

BRANDYWINE WORKSHOP AND ARCHIVES



FLOWING ABSTRACTION:

Contemporary African Diaspora Printmaking

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Contemporary African Diaspora Printmaking

Klare Scarborough, PhD

With contributions by

Michele A. Parchment

Allan L. Edmunds

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For Gallery or Archive related information, please contact: 267.831.2928

For Office related information, please contact:
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Cover Image: Enise Carr, *Cascade*, woodcut print, 30 x 22 inches, 2020.
Back Cover Image: Enise Carr, *Babylon II*, woodcut, 29 1/8 x 22 1/2 inches, 2022

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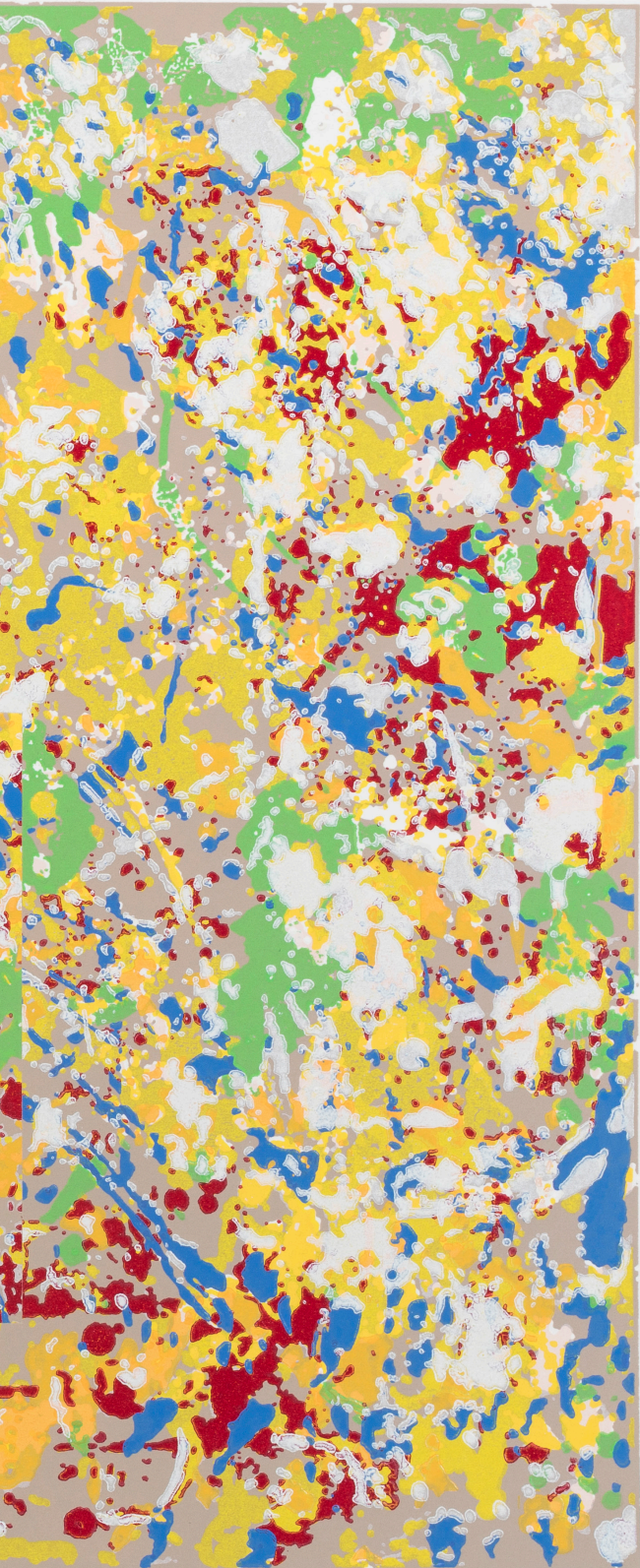
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7/10

Wissahickon A

Sam Gilliam, *Wissahickon*, woodcut, 23 1/8 x 30 1/2 inches, 2019



San Gillo

Director's Foreword

When contemplating a definitive definition of the word "abstraction," each possibility presents a need for further thought. Rejecting traditional modes of representation, each artist's excavation of self affords the viewer the opportunity to become one with their abstraction, a flowing abstraction. Each color, each mark, each shape is a historical representation of a specific time and space of the creator – the artist. Each texture of the invisible/visible is a vital tool that brings forth an inspiration, a moment, an experience.

Flowing Abstraction changes the natural flow pattern brought forth through expression and technology. It speaks to artistic interpretation and spirit. Flowing Abstraction is an illumination of silhouettes, traces of shades of existence, observation of the growth of the being within, an eclipse of experiences; an unveiling of a personal migration of purpose. It is each featured artist's visual reality – a revelation within. The interweaving of "call and response" is present in each work. The artists presented in Flowing Abstraction are calling you, the viewer, to respond to their flow.

Michele A. Parchment

Executive Director

Brandywine Workshop and Archives

Introduction

Flowing Abstraction: Contemporary African Diaspora Printmaking follows, by over three decades, the seminal traveling exhibition *Contemporary Print Images: Works by Afro-American Artists from the Brandywine Workshop Collection*. From 1986 to 1990, *Contemporary Print Images*, which was co-organized with Smithsonian Institution Traveling Exhibition Service (SITES), traveled to 36 cultural institutions across the country.

Keith Morrison—the Jamaica-born artist, educator, curator, and scholar—authored the essay for *Contemporary Print Images*. Morrison highlighted Brandywine’s use of technology and the fact that, at the time, there were few Black artists using mechanical tools and commercial printing processes in the creation of original prints. Morrison noted that Brandywine provided opportunities for “artists from a variety of ethnic groups and of different nationalities with invaluable opportunities to experiment with printmaking.” Today, as nomenclature continues to evolve, Brandywine Visiting Artists who, over the past five-plus decades, have identified as Black, Afro-American, or African American are being joined by a new generation of Visiting Artists of different heritages, ethnicities, and nationalities—including those who live and work in Africa—who identify as People of Color and/or for whom differing combinations of intersectional identity are of guiding importance in their self-presentation, self-perception, and artistic practice. The notion of defining oneself as a global citizen and belonging to a diaspora are frequently cited by individual artists as aspects of location, nationality, and cultural heritage.

Flowing Abstraction makes a connection to *Contemporary Print Images* through its introduction of several abstract Artists of Color who were breaking with traditional figurative and social-consciousness raising imagery, while exploring modern technologies never before accessible to them. From the 1980s to ‘90s, Brandywine’s print studios advanced the use of large-format cylinder commercial offset printing presses and photomechanical processes through the development of the Offset Institute, which, at its height, served 30 Visiting Artists each year.

The decline of commercial printing and the rise in digital printing options initiated at BWA, in the early 2000s, a transition to the current flat-bed offset press—yet the process of exploring modern technologies and approaches has continued and is reflected in the artwork featured in *Flowing Abstraction*. This exhibition, in addition, compliments more recent attention given

to the abstract art of African Diaspora artists. Along with global recognition of artists who have created prints at Brandywine—Sam Gilliam, Mel Edwards, William T. Williams, Julie Mehretu, Stan Whitney, and El Anatsui among them—evidence shows there is strong interest in younger artists who are achieving success working in a variety of abstract styles. The inclusion of diverse artists' art in survey exhibitions organized around specific collectors focused on abstraction further demonstrates that African Diaspora artists today are multidimensional in their aesthetic interests, use of technology, and innovative approaches. These include *The Shape of Abstraction: Selections from the Ollie Collection* at the Saint Louis Art Museum, 2019–2020, and the highly acclaimed *Generations: A History of Black Abstract Art* (and its accompanying catalog, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*) at the Baltimore Museum of Art, also in 2019–2020. While many of these exhibitions focused on painting and sculpture, several included artists represented by prints published at Brandywine over the last five decades, including Ed Clark, Barbara Chase-Riboud, Al Loving, Howardena Pindell, EJ Montgomery, Terry Adkins, and John T. Scott.

Flowing Abstraction: Contemporary African Diaspora Printmaking includes young, mid-career, and extraordinarily successful established artists who are African American, recent immigrants to the United States from Africa and the Caribbean, and artists born in Ghana and Ethiopia. All eight Visiting Artists included in *Flowing Abstraction* completed their printmaking collaborations at Brandywine within the last five years.

Brandywine is indebted to Klare Scarborough, PhD, who was assisted by Curatorial Assistant and Collections Manager Jessica Hamman in selecting the artwork and wrote the catalog essay. We commend and thank staff members Blue Koenig for designing this catalog; Matt Singer, PhD, for editing its text; Gustavo Garcia for photography; and Rohan McDonald for installing the exhibition.

Allan L. Edmunds

Founder and President-Emeritus



6/30

CASCADE

Glenn 2022



Enise Carr
Cascade
Woodcut
29 1/8 x 22 1/2 inches
2022

Flowing Abstraction: Contemporary African Diaspora Printmaking

Klare Scarborough, PhD

Flowing Abstraction highlights the creative process and the flow of artistic ideas and knowledge in contemporary African Diaspora printmaking. *Flow* is a state of being associated with creativity and enhanced performance. Flow enters the creative process in moments when action and awareness merge, when artists become completely absorbed in their tasks, and their sense of time slips away.¹ While implying continuity, flow always exists in the present, inherently ephemeral, yet naturally intense and fulfilling. Flow may spur innovation and artwork that transcends expectations.

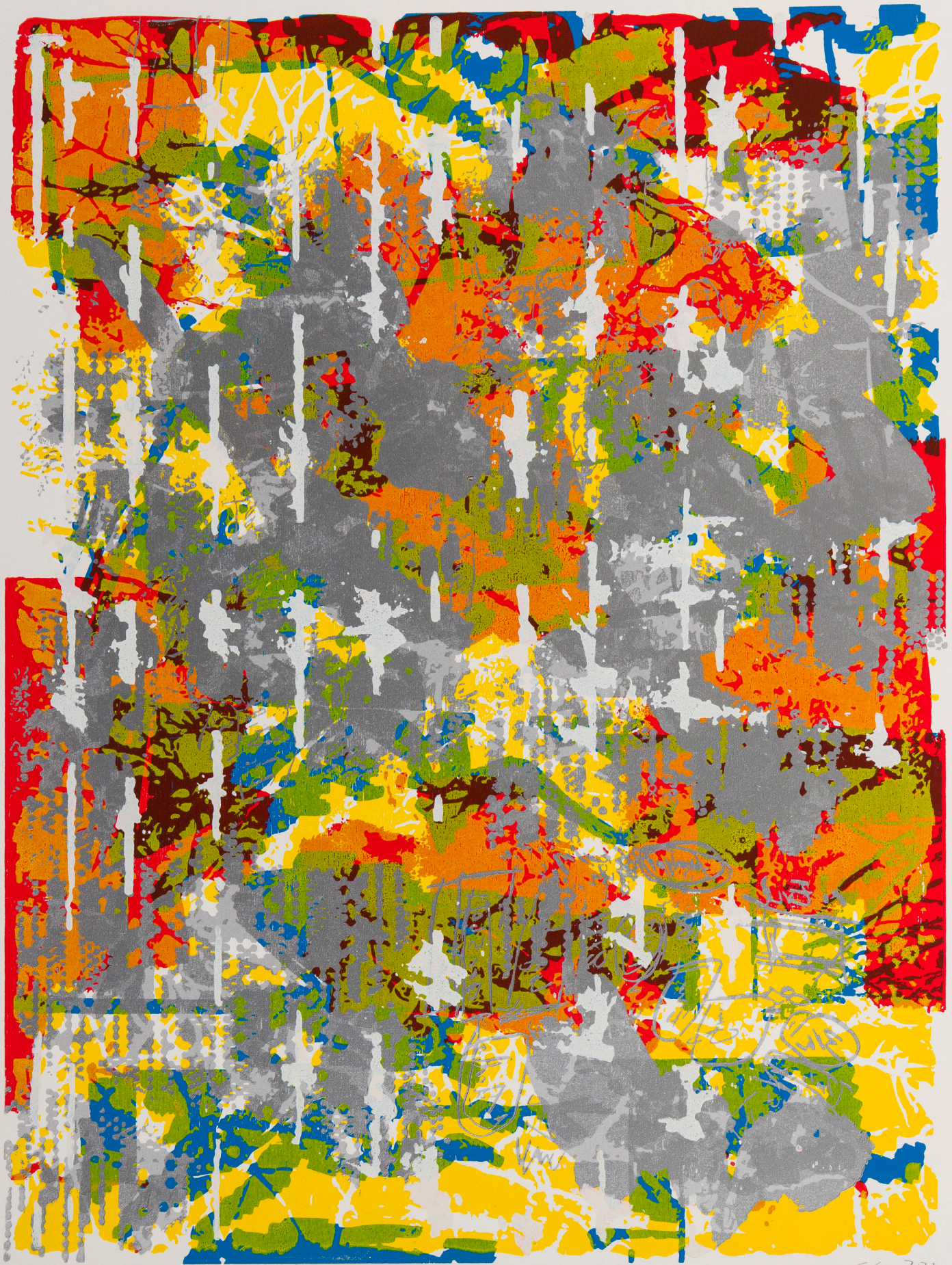
Flowing Abstraction features recent prints by El Anatsui, Enise Carr, Adama Delphine Fawundu, Sam Gilliam, Tim McFarlane, Julie Mehretu, Kebedech Tekleab, and Tyler Yvette Wilson. These artists completed residencies at Brandywine Workshop and Archives in Philadelphia between 2019 and 2023. Working within a turbulent political and social climate, including a global pandemic in 2020–2022, they actively sought opportunities to expand their artistic practices through experimentation, learning, and collaboration.² During their residencies, they created beautiful abstract prints flowing with inks, colors, forms, and textures, as well as ideas, information, and knowledge.

Abstraction is currently understood to involve the translation of lived experience through embodied practices.³ The artists featured in the exhibition, while sharing African heritage, represent a range of cultural and ethnic backgrounds, and they are diverse in their artistic interests and goals. Their

influences include music, dance, literature, philosophy, architecture, history, politics, current events, social injustices, personal stories, ancestral heritage, and the environment. They work primarily in artistic mediums other than printmaking, such as painting, sculpture, collage, photography, performance, and installation. While their artworks are considered nonrepresentational, their abstractions emerge as passionate responses to their phenomenological experiences of the world.

During their residencies, these artists brought fresh ideas and multidisciplinary approaches to the printmaking process, and they benefited from working with advanced printmaking technologies and equipment, as well as professional master printers and other specialists. Seven of the eight artists produced woodblock prints in collaboration with Alexis Nutini (Dos Tres Press), a master printer specializing in advanced digital platemaking technologies. All their prints were made using woodblocks cut with a Computer Numerical Control (CNC) digital router, which transferred the artists' designs with extreme precision and accuracy.⁴ One of these artists, Tyler Yvette Wilson, also produced a silkscreen working with master printer Leslie Friedman. The eighth artist, Julie Mehretu, created a complex lithograph in collaboration with Peter Haarz (Petrichor Press), a master printer specializing in fine art lithography. While in Philadelphia, the artists also had access to Brandywine's expert staff and its historical archive of fine art prints produced over the last 50 years. For some artists, learning about the history of printmaking provided inspiration and a better understanding of the options and possibilities available with evolving technologies.

The theme of this exhibition is inspired by *Cascade* (2022), a beautiful abstract print edition by Enise Carr. *Cascade* presents a painterly sense of movement, of merging and dissolving liquids, suspended yet flowing in time. Transparent layers of blue, red, and yellow designs are partially covered and held by a fragmented vertical lattice of silver and black marks, evoking the feel of old peeling paint. The background shapes and scribbles provide balance and give the suggestion of architecture and ancient writing. Green and orange colors emerge through the layering of yellow inks over blues and reds, offering hints of the printmaking process. The effect is stunning, with flickering interplays between layers of color, and undulating matte and gloss surfaces.



24/36 V.E.

BABYLON II

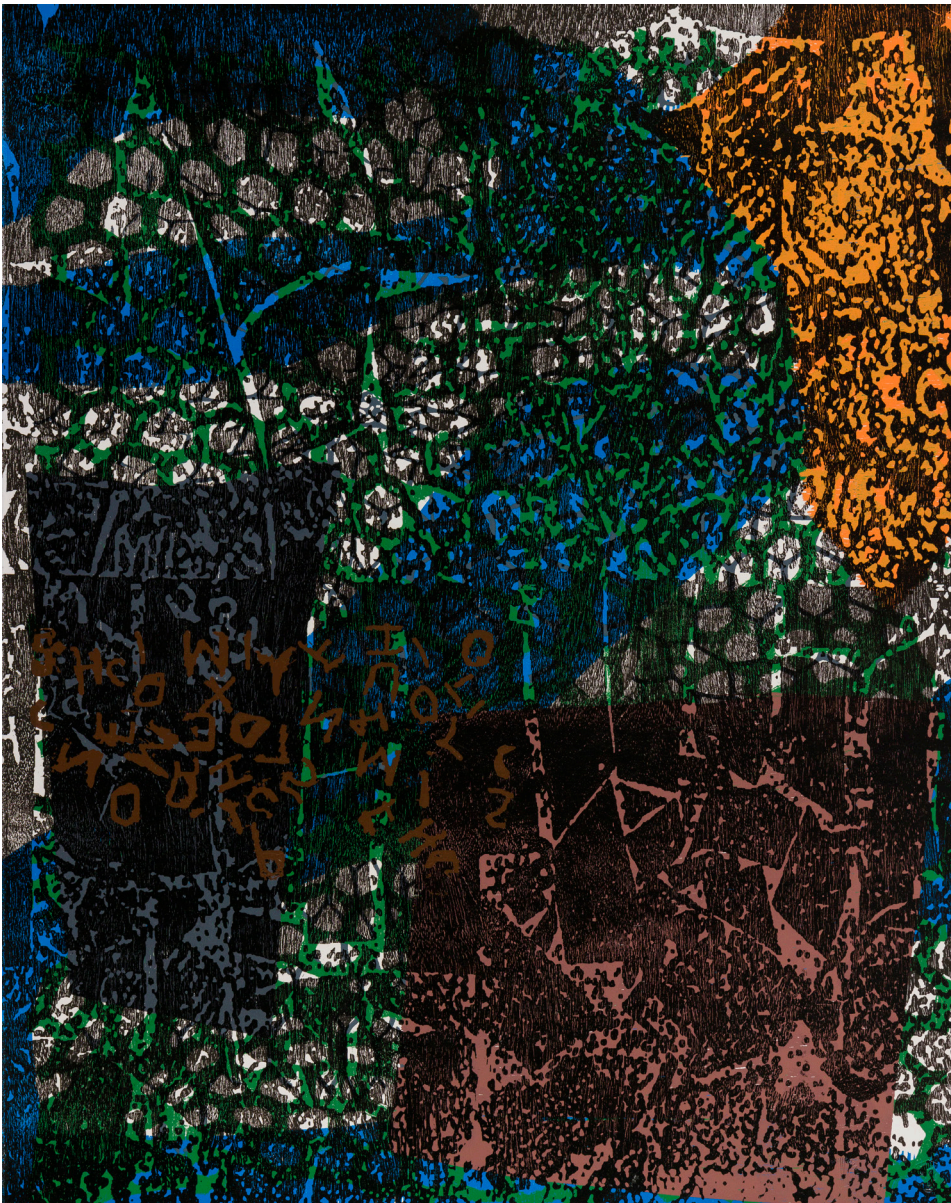
E.C.M.

In a recent interview, Carr described his printmaking process, stating that while making this print, “I thought of waterfalls and cascades and everything that the definition of cascade means, the passing on of information, the passing on of knowledge.” With his approach to printmaking, he wanted to keep the directness of his gestural expression, so he decided to work against the hard-edged feel of woodblocks by adding fluid forms and movements. He also sought to experiment with layering, and with breaking up the grid structure that he often used in his work. His artistic goals were enhanced through collaborating with master printer Nutini, whom he described as “so heavy with the inks that it created almost a painterly feel,” with silvers and golds, and an “over-the-top layering.” Carr also spoke about the need to anticipate the final design, seeing what could happen with patterns, and being excited by the surprises.⁵

During his residency, Carr created a second woodblock print edition titled *Babylon* (2022), along with a variable edition of 36 monoprints. With *Babylon*, he reversed the open grid structure of *Cascade*, going backward in time to reference the ancient Hanging Gardens of Babylon. Over a foundation of blue, red, and yellow, he applied a large swath of black color. He highlighted these layers with silver and gold vertical striations, creating a graffiti-like surface. Carr explained that he was experimenting with layering and exploring the potential for one color to hold and “mesh” the composition together.⁶ With the variable edition, he found his investigations to be especially “freeing,” noting his enjoyment in combining scientific method with his intuitive desire to create art.

With *The Lost Words* (2023), a new woodblock print edition by Kebedech Tekleab, letters in Ge’ez and English flow together over abstract designs marked by fragmented forms and porous openings. For the artist, a refugee from war-torn Ethiopia who immigrated to the US in 1989, the floating scripts function as symbols of displacement, metaphors for the loss of language and identity, as well as the transformation that comes with the merging of alphabets and cultures. The earth-tone colors reference the treacherous routes of migration over water and land, as well as the sadness and desperation of most refugees. The artwork reflects Tekleab’s interest in the “metamorphosis of a migrating language,” in which “fragmentation becomes the metaphor for rebuilding a resilient life, a hyphenated identity that is constantly evolving.”⁷

Working with Nutini, Tekleab also produced a series of 50 monoprints, 24 of which she incorporated into a folded wall sculpture, also titled *The Lost Words*. This large work was made for inclusion in



Kebedech Tekleab
The Lost Words
Woodcut
28 x 22 3/8 inches
2023

Blue and Grey: This Era of Exile, a collaborative exhibition with poet E. Ethelbert Miller at the American University Museum at the Katzen Arts Center, Washington, DC. As an artist who often works with porous materials like mesh fabric, Tekleab noted that her choice of colors for the prints was important in ultimately creating a folded sculpture with the same kind of energy and exploration of space.⁸ In commenting on the two-sidedness of Tekleab's work, *Blue and Gray* curator David Keplinger felt that "pieces like *The Lost Words* evoke an interstitial space as well, calling up the moment that the old language for home dissolves, before a new language can replace it."⁹ Both Carr and Tekleab studied with the legendary Sam Gilliam, an important Abstract Expressionist artist associated with Color Field painting based in Washington, DC, who sadly passed away in 2022. Like these younger artists, Gilliam worked in many different mediums, though he became internationally known for his large Drape paintings.¹⁰ Gilliam had a long history with Brandywine and was the first artist to participate in its Visiting Artist Residency program,



Sam Gilliam, *Wissahickon*, woodcut, 23 1/8 x 30 1/2 inches, 2019

launched in 1975.¹¹ During his visit, he produced a lovely silkscreen print edition titled *Wissahickon*, inspired by the natural beauty of Wissahickon Valley Park in Northwest Philadelphia, a 2,042-acre public land preserve centered around Wissahickon Creek, a tributary of the Schuylkill River.

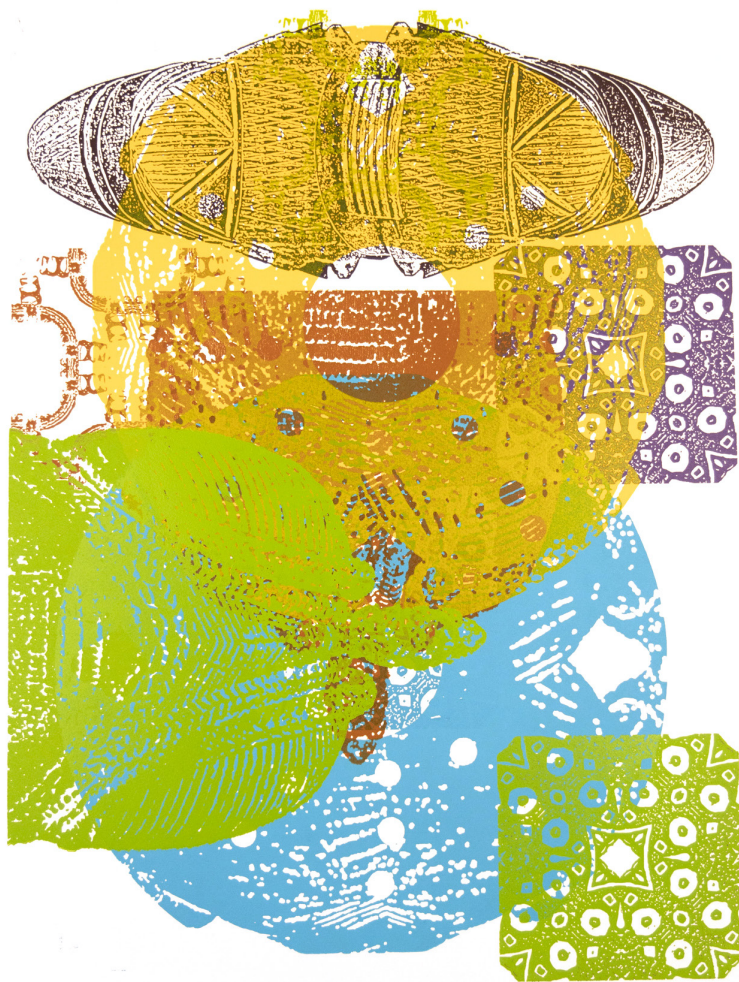
Gilliam returned to Brandywine many times over the course of his successful career. During his final collaborations (2019–2022), he revisited the subject of *Wissahickon* with a new portfolio of 12 woodblock prints, three of which are featured in the current exhibition. With these recent works, he employed an artistic palette reminiscent of his early silkscreens, but he introduced a wider range of colors, along with more highlights in silver and gold. Working with Nutini, Gilliam also experimented with the printmaking process itself by introducing cut-out interventions: in each print, a rectangular section was removed, rotated 180 degrees, then reattached to the paper, thereby fixing an area of visual interest. Through creative innovation, the artist produced abstract prints that challenged and redefined the limits of printmaking.



Sam Gilliam, *Wissahickon*, woodcut, 23 1/8 x 30 1/2 inches, 2019

The theme of flowing abstraction is also present in *Ancestral Songs I, II, and III* (2023), a new series of woodblock print editions by Adama Delphine Fawundu. Born in Brooklyn to parents who immigrated from Africa, the artist's multidisciplinary work addresses issues of decolonization, indigenization, and ancestral memory, and explores her multiethnic African roots in Mende, Bubi, Bamileke, and Krim cultures. With *Ancestral Songs*, the prominence of deep blue and gold elements, rising and falling in the series, suggests the idea of movement over water, and the transformation of African cultural aesthetics.

In an artist statement, Fawundu explained that "*Ancestral Songs* is about honoring the power in ancestral memory and the rich intelligence found in indigenous African cosmologies."¹² The series was inspired by her close spiritual relationship with her paternal grandmother in Sierra Leone, after whom she was named. Grandma Adama designed beautiful hand-dyed and batik garra fabrics, which she sent as gifts to Fawundu's family home in the US. Images of her grandmother's fabrics have often appeared in Fawundu's work, spurring memories, ideas, and new creations.



Adama Delphine Fawundu
Ancestral Songs
Woodcut
28 3/4 x 22 1/2 inches
2023
V.E. 19/40

19/40 V.E.

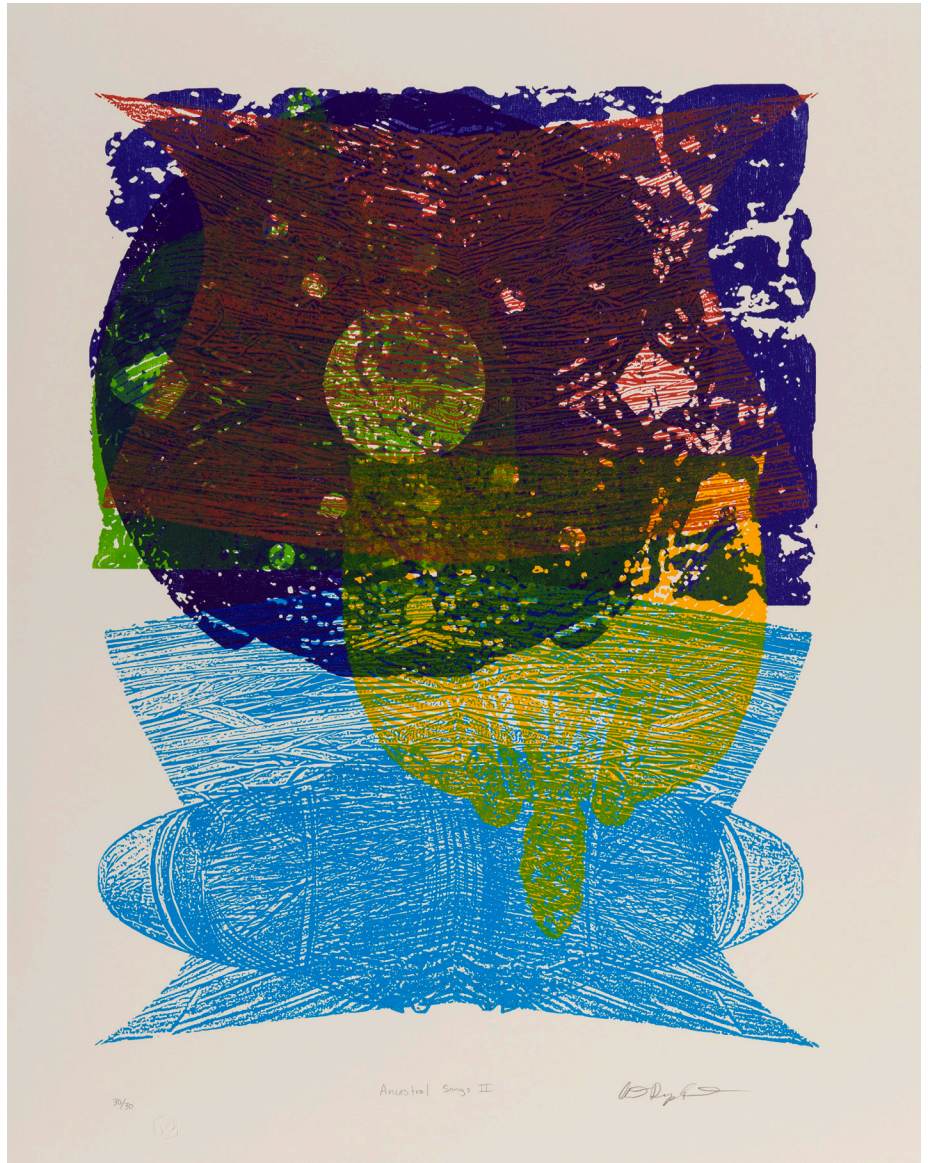
Ancestral songs

Adama

Fawundu described her process for making *Ancestral Songs*, inspired by memories of her grandmother: “With this series, I collaged her fabrics, photographs of the Mano River (alongside Krim and Mende land), cowrie shells, Sande masks (Mende culture), my head (symbolic of my Ori, personal ancestral guide), to create new designs inspired by Grandma Adama’s original pieces.”¹³ Fawundu’s designs were cut into woodblocks by Nutini using CNC digital technologies, which replicated the intricate details of her images. Through collaboration they decided the color and placement of the woodblocks to produce the three prints in the series. Adama also completed a variable edition of 40 monoprints, experimenting with lighter color combinations and different compositions.

Fawundu highlighted the importance of her embodied artistic practices in making these prints. “So much of this work is about creating new patterns and new languages while activating my body and ancestral memory. My process included allowing my body to move intuitively as it performed and made gestures through the making.” The process also involved the flow of inspiration and ideas.

Adama Delphine Fawundu
Ancestral Songs II
Woodcut
28 3/4 x 22 1/2 inches
2023



“While making this work, I think about the complex nature of identity, as well as the multilayered connection between Africa and its Diaspora. I also think about the need to learn from indigenous intelligence as we think about creating peaceful and equitable futures while living in tune with our earth and universe.”¹⁴

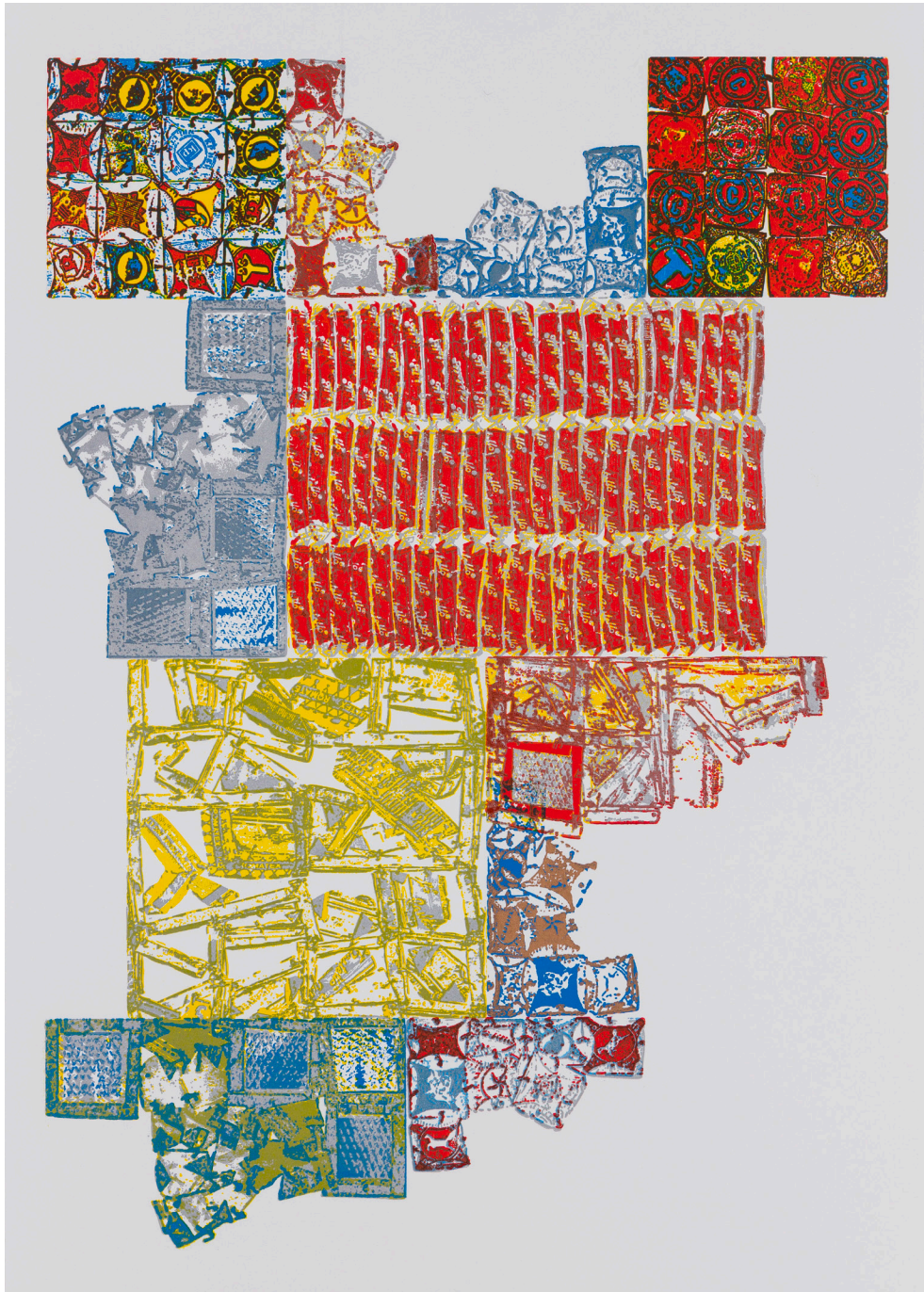
The idea of fluid movement continues in *Wade* (2022) and *In the Water* (2022), two new print editions created by El Anatsui. A Ghanaian artist living and teaching at the University of Nsukka in Nigeria, Anatsui is internationally recognized for his large mixed media sculptures composed of thousands of folded and crumpled pieces of metal bottle caps collected from alcohol recycling stations, wired together in malleable hanging tapestries reminiscent of Ghanaian Kente cloth. His artworks interrogate the impact of colonialism on consumption, waste, and the environment, utilizing a formal language which invites variation as well as collaboration in the production and installation of his works.¹⁵

For these works, Anatsui drew inspiration from the Dance Theater of Harlem's performance of "Wade in the Water," an early African American spiritual jubilee song about the ancient Israelites' escape from bondage.¹⁶ Involving a traditional African call-and-response, the song became associated with Harriet Tubman and the Underground Railroad during the 19th century.¹⁷ The song has continued to serve as spiritual inspiration, particularly in connection with American Civil Rights, spawning many powerful modern interpretations.

Anatsui's two prints function independently and as a diptych, echoing the two-part call-and-response of the song. In contrast to an earlier hanging sculpture, *Wade in the Water* (2021), comprised of two vertical panels with wide strips in silver and red/gold, the new prints depict a combination of rectangular and square forms, arranged in a puzzle-like cluster in the center of each work, with an upward stacking of distinct sections.¹⁸ Both prints are complex CNC woodcuts made in collaboration with Nutini, involving multiple woodblocks and colors: *Wade* with 21 blocks and 29 printed colors; and *In the Water* with 20 blocks and 27 printed colors.¹⁹ When paired together, the two prints operate dynamically, with the transition from vertical to horizontal format adding a sense of movement, like a dancer lifting her arms high, and another leaning forward in response.



El Anatsui, *In the Water*, puzzle piece CNC color woodcut, 34 3/4 x 23 1/4 inches, 2022



El Anatsui, *Wade*, puzzle piece CNC color woodcut, 34 3/4 x 23 1/4 inches, 2022

A new woodblock print edition by Tyler Yvette Wilson, *After a Time* (2023), also explores the relationship between movement and words. Calligraphic graffiti-like letters flow in dynamic tangles of transparent gradient forms, with the shapes flipped and reversed in the upper left corner. The inclusion of small white text, obscured within the larger graphics, adds to the visual tension and complexity of the work. In the artist's words, "*After a Time* is the setting for an epic in motion. Containing suggestions of sentences, the print serves as a moment between 'Once upon a time' and 'Happily ever after.'"²⁰



AP2

Tyler Yvette Wilson
After a Time
Woodcut
21 5/8 x 29 1/4 inches
2023



A second print edition by Wilson, a silk screen titled *A Child's Prayer* (2023), features related text and graphics. The print is designed as a visual diptych, with blurred photos of a person moving toward a light paired with text from two old nursery rhymes adapted with references to the Underground Railroad. “Star light, star bright, seven stars I see tonight, I wish I may, I wish I might, see the Jordan fo’ first light,” and “Twinkle twinkle little star, promise freedom, isn’t far. We’re running north in the dark. Thank you for your tiny spark.” According to Wilson, “*A Child's Prayer* depicts the progression of human communication. It blends notions of internal dialogue, oral history, marks, glyphs, mechanically printed text, the photographic image, electronic signals, animation, and film stills. Layering colors, text, images, and braille-size morse code creates new ‘characters’—in both an alphabetic and storytelling sense.”²¹ Both of these new prints reflect Wilson’s interest in merging historical and contemporary narratives with personal stories and children’s motifs to present works that challenge public understanding of history and society.²² In a statement, she explained, “Regarding world history, the prints refer to the coerced ignorance and exclusion of the enslaved—who were barred from reading, writing, speaking multiple languages, and participating in technological advancements including the development of photography, the telegraph, and braille.” She added, “Notwithstanding these prohibitions, enslaved men and women insisted on inventing shared codes and modes of communication through songs, sayings, rhythms, sounds, and symbols. In some cases, they co-opted widely known tales and phrases. The prints

mirror this by fusing nursery rhymes, constellation mythologies, and Bible stories.” She noted that the artworks also addressed contemporary concerns about the education taught in public schools, stating that “While children still memorize centuries-old European nursery rhymes, they are not always informed about the country’s troubling past and how it impacts the present.”²³

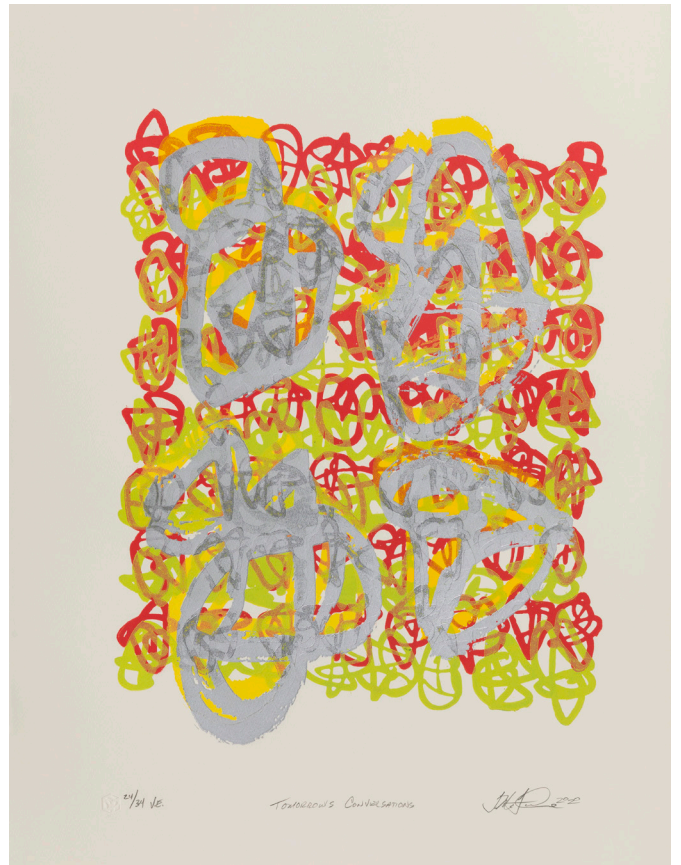
Language is expressed as painterly glyphs in *Tomorrow’s Conversations*, a variable edition of 34 prints created by Philadelphia artist Tim McFarlane in summer 2020. While some of the prints feature multiple lines of small glyphs, others highlight four large glyphs, with an overall layering and overlapping of colors and forms. The formal relationships of shapes and colors, and spaces between them, suggest dialogues or conversations, and reference contemporary writing such as poetry and prose.²⁴ The prints explore the fluid nature of glyphs to symbolize language and social communication, even when the glyphs hold no specific meaning in themselves.

Through his residency, McFarlane was able to focus on his glyph imagery, which was previously enmeshed within the dense compositions of his paintings. He noted that the planning process was complicated by COVID-19 pandemic restrictions, and the need to provide design instructions to Nutini by email, prior to finally meeting in person for three days of actual printing. The project involved utilizing a limited number of woodblocks and colors to create many variations of glyph designs.²⁵ The monoprints, which were numbered randomly (not in the order of production), allowed the artist to explore his fascination with multilayered systems, on visual as well as conceptual levels.

McFarlane’s recent focus on glyphs evolved from his longstanding interest in the potential of public mark-making, like graffiti, to transform spaces with residual layers of human life, leaving evidence of history and personal stories.²⁶ In an artist statement, he explained that “*Tomorrow’s Conversations* connects with how humans have engaged with ancient writings and texts that have been found, many of which have yet to be fully decoded and/or understood.” Looking forward, he added that the prints “are meant to speak to the future and whomever may discover them at some point. If they survive in some far-flung future, how will they be seen? Will someone attempt to pull out some meaning from these glyphs that have no inherent meaning (asemic writing) as part of their existence?”²⁷



Tim McFarlane, *Tomorrow's Conversations*, woodcut, 29 3/8 x 21 1/2 inches, 2020, V.E. 16/34



Tim McFarlane, *Tomorrow's Conversations*, woodcut, 29 3/8 x 21 1/2 inches, 2020, V.E. 24/34



Tim McFarlane, *Tomorrow's Conversations*, woodcut, 29 3/8 x 21 1/2 inches, 2020, V.E. 25/34



Tim McFarlane, *Tomorrow's Conversations*, woodcut, 29 3/8 x 21 1/2 inches, 2020, V.E. 19/34



P.P. 1/2

Julie Mehretu
Untitled
Lithograph
20 x 27 inches
2023



The final artist represented in the exhibition is Julie Mehretu. The artist created her untitled lithograph in association with her participation as an honoree in Brandywine’s 50th Anniversary Lifetime Achievement Awards Gala in October 2022. Considered a global force in contemporary art, Mehretu was recently featured in a mid-career traveling retrospective (2019–2022) organized by the Whitney Museum of American Art and the Los Angeles County Museum of Art. She has received critical acclaim for her large abstract paintings expressing sublime and often violent visions that reflect on multiple sources, including history and current events. Her works have often been described as palimpsests, with each mark representing a moment or a memory, leaving evidence of her embodied artistic practices.²⁸

Mehretu’s recent work incorporates digital imagery as a base, using photographs from the news media depicting social conflicts, protests, and injustices. These impactful images inform her artistic practices and provide the compositional foundation for her abstractions. After blurring and printing the modified image, she rotates the canvas to create her composition.²⁹ On this foundation, she applies successive layers of black ink and colored acrylic marks, some hard and calligraphic, others feathery soft, smudged in ghostly erasures. Her final artworks retain the phantom presence of the source image, a reminder of the artist’s transformative expression.

During her time at Brandywine, Mehretu produced an exciting monochromatic print that combined painterly black marks with various shades of gray to create a complex sense of depth and movement. She worked with different versions of cool and warm gray along with ink transparency to achieve the desired effect.³⁰ Her designs were transferred to lithography plates, working with master printer Peter Haarz in Philadelphia and her studio in New York. The collaboration resulted in an intimate print that encapsulated the whirlwind of energy of many of her large artworks.

Through Brandywine's Visiting Artist Residency program, the artists included in *Flowing Abstraction* were able to explore advanced printmaking technologies and approaches, to use tools and equipment not normally available in their studios, and to work in collaboration with master printers. Founded in 1972 by Allan Edmunds, Brandywine's original purpose was based on a social commitment to supporting minority artists and fostering "collaboration and cultural diversity" through the democratic medium of printmaking. Since 1975, the Visiting Artist Residency Program has advanced the organization's mission of "providing opportunities for serious artists of all ages and ethnicities to create original prints in a collaborative setting."³¹

The prints on display have become part of the institutional archive, alongside works by many other talented artists, representing more than 50 years of printmaking history. In commenting on this, Carr referenced his print *Cascade* and described his residency as part of "the flowing and passing on of knowledge." He stated, "When I had the honor of coming to Brandywine, I could see the history of all the African American artists that have been through the doors...I think that's what will bridge the future because as Brandywine gets even more diverse, the history that was there and the new people that will come in, especially younger artists, will create an overlapping and meshing of the knowledge that will be passed down."³²

The abstract prints are the products of embodied artistic practices involving the movement of inks, colors, forms, and textures, along with the flow of ideas, information, and knowledge. They are a testament to the positive creative synergies manifesting in African Diaspora printmaking today.

Enise Carr
Babylon III
Woodcut
29 1/8 x 22 1/2 inches
2022



Notes

1. See Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper and Row, 1990) and *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper Perennial, 1996).
2. For historical background on this period, see Halima Taha, "Introduction," *Pigment of the Soul: Visiting Artist Prints, 2019–2021* (Philadelphia: Brandywine Workshop and Archives, 2022), pp. 5-8. See also Klare Scarborough and Berrisford Boothe, eds., *Shifting Time: African American Artists 2020-2021* (Asbury: Petrucci Family Foundation Collection of African American Art, 2022).
3. For recent philosophical theories, see Maaïke Bleeker, "Abstraction," *Philosophy Today*, 63, no. 4 (Fall 2019), pp. 845-858.
4. For more information, see Paul Catanese and Angela Geary, *Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques* (London: A&C Black, 2012).
5. "ArtistsNConversation: Enise Carr," interview with Patty Smith, Brandywine Workshop and Archives, July 21, 2023. <https://www.youtube.com/watch?v=Y8KAL76sVzM>.
6. Phone conversation with Enise Carr, August 23, 2023.
7. Kebedech Tekleab, "Notes from the Sketchbook," in *Blue and Gray: This Era of Exile* (Washington: American University Museum Project Space, 2023), p. 79.
8. "ArtistsNConversation: Kebedech Tekleab," interview with Patty Smith, Brandywine Workshop and Archives, August 2, 2023. <https://www.youtube.com/watch?v=M6E0gZK9G7s>.
9. David Keplinger, "Curating Conversation," in *Blue and Gray: This Era of Exile*, p. 6.
10. For background, see Jonathan P. Binstock, ed., *Sam Gilliam: A Retrospective* (Berkeley: University of California Press, and Washington: Corcoran Gallery of Art, 2005). See also Sam Gilliam: *Existed Existing* (New York: Pace Gallery, 2020).
11. "Our History," Brandywine Workshop and Archives, <https://brandywineworkshopandarchives.org/history-and-achievements/>.
12. Adama Delphine Fawundu, "Artist Statement," email from the artist, August 24, 2023.
13. *Ibid.*
14. *Ibid.*
15. El Anatsui, "Biography," <https://elanatsui.art/biography>. For more background, see Chika Okeke-Agulu and Okwui Enwezor, *El Anatsui: The Reinvention of Sculpture* (Bologna: Damiani, 2022).
16. Conversation with Allan Edmunds about El Anatsui's residency, August 14, 2023.
17. Arthur C. Jones, *Wade in the Water: The Wisdom of the Spirituals* (Maryknoll: Orbis Books, 1993).
18. Images of the earlier sculptural work are available on the artist's website: <https://elanatsui.art/artworks/el-anatsui-wade-in-the-water>.
19. Email from Alexis Nutini, August 31, 2023.
20. Email from the artist, September 8, 2023.
21. Tyler Yvette Wilson, "Artist Statement," email from the artist, September 4, 2023.
22. Tyler Yvette Wilson, "About," <https://tyleryvette.com/about/>.
23. Tyler Yvette Wilson, "Artist Statement," email from the artist, September 4, 2023.
24. Tim McFarlane, "Artist Statement," email from the artist, August 21, 2023.
25. Tim McFarlane, "Prints: Tomorrow's Conversations," <https://www.timmcfarlane.com/work/prints-tomorrows-conversations>.
26. Tim McFarlane, "Artist Statement," <https://www.timmcfarlane.com/node/1>.
27. Tim McFarlane, "Artist Statement," email from the artist, August 21, 2023.
28. "Julie Mehretu: Biography," Marion Goodman Gallery, <https://www.mariangoodman.com/artists/51-julie-mehretu/>
29. Matthew Hale, "Julie Mehretu: The Origins of the Work (On Two New Paintings)," in Christine Y. Kim and Rujeko Hockley, *Julie Mehretu* (New York: Whitney Museum of American Art and DelMonico Books, 2019), pp. 270-275.
30. Email from Gustavo Garcia, September 5, 2023.
31. *Operating Outside the Lines: Brandywine Workshop*, documentary video produced by Brandywine Workshop and Archives, 2013, <https://brandywineworkshopandarchives.org/history-and-achievements/>.
32. Phone conversation with Enise Carr, August 23, 2023.

Illustrated Checklist



Sam Gilliam
Wissahickon
Woodcut
23 1/8 x 30 1/2 inches
2019



Sam Gilliam
Wissahickon
Woodcut
23 1/8 x 30 1/2 inches
2019



Sam Gilliam
Wissahickon
Woodcut
23 1/8 x 30 1/2 inches
2019



Adama Delphine Fawundu
Ancestral Songs III
Woodcut
28 3/4 x 22 1/2 inches
2023

Adama Delphine Fawundu
Ancestral Songs
Woodcut
28 3/4 x 22 1/2 inches
2023
V.E. 31/40



Adama Delphine Fawundu
Ancestral Songs
Woodcut
28 3/4 x 22 1/2 inches
2023
V.E. 21/40



21/40 V.E.

Ancestral Songs

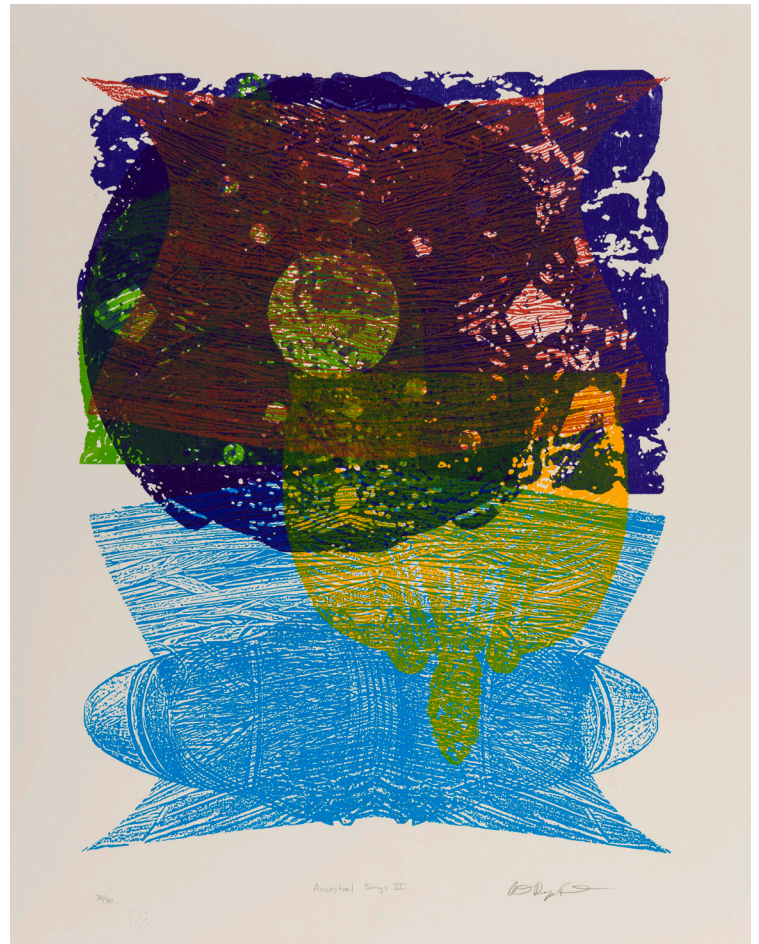


Adama Delphine Fawundu
Ancestral Songs I
 Woodcut
 28 3/4 x 22 1/2 inches
 2023

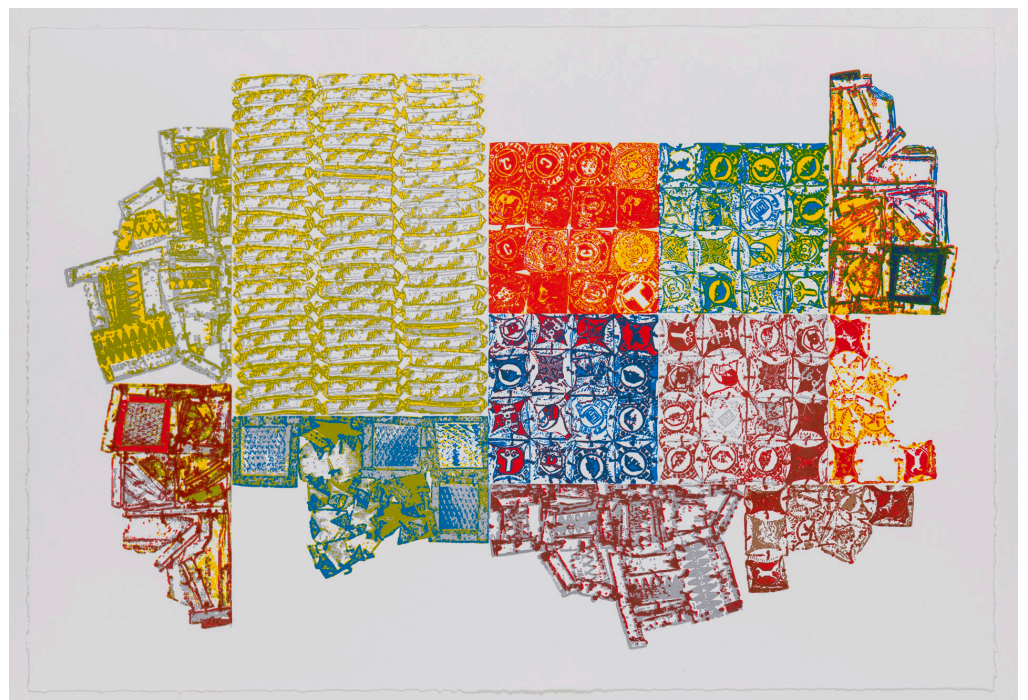


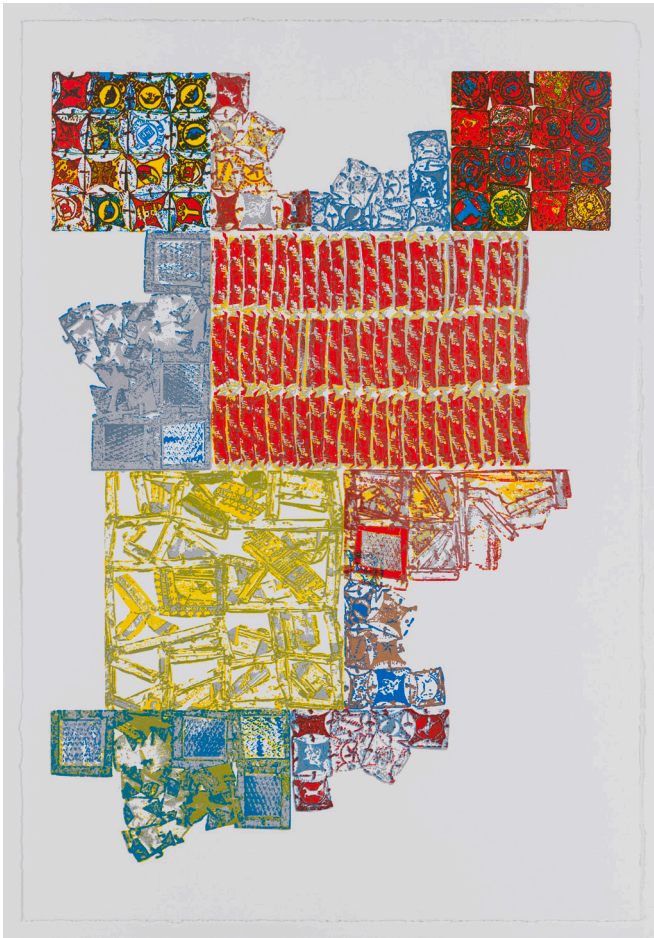
Adama Delphine Fawundu
Ancestral Songs
 Woodcut
 28 3/4 x 22 1/2 inches
 2023
 V.E. 19/40

Adama Delphine Fawundu
Ancestral Songs II
Woodcut
28 3/4 x 22 1/2 inches
2023



El Anatsui
In the Water
Puzzle piece CNC Color
Woodcut
34 3/4 x 23 1/4 inches
2022





El Anatsui
Wade
Puzzle piece CNC Color
Woodcut
34 3/4 x 23 1/4 inches
2022



Julie Mehretu
Untitled
Lithograph
20 x 27 inches
2023

Tim McFarlane
Tomorrow's Conversations
Woodcut
29 3/8 x 21 1/2 inches
2020
V.E. 24/34



Tim McFarlane
Tomorrow's Conversations
Woodcut
29 3/8 x 21 1/2 inches
2020
V.E. 30/34





Tim McFarlane
Tomorrow's Conversations
Woodcut
29 3/8 x 21 1/2 inches
2020
V.E. 27/34

27/34 V.E.

Tomorrow's Conversations

J.M.F. 2020



Tim McFarlane
Tomorrow's Conversations
Woodcut
29 3/8 x 21 1/2 inches
2020
V.E. 25/34

25/34 V.E.

Tomorrow's Conversations

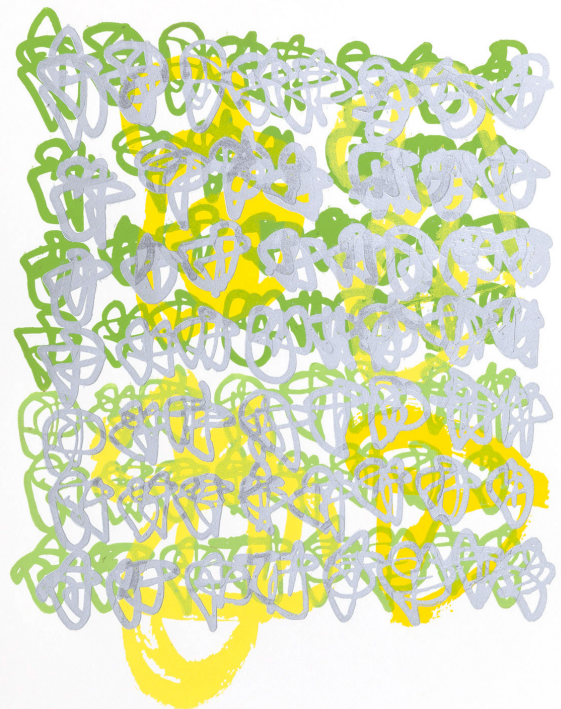
J.M.F. 2020

Tim McFarlane
Tomorrow's Conversations
Woodcut
29 3/8 x 21 1/2 inches
2020
V.E. 17/34



17/34 V.E. *Tomorrow's Conversations* *Tim McFarlane 2020*

Tim McFarlane
Tomorrow's Conversations
Woodcut
29 3/8 x 21 1/2 inches
2020
V.E. 32/34



32/34 V.E. *Tomorrow's Conversations* *Tim McFarlane 2020*



Enise Carr
Babylon II
Woodcut
29 1/8 x 22 1/2 inches
2022

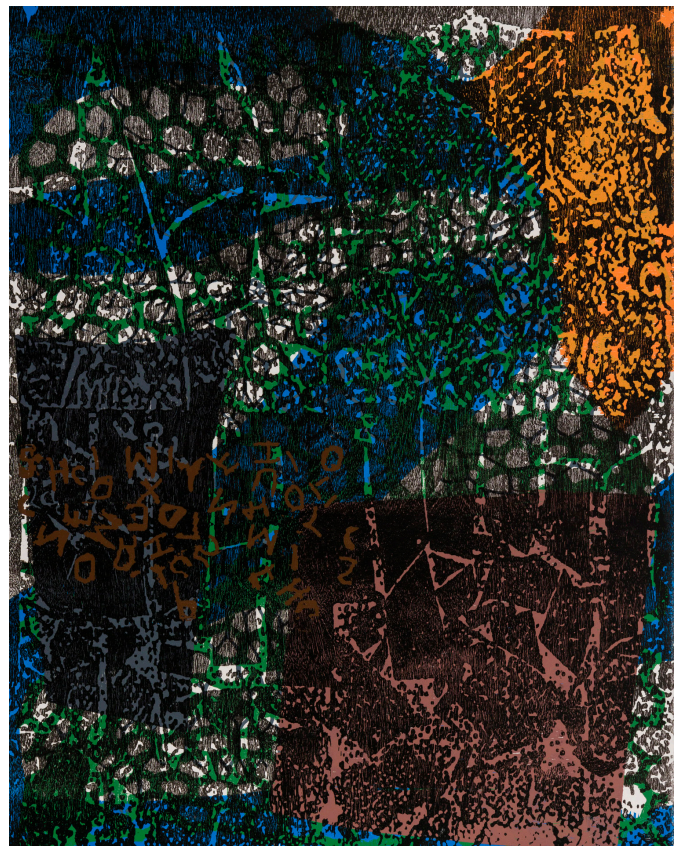


Enise Carr
Babylon III
Woodcut
29 1/8 x 22 1/2 inches
2022

Enise Carr
Cascade
Woodcut
29 1/8 x 22 1/2 inches
2022



Kebedech Tekleab
The Lost Words
Woodcut
28 x 22 3/8 inches
2023





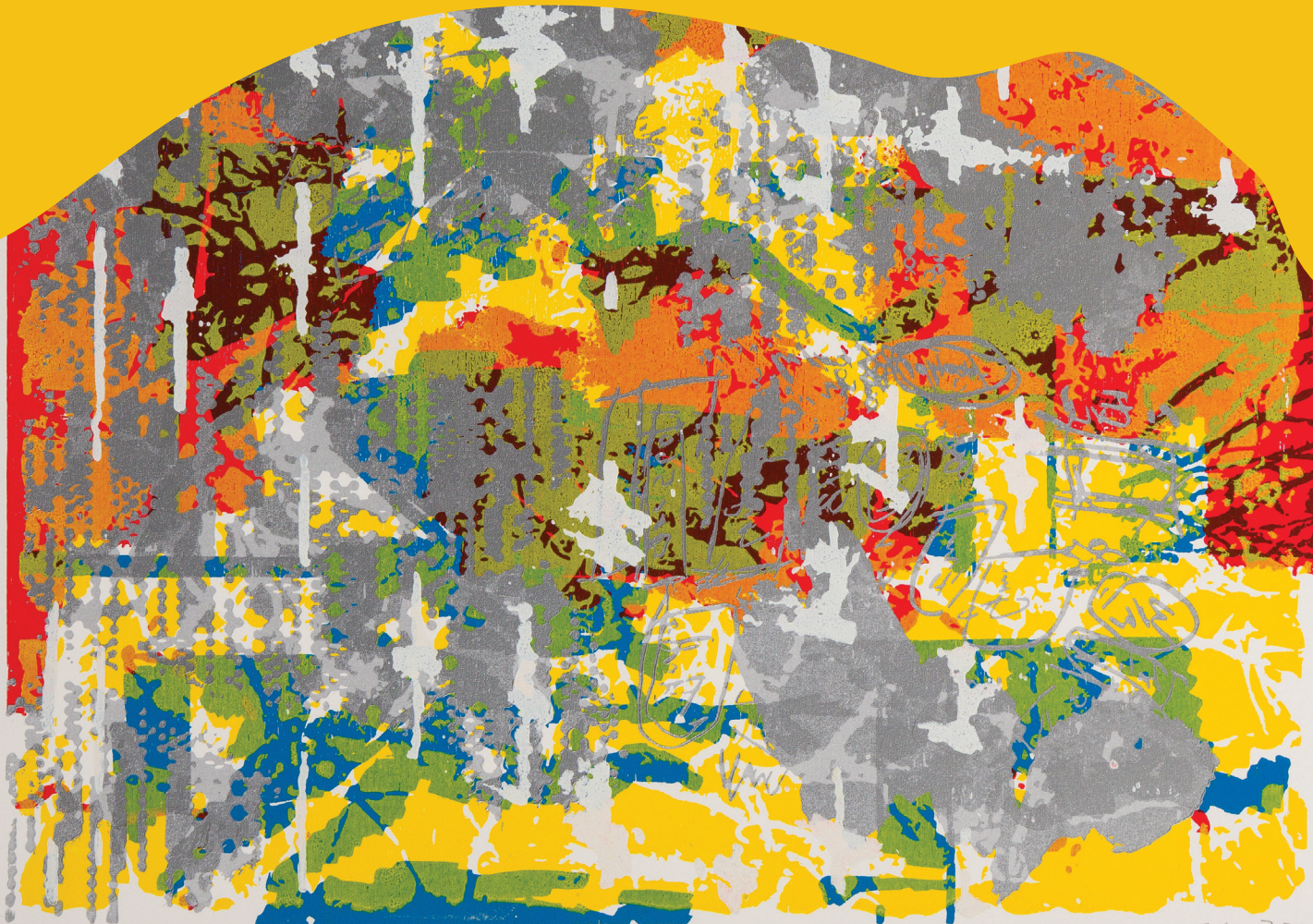
Tyler Yvette Wilson
A Child's Prayer
 Woodcut
 21 5/8 x 29 1/4 inches
 2023



Tyler Yvette Wilson
After a Time
 Woodcut
 21 5/8 x 29 1/4 inches
 2023



BRANDYWINE WORKSHOP AND ARCHIVES
730 SOUTH BROAD STREET, PHILADELPHIA, PA 19146
TEL: 267.831.2928



24/36 V.E.

BABYLON II

ELM 2002