a way of keeping the heritage alive and relevant. It acknowledges that culture is not monolithic but is constantly redefined by each generation. The artists' works thus become sites of dialogue, where reverence for the past meets the realities of the present and the possibilities of the future.

## The Role of Art as a Catalyst for Introspection and Dialogue

The works in the exhibition are a powerful catalyst for personal introspection and collective dialogue. Each piece invites viewers to embark on a journey of self-discovery, prompting questions about their own spiritual beliefs, their connections to their ancestors, and their roles within their communities. The artworks are imbued with a sense of spiritual intention, resonating with the belief that art can be a profound agent of transformation.

This introspective journey is complemented by a broader, collective dialogue. The exhibition encourages conversations about the significance of history, the nature of spiritual connection, and the transformative power of art. These dialogues are vital in a world where cultural identities are often under threat. They provide a space for communities to come together, to share their stories, and to find strength in their shared heritage.

The following works have been selected for discussion as they vividly embody the central themes of the exhibition, including spiritual connection, cultural memory, ancestral wisdom, and the complex layers of identity.

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### ***Portal* by Martin Payton**

Martin Payton's *Portal* is an offset lithograph that stands as a visual and thematic cornerstone of the *Sacred Space* exhibition. This piece was the first artwork chosen for the exhibition and significantly inspired its overarching theme. The lithograph's vibrant use of color, dynamic shapes, and incorporation of West African statues and masks create a compelling composition that resonates with cultural and spiritual depth.

At first glance, the lithograph captures the viewer's attention with its striking color gradient that transitions from a warm, golden yellow at the bottom to a deep, fiery red at the top. This gradient creates a sense of warmth and intensity, drawing the viewer into the piece. The background's gradient is overlaid with subtle zigzag patterns, adding texture and movement to the composition.

The central elements of *Portal* include two tall, cylindrical African statues positioned on the left and right sides of the lithograph, framing the composition. These statues are intricately detailed with patterns and symbols that reflect the rich artistic traditions of West

African cultures. The statues are adorned with vibrant colors—blue, yellow, and red—that echo the background creating a harmonious visual flow.

At the center of the lithograph is a large terracotta three-dimensional head from Ife, rendered in a textured, monochromatic style that contrasts with the colorful statues. The mask's presence evokes the deep spiritual and cultural significance of masks in a variety of West African traditions, often used in rituals to connect with ancestors, deities, and the spiritual realm. Its solemn expression and prominent placement emphasize its role as a mediator between worlds.

Below, a large, U-shaped form stands vertically. This form can be interpreted as a *portal* or gateway, symbolizing transition and the passage between different realms of existence. The positioning of this form beneath the mask suggests that the *portal* is both a literal and metaphorical pathway to the spiritual and ancestral world.

The use of statues and masks in *Portal* carries profound cultural significance. Statues and masks in West African art often serve as vessels for spiritual energy, embodying the presence of ancestors and deities. By incorporating these elements, Payton honors the rich heritage of West African spiritual practices and invites viewers to engage with the deeper meanings embedded in the artwork.

*Portal* transports viewers into a space where the boundaries between the physical and spiritual worlds blur. The artwork's dynamic composition and symbolic elements encourage contemplation of one's spiritual journey and connection to ancestral wisdom. As the first piece selected for inclusion in the exhibition, *Portal* set the tone for *Sacred Space*, emphasizing the themes of spiritual connection, cultural memory, and the transformative power of art.

The curator's choice of this work as the foundational piece for the exhibition highlights its powerful use of space and color, as well as its cultural and symbolic resonance. The artwork's ability to transport viewers into a contemplative space aligns perfectly with the exhibition's aim to explore the intersections of spirituality, time, space, memory, and culture. Through *Portal*, Payton invites viewers to embark on a journey of introspection and connection, making it a fitting centerpiece for *Sacred Space*.

## ***Umar of Segou* by Arturo Lindsay**

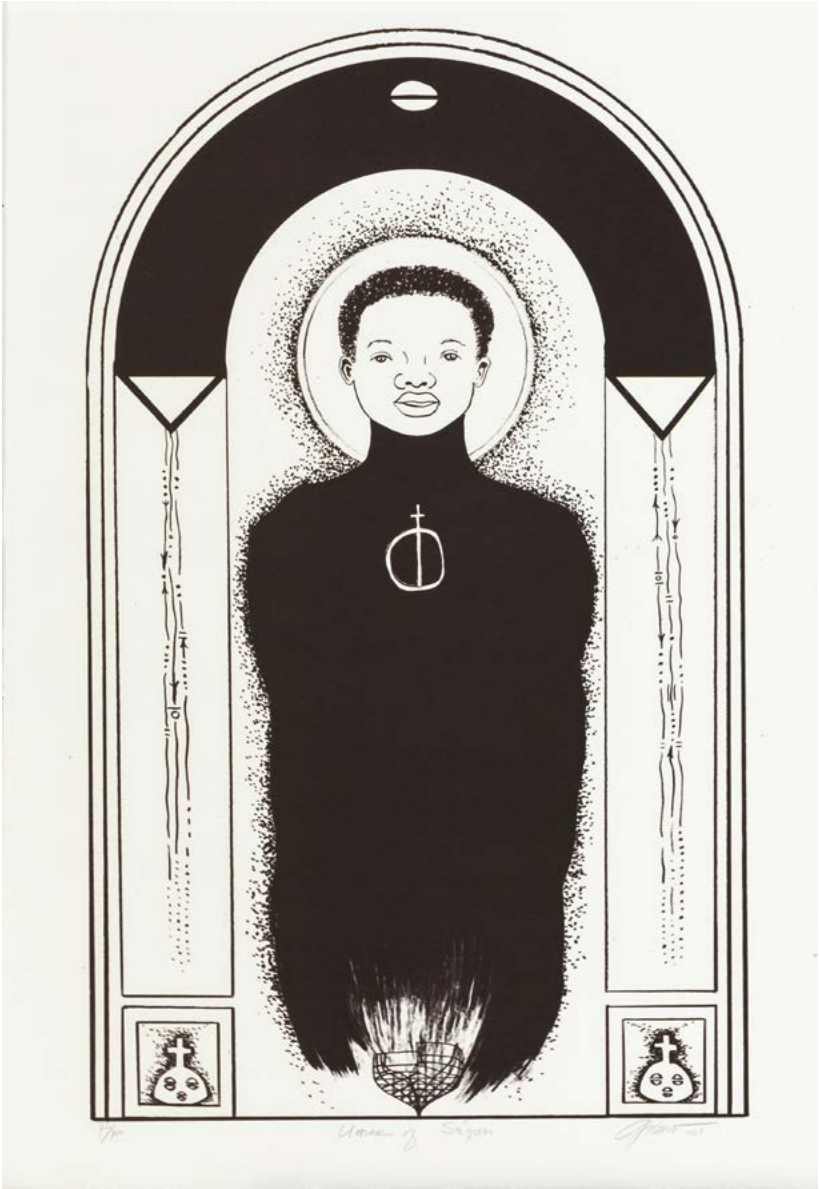
Arturo Lindsay's *Umar of Segou* is a poignant work from his *Children of Middle Passage* series, created to memorialize the countless children who perished during the trans-Atlantic slave trade. Each portrait in this series is given a traditional African name and the name of a corresponding village, a powerful act intended to restore the identity and humanity of children whose names and identities were erased by the horrors of the Middle Passage.

Lindsay developed this series during a residency at the Brandywine Workshop and Archives in 2001. The artwork depicts angelic-faced African children whose silhouetted bodies emerge from the bowels of a diagrammed ship or an instrument of restraint. Each child's face is illuminated by a halo reminiscent of Byzantine icons, inviting viewers to venerate these children within the shape of a niche altar.

In contrast to his vibrant installations and paintings, Lindsay limited his palette to a monochromatic black—the color of early-modern Europe associated with darkness, death, and the devil—but to which he attributes a sense of beauty. This stark choice highlights the somber history being commemorated while infusing the pieces with a sense of reverence and dignity.

Lindsay's work incorporates symbols of Santería, an Afro-Caribbean religion that developed in Cuba in the late 19th century, infusing an Afro-Diasporic worldview into the print series. Despite the minimalist palette, each divine spirit vibrates with the power of *ashé*. In Santería, *ashé* is a Yoruba word that refers to a supernatural power, believed to be present in all human beings and nature. As Lindsay notes, "works of art contain *ashé*, a positive life force, a benevolent spirit".<sup>1</sup> Art historian David H. Brown argues that objects do not need to be consecrated to manifest *ashé* as long as they possess certain ethno-aesthetic criteria, such as projecting moral principles and inspiring a devotional disposition.

*The Children of Middle Passage* series led to a collaboration with poet Opal Moore. Together, they researched the story of a ship that left the West Coast of Africa with captives and disembarked in Rio de Janeiro in 1832. This research culminated in a collaborative performance with students from Spelman College titled *The Voyage of the Delfina* (2002), reimagining the loss and mourning of those who perished.



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<sup>1</sup> Tatiana Reinoza, *All My Ancestors: The Spiritual in Afro-Latinx Art*. [Exhibition Catalog.] (Philadelphia: Brandywine Workshop and Archives, 2022), 25-54.

Through *Umar of Segou* and the rest of the series, Lindsay hopes to provide a peaceful and loving resting place for the spirits of these children. His work is a profound act of remembrance and a call to honor the ancestors who endured unimaginable suffering.

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Cat. 3

## ***The Laying on of Hands is a Time Honored Ritual* by Edgar Sorrells-Adewale**

Edgar Sorrells-Adewale's *The Laying on of Hands is a Time Honored Ritual* is a vibrant, dynamic artwork that captivates the viewer with its intricate patterns and vivid colors. This offset lithograph invites an exploration of the ancient practice of laying on of hands, a ritual deeply rooted in various cultural and spiritual traditions. Sorrells-Adewale masterfully combines symbolic elements and abstract forms to evoke the transformative power of this ritual.

The composition is dominated by a central burst of energy, rendered in a multitude of colors including red, blue, yellow, and green. This central motif seems to radiate outward, creating a sense of movement and vitality. Surrounding this central burst are various organic forms and patterns that suggest both the natural world and spiritual realms. The interplay of these elements creates a dynamic visual narrative that draws the viewer into a contemplative space.

In the top left and bottom right corners, circular patterns reminiscent of mandalas or sunbursts are visible, symbolizing completeness and the cyclical nature of life. These motifs are echoed throughout the piece, creating a rhythmic repetition that reinforces the themes of continuity and connection. The inclusion of handprints adds a personal, human touch to the artwork, emphasizing the physicality of the ritual and the direct transmission of spiritual energy.

The use of color in this piece is particularly striking. The vibrant hues create a sense of vibrancy and life, while the intricate patterns and shapes suggest the complexity and depth of spiritual insight. The layering of colors and forms creates a rich, textured surface that invites the viewer to look closer and explore the details of the composition.

Culturally and historically, the ritual of laying on of hands has been practiced across various traditions. In many African cultures, this practice is a way of transferring spiritual power or healing energy. Similarly, in Christian traditions, laying on of hands is used during ordination, confirmation, and healing services, symbolizing the conferral of spiritual blessing and authority. Sorrells-Adewale's artwork captures the essence of this ritual, conveying its significance and the profound impact it has on individuals and communities.

Sorrells-Adewale's detailed rendering of the practice in his artwork is complemented by his explanation: "The laying on of hands is a time-honored ritual regarding the awakening of insight. Its motion is the inexorable twinnedess of the serpent and its wisdom is the ability to see what's hidden in plain view."<sup>2</sup> This statement underscores the dual nature of the ritual, embodying both the physical act and the deeper spiritual awakening it facilitates. The serpent, often a symbol of wisdom and rebirth, represents the transformative power of the ritual, revealing hidden truths and insights.

The artist's use of handwritten text at the bottom of the piece further personalizes the artwork, creating a dialogue between the visual elements and the viewer. This text serves as a reminder of the ritual's historical and cultural significance, grounding the abstract forms in a tangible practice that has been passed down through generations.

*The Laying on of Hands is a Time Honored Ritual* is a profound exploration of a spiritual practice that bridges the physical and metaphysical. Through his use of color, form, and symbolism, Sorrells-Adewale invites viewers to reflect on the deeper meanings of the ritual and its enduring significance in our lives. This artwork, with its rich cultural references and vibrant composition, embodies the spirit of *Sacred Space*, encouraging a deeper understanding and appreciation of the spiritual connections that shape our identities and histories.

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### ***Another Realm* by Martina Johnson-Allen**

Martina Johnson-Allen's *Another Realm* is a lithographic print that explores the multiple realms of existence experienced by women, beautifully captured in an intricate and detailed composition. The artwork represents an exploration of chaos, voids, and ethereal elements, inviting viewers into a contemplative space where the boundaries between physical and spiritual realities blur.

The print is dominated by a central explosion of shapes and forms, creating a sense of dynamic movement and energy. The composition features a variety of elements, including human figures, masks, and organic shapes, which are intricately detailed and intertwined. The central motif, which appears like a burst of energy, symbolizes the chaos and complexity that women navigate in their existential journeys.

<sup>2</sup> Edgar Sorrells-Adewale, "The Laying On Of Hands Is A Time Honored Ritual," Artura.org, published 2022

The far left and right sections of the composition acknowledge the possibilities of empty space—a void that must be filled with the essential “stuff” enabling women to thrive and self-actualize. These voids symbolize potential and the continuous quest for fulfillment and purpose. Johnson-Allen integrates cylindrical forms representing energy fields, motion, frequencies, and rational thought—elements that are ethereal yet crucial to existence. The assemblage of masked women conveys the power of collective consciousness and the diverse faces of the “all-knowing,” highlighting the strength found in unity and shared wisdom.



Cat. 10 detail

Culturally, the practice of navigating these realms is deeply rooted in African and Indigenous traditions, where women often serve as spiritual guides and healers, embodying the ability to traverse physical and spiritual worlds. The artwork’s use of vibrant colors and intricate patterns reflects this rich cultural heritage and emphasizes the spiritual dimension of women’s experiences.

*Another Realm* juxtaposes opposites: the emptiness versus the crowdedness of the mind. It expresses the healing power of nature and the infinite characteristics of the universe, as seen in the tree-like forms merging with circular and amorphous shapes.<sup>3</sup> The solid sphere symbolizes the fullness and cycles of life, while a lone female figure adorned with a gauntlet and hair extending throughout the composition represents the psychological armor required by women to flourish amid the multiple levels of consciousness.

This piece is a testament to Johnson-Allen’s ability to create intricate and deeply meaningful works of art that explore complex themes of existence, spirituality, and the human experience. Through this

<sup>3</sup> Martina Johnson-Allen, “Another Realm,” Artura.org, published 2022

artwork, she invites viewers to enter multiple worlds, seeking balance and enlightenment. Johnson-Allen describes her work as a “communion that involves the human ritual of making objects which please and acknowledge the soul of self and those of the global family of humans.”<sup>4</sup>

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## Transformation

Artist Michael D. Harris encapsulates the ethos of *Sacred Space* with this statement: “My belief is that art is best as the articulation of spiritual ideas or transformative intention. It can be an agent of spiritual inspiration or personal and social transformation.”<sup>5</sup> This is vividly brought to life in the exhibition, where art becomes a medium for expressing spiritual ideas and enacting transformation.

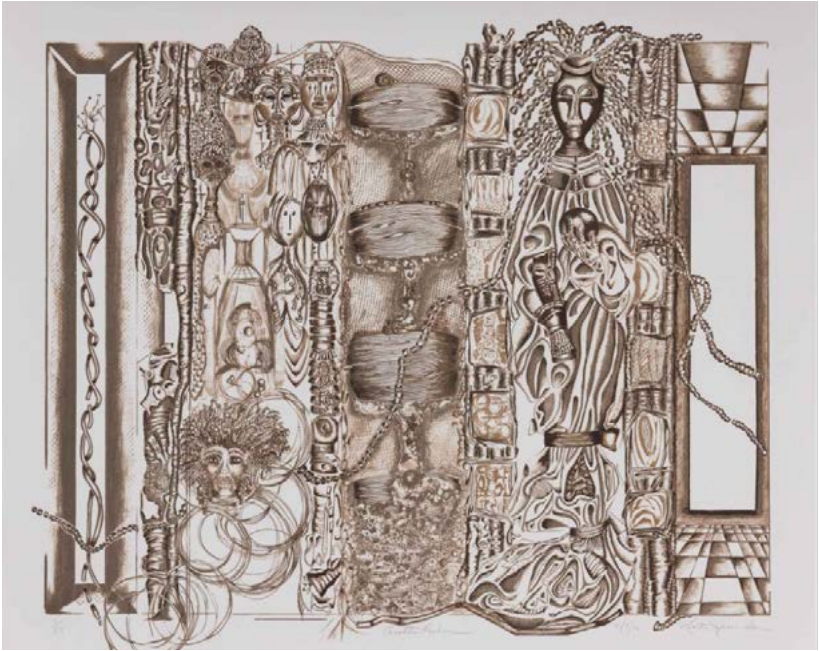
Harris’s perspective underscores the power of art to inspire and to effect change. In *Sacred Space*, the artworks are not passive objects but active agents of transformation. They challenge viewers to reconsider their assumptions, to connect with their spiritual selves, and to engage in the ongoing dialogue between past and present. Through this process, art becomes a catalyst for personal growth and social change, echoing the transformative intentions of the artists.

*Sacred Space* honors the past while engaging critically with the present, offering a vision of a future that is both rooted in tradition and open to new interpretations. It serves as a testament to the enduring power of spiritual connection and the transformative potential of art. It reminds us that we are all part of a larger, interconnected web of life, bound together by the threads of memory, culture, and spirituality. As we navigate our own journeys, the *Sacred Space* offers a space for reflection, dialogue, and transformation, inviting us to explore the sacred within ourselves and within the world around us.

Juanita Sunday  
Guest Curator

<sup>4</sup> Johnson-Allen, “Another Realm.”

<sup>5</sup> Michael D. Harris, “Mother and The Presence of Myth.” Artura.org., published 2022



Cat. 10

## PROGRAMS

Events listed below with a location are live, in-person programs. When possible, those events will also be live-streamed on [thequicklive.com](http://thequicklive.com) and the recordings posted to the Museum's YouTube Channel.

Register for programs at: [fuam.eventbrite.com](http://fuam.eventbrite.com)

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Exhibition website: [fairfield.edu/museum/sacred-space](http://fairfield.edu/museum/sacred-space)

Friday, September 20, 5:30 p.m.

**Opening Conversation:** *Sacred Space: A Brandywine Workshop and Archives Print Exhibition*

Guest Curator Juanita Sunday in conversation with nico w. okoro, with performance by Lauren Horn

Quick Center for the Arts, Kelley Theatre and streaming on [thequicklive.com](http://thequicklive.com)

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Friday, September 20, 6:30-8:30 p.m.

**Opening Reception:** with performances by Iyaba Ibo Mandingo

Quick Center for the Arts, Walsh Gallery and Lobby

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Tuesday, October 8, 5 p.m.

**Lecture:** *To See Is to Know: Children of Middle Passage*

Arturo Lindsay, D.A., Professor Emeritus, Department of Art and Art History at Spelman College

Quick Center for the Arts, Kelley Theatre and streaming on [thequicklive.com](http://thequicklive.com)

*This event is generously co-sponsored by the Arts Institute, the Departments of Visual and Performing Arts, and the programs in Black Studies and LatinX, Latin-American and Caribbean Studies.*

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Thursday, October 10, 5 p.m.

**Lecture:** *Unveiling Creativity: The Impact of the Brandywine Workshop*

Halima Taha, Independent Curator and Educator

Quick Center for the Arts, Kelley Theatre and streaming on [thequicklive.com](http://thequicklive.com)

*Part of the Edwin L. Weisl, Jr. Lectureships in Art History, funded by the Robert Lehman Foundation*

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Thursday, November 21, 5 p.m.

**Lecture:** *Conserving Contemporary Works on Paper*

Clara Rojas-Sebesta, Ellsworth Kelly Conservator of Works on Paper, Whitney Museum of American Art

Quick Center for the Arts, Kelley Theatre and streaming on [thequicklive.com](http://thequicklive.com)

*Part of the Edwin L. Weisl, Jr. Lectureships in Art History, funded by the Robert Lehman Foundation*

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Saturday, November 23, 4-5:30 p.m.

**Discussion and Workshop:** *A History of Altars across the AfroDiaspora*

Artist Arvia Walker will discuss the history and significance of altar-making in AfroDiasporic cultures and then lead an altar-making workshop. Registration limited and required. Materials will be provided.

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Cat. 6

## EXHIBITION CHECKLIST

1. Martin Payton (American, b. 1948)  
Printed by Robert “Bob” Franklin (American, 1930-2012)  
*Portal*, 1990  
Offset lithograph  
30 x 21  $\frac{3}{4}$  inches  
Edition of 80  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2024 (2024.0601)
2. Eric Pryor (American, b. 1962)  
Printed by Robert “Bob” Franklin (American, 1930-2012)  
*Journey to the Spirits*, 1996  
Offset lithograph  
21  $\frac{3}{4}$  x 21  $\frac{3}{4}$  inches  
Edition of 100  
Lent by the Brandywine Workshop and Archives
3. Edgar Sorrells-Adewale (American, b. 1936)  
Printed by Jim “BJ” Hughes  
*The Laying on of Hands is a Time Honored Ritual*, 1997  
Offset lithograph  
29  $\frac{1}{2}$  x 21  $\frac{1}{2}$  inches  
Edition of 100  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2024 (2024.06.02)
4. Evelyn Patricia Terry (American, b. 1946)  
Printed by Robert “Bob” Franklin (American, 1930-2012)  
*Until the Magic Comes*, 1992  
Offset lithograph  
21  $\frac{3}{4}$  30  $\frac{1}{8}$  inches  
Edition of 100  
Lent by the Brandywine Workshop and Archives

5. Kaylynn Sullivan TwoTrees (American, b. 1945)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Maka Wicasa*, 1992  
Offset lithograph  
30 x 21  $\frac{3}{4}$  inches  
Edition of 75  
Lent by the Brandywine Workshop and Archives
6. Ibrahim Miranda (Cuban, b. 1969)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*El Túnel*, 1999  
Offset lithograph  
22  $\frac{1}{4}$  x 27  $\frac{1}{2}$  inches  
Edition of 39  
Lent by the Brandywine Workshop and Archives
7. Luis Flores (American, b. 1947)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Casa #3*, 1990  
Offset lithograph  
29  $\frac{3}{4}$  x 22 inches  
Edition of 100  
Lent by the Brandywine Workshop and Archives
8. Michael Harris (American, 1948-2022)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Mother and the Presence of Myth*, 1994  
Offset lithograph  
30 x 21  $\frac{5}{8}$  inches  
Edition of 100  
Lent by the Brandywine Workshop and Archives
9. Eugene Grigsby (American, 1918-2013)  
Printed by Jim "BJ" Hughes  
*Yemenja*, 1997  
Offset lithograph  
30 x 21  $\frac{1}{2}$  inches  
Edition of 70  
Lent by the Brandywine Workshop and Archives

10. Martina Johnson-Allen (American, b. 1947)  
Printed by Craig Turner  
*Another Realm*, 2006  
Offset lithograph  
22 ¼ x 27 ¼ inches  
Edition of 88  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2024 (2024.06.03)
11. Danny Alvarez (American, b. 1964)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Untitled (Color)*, 2006  
Offset lithograph  
50 4/5 x 37 ½ inches  
Edition of 8  
Lent by the Brandywine Workshop and Archives
12. Julio Valdez-Gonzalez (Dominican, b. 1969)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Building Myself*, 1996  
Offset lithograph  
29 ¾ x 21 ½ inches  
Edition of 100  
Lent by the Brandywine Workshop and Archives
13. Arturo Lindsay (American, Panamanian, b. 1946)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Umar of Segou*, 2001  
Offset lithograph  
22 x 15 inches  
Edition of 80  
Lent by the Brandywine Workshop and Archives
14. Arturo Lindsay (American, Panamanian, b. 1946)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Oni of Lagos*, 2001  
Offset lithograph  
22 x 15 inches  
Edition of 80  
Lent by the Brandywine Workshop and Archives

15. Alexandre Kyungu Mwilambwe (Congolese, b. 1992)  
Printed by Alexis Nutini (American, born Mexico, 1978)  
*Ancestral Cartography*, 2023  
Color woodcut  
30 ½ x 21 ¾ inches  
Edition of 40  
Lent by Brandywine Workshop and Archives
16. Alexandre Kyungu Mwilambwe (Congolese, b. 1992)  
Printed by Leslie Friedman (American, b. 1981)  
*Untitled*, 2023  
Color silkscreen  
29 ¾ x 22 ¾ inches  
Edition of 30  
Lent by the Brandywine Workshop and Archives
17. Mikel Elam (American, b. 1964)  
Printed by Gustavo Garcia (American, b. 1990)  
*Veil*, 2019  
Offset lithograph, screenprint  
22 ¼ x 30 inches  
Edition of 46  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.13)
18. Ester Hernandez (American, b. 1944)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Indigena*, 1996  
Offset lithograph  
30 x 21 ¾ inches  
Edition of 80  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase, 2022 (2022.17.19)
19. Michael D. Harris (American, 1948-2022)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Song for Our Fathers*, 1994  
Offset lithograph  
29 ½ inches x 21 11/16 inches  
Edition of 70  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.18)

20. Terry Adkins (American, 1953-2014)  
Printed by Alex Kirillov (d. 2021)  
*Aten*, 2012  
Offset lithograph  
42 x 28 ½ inches  
Edition of 40  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2023 (2023.08.01)
  
21. Rick Bartow (American, 1946-2016)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Crow Dance*, 1988  
Offset lithograph  
30 x 3/16 x 21 7/8 inches  
Edition of 100  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase, 2022 (2022.17.03)
  
22. Sonya Clark (American, b. 1967)  
Printed by Gustavo Garcia (American, b.1990)  
*Afro Blue Matter*, 2017  
Color lithograph, collage, laser cutting  
21 ½ x 30 x 1 ½ inches  
Edition of 70  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.10)
  
23. Janet Taylor Pickett (American, b. 1948)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Memory Jacket*, 2007  
Offset lithograph  
30 x 21 ½ inches  
Edition of 30  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.36)

24. Janet Taylor Pickett (American, b. 1948)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Middle Passage Jacket*, 2007  
Offset lithograph  
29  $\frac{3}{4}$  x 21 inches  
Edition of 60  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.37)
25. Akili Ron Anderson (American, b. 1946)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Kiss*, 1995  
Offset lithograph  
21  $\frac{3}{4}$  x 26  $\frac{3}{4}$  inches  
Edition of 100  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.01)
26. Percy Martin (American, b. 1943)  
Printed by Robert "Bob" Franklin (American, 1930-2012)  
*Gameboard 100*, 1993  
Offset lithograph  
21  $\frac{5}{8}$  x 28  $\frac{1}{4}$  inches  
Edition of 100  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.27)
27. James Phillips (American, b. 1945)  
Printed by Jim "BJ" Hughes  
*Untitled II*, 1994  
Offset lithograph  
29 x 21  $\frac{5}{8}$  inches  
Edition of 70  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.33)

28. Eduardo Roca "Choco" (Cuban, b. 1949)  
Printed by Jim "BJ" Hughes  
*Untitled (Hands/Head)*, 1999  
Offset lithograph  
29 ½ x 19 ½ inches  
Edition of 60  
Partial gift of the Brandywine Workshop and Archives and  
Museum Purchase with funds from the Black Art Fund,  
2022 (2022.17.34)



Cat. 21

# THANK YOU!

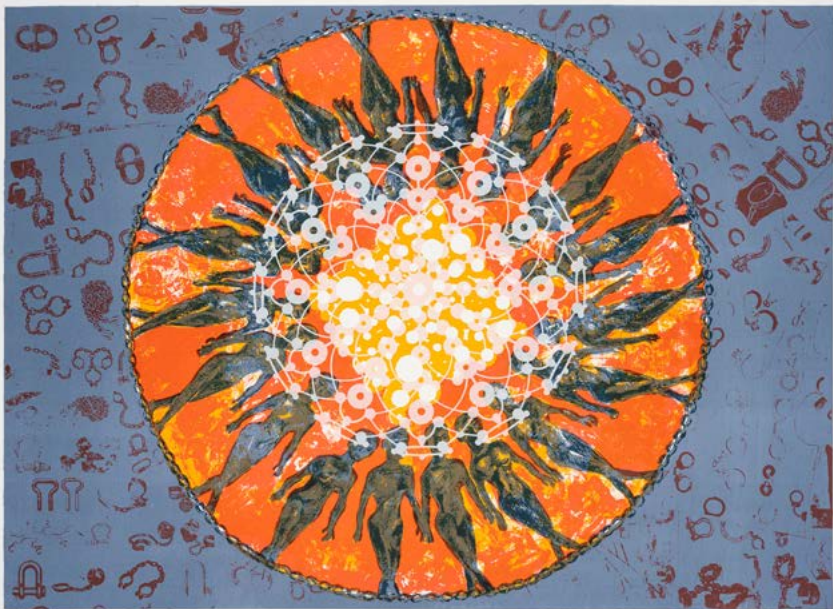
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