



Senufo: Art and Identity in West Africa at Cleveland Museum of Art



Senufo: Art and Identity in West Africa is the first presentation of Senufo art in the United States in the last 50 years and includes more than 160 works borrowed from nearly 60 public and private collections in Europe, Asia, Africa and North America, many of which have never before been publicly displayed.

The selection of masks, figures and decorative arts in diverse styles and mediums, the exhibition introduces visitors to the poro and sandogo societies, the primary settings for the production and use of works of art in the Senufo-speaking region of northern Côte d'Ivoire. Drawing on recent research in Mali and Burkina Faso, the exhibition also includes sculptures not usually attributed to Senufo-speaking artists or patrons, thus shattering the boundaries of the arts typically identified as Senufo.

 <p>Female figure. Unidentified artist. Wood, cowrie shells, abrus seeds, latex; h. 90.5 cm. Private Collection. BAMW Photography</p>	 <p>Helmet. Unidentified artist. Wood; h. 52 cm. Newark Museum, Purchase 1966, The Member's Fund, 66.619</p>
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“Original scholarship has always been a defining aspect of the work of the Cleveland Museum of Art, and this important exhibition offers a new approach to the understanding, and presentation of African art” said William M. Griswold, director of the Cleveland Museum of Art. “While emphasizing the unique nature of every work of art, Senufo: Art and

Identity in West Africa demonstrates there are often common formal and functional threads as culture groups influence each other's arts."

Organized by the Cleveland Museum of Art, *Senufo: Art and Identity in West Africa* will subsequently also travel to the Saint Louis Art Museum and the Musée Fabre in Montpellier, France.

Included in the exhibition are a handful of historical photographs and books as well as 14 gelatin silver prints made by French photographer Agnès Pataux in Burkina Faso and Mali in 2006–8.



Senufo: Art and Identity in West Africa"
February 22 – May 31, 2015
Cleveland Museum of Art
Cleveland, OH



FRAMING SPECIFICATIONS AND ADVICE



GALLERY FRAMES

Thin Profile: 114

Type: Thin Gallery Frame

Wood & Finish: maple wood frame with black opaque finish

Purchasing Option: joined wood frame with matching splines

Custom Wood Strainer: 1/2" wood frame strainer

Framing Advice: fitting gallery frames

Katie Weiss at Prince Street Gallery in Chelsea

The **Prince Street Gallery** will present an exhibition of paintings and monoprints with the title “City Light” by **Katie Weiss** from March 24 through April 18.

Ms. Weiss, who lived in New York City for over 30 years, has always been interested in the overall sense of space, light, shadows and movement of figures in the city. “I am after a sense of groups, of people going about their lives,” she said, “and I want to give viewers a sense of being part of the space.”

After earning an MFA from Queens College, Ms. Weiss taught art at Flushing High School. After retiring from teaching, she moved to New Jersey, where she now maintains a studio. She has exhibited her work at many galleries and shows in the New York, New Jersey and Connecticut area. This will be her first solo show at the Prince Street Gallery.

PRINCE STREET GALLERY represents contemporary figurative and abstract artists. The gallery first opened its doors on Prince Street in SoHo in 1970. Prince Street Gallery originally emerged out of the Alliance of Figurative Artists and continues to broaden from its roots. During its founding years the gallery received encouragement from The New York State Council on the Arts in the form of grants, supporting exhibitions, and a catalogue. In 1980, the gallery moved to Wooster Street where it remained until 2001 when it reopened at 530 West 25th Street in Chelsea.



Katherine Weiss, "Crosstown Street", oil on canvas, 30 x 40 inches



Katherine Weiss, "Passing Figures", oil on canvas, 18 x 14 inches



Katie Weiss at Prince Street Gallery in Chelsea



Katie Weiss

"City Light Paintings and Monoprints"

March 24, 2015 – April 18, 2015

Opening Reception March 28, 3 – 6pm

Prince Street Gallery

New York, NY



FRAMING SPECIFICATIONS AND ADVICE



METRO FLOATING FRAME

Panel Floating Profile: 125

Standard floating Profile: 122

Deep Floating Profile: 121

Type: floating frame for 1/4" canvas paintings

Type: floating frame for 3/4" deep canvas paintings

Type: floating frame for 1-1/2" deep canvas paintings

Wood & Finish: maple wood frame with clear lacquer finish

Purchasing Options: unjoined wood frame cut to size with wedges

Framing Advice: fitting floater frames

Overcoming Discouragement: Frank Long's WPA-Era Works at Berea College

On display in the Doris Ulmann Galleries at Berea College are a series of Frank Long's mural studies for public post offices and his more personal series of woodcut prints depicting the achievement of Hercules. Long had close ties to Berea College and was living in Berea when the murals were produced. The Treasury Department Section of Fine Arts, later known as The Section of Fine Art, commissioned Long's murals during the Depression under the New Deal in 1933. The section's chief goal was to bring high quality art suitable for public buildings. To accomplish this aspiration, competitions between artists were held. The commissioned art was site specific to locations in newly built federal buildings and post offices. Frank Long completed many murals from 1933-1942.

These relatable images, even as murals, are a part of not only Kentucky's history but also the history of America. Long represented the average American worker by depicting the work makes daily life possible. By being displayed in many federal buildings across the state during the 1930's Long helped forge a vision of the unforgettable American spirit of hard work, and stressed that all work was important.

Each piece was selected from the Berea College Art Collection by the students in Dr. Ashley Elston's Art History 124: Survey of Western Art class, this exhibit explores the work of artist Frank Long (1906-1999). Working with the Director and Curator of the Galleries, Meghan Doherty, students, LeAndre Flores, '16, and Haley Boothe, '16, measured all of the pieces for new

mats and frames. Once the new frames arrived, the students matted and framed all of the pieces for the show.

Jessica Schroader, '18, a student who picked one of the featured Frank Long works talks about how this exhibition effected her personally.

"Upon receiving the task of analyzing the work of Frank Long, our class learned about his dedication to art, which aimed to accurately depict the average American worker. I chose the "Activities of the Region." This image adequately represents the history and culture of the agriculture and coal industries, which still have an impact to many families in Kentucky almost 80 years later. It spoke to me above the others because as a native Kentuckian, I am very familiar with the hard work that goes in to managing a farm. I have also known many families that have been supported by the coal industry for several generations. Though I do not plan on working in either industry, I can imagine that in during depression era this painting would have affected many Kentuckians in the same way."



Frank Long,
"Mercy Before Justice"

Frank Long "Untitled"

Frank Long "Untitled"



Frank Long,
"Herakles: The Twelve Labors (Mares of Diomedes)"

Frank Long,
"Herakles: The Twelve Labors (Cretan Bull)"

Frank Long,
"Herakles: The Twelve Labors (Stymphalian Birds)"



BEREA COLLEGE DORIS ULMANN GALLERIES

Berea College is an undergraduate liberal arts work college that offers a BA in Art with concentrations in studio and art history. The galleries are intended to support student learning across the curriculum. The College Art Collection was established in 1935 as a teaching collection with the purpose of providing Berea College students with the best examples of art and artifacts from around the world. Currently, the art collection is made up of more than 12,000 works of art and artifacts of cultural significance and is known for its high quality.

The Berea College Art Collection is made accessible to the campus, surrounding communities, and visiting scholars with the goal of providing rich opportunities to experience the visual arts . We accomplish this goal by caring for the artwork entrusted to us by generations of donors, making the artwork available for research and study, and installing exhibitions that educate, intrigue, and inspire.

The core of the collection includes paintings and prints by European and American masters; contemporary ceramics; and Asian arts. Among the most significant works in the collection are Renaissance paintings from the Samuel H. Kress Collection, Old Master prints including works by Rembrandt and Albrecht Dürer, Japanese woodblock prints, over 3000 Doris Ulmann

photographs, and paintings by Gilbert Stuart, Arthur Wesley Dow, Thomas Moran, and Henry Ossawa Tanner. The early works on paper have been supplemented by a recent gift of contemporary American prints by Jasper Johns, Jacob Lawrence, and Sam Gilliam among others.

“Overcoming Discouragement: Frank Long’s WPA-Era Works”

February 22 – April 6, 2015

Berea College

Doris Ulmann Galleries

Berea, Kentucky



FRAMING SPECIFICATIONS AND ADVICE



101 maple with clear finish

METRO GALLERY FRAME

Standard Profile: 101

Type: standard gallery frame

Wood & Finish: maple wood frame with clear lacquer finish

Purchasing Options: joined wood frame

Custom Wood Strainer: 3/4" wood frame strainer

Custom Frame Mat: 4 ply warm white museum mat

Custom Frame Acrylic: UV acrylic cut to size

Framing Advice: fitting gallery frames