Younghhee Choi Martin “Recent Paintings: Myth of Orpheus”
The Bowery Gallery presents an exhibition of Younghee Choi Martin’s “Recent Paintings: Myth of Orpheus,” on view from December 26, 2012 through January 26, 2013. The opening reception will be held on Thursday, 5–8 pm, January 3, 2013.

There are over a dozen paintings ranging in size from mural scale, *Here is the Meadow Where We Started*, (74” x 112”) to a more intimate size, *On the Edge of Light*, (12” x 21”). Younghee Choi Martin’s approaches and methods involve extremes. Some paintings have been labored over for several years, re-working, adjusting, scraping, repainting, and finally re-inventing the entire composition. The rigorous creative process results in varied density and unexpected moves within one canvas. Other paintings have been completed with ease in a few sessions. Similarly, many paintings are expressed in full color palette while others are painted nearly in monochrome, and still others in black and white over a field of a single dominant color. As she develops pictorial themes and ideas, they flow from large canvases to small sketches and back.

Younghie Choi Martin’s interpretive vision of the ancient Greek myth of Orpheus derives not only from classical sources, but also from Monteverdi’s opera L’Orfeo. She draws a wealth of emotionally charged situations: the joyful preparation for a wedding, the tragedy of a wife’s sudden death, the insurmountable challenge to persuade the god of the underworld through music, the illusion of victory destroyed by a
doubting backward glance, and the inexpressible grief at the second loss of a loved one. Younghee structures these scenes of human vulnerability in painting terms, creating an expressive poetic fullness.

Her pursuit in Fine Arts began as a high school student attending the Brooklyn Museum Art School. She went on to study at the Rhode Island School of Design, RISD’s Rome program, and Yale’s Summer Program. In the 1980’s, she was awarded painting fellowships from the National Endowment for the Arts and the NY CAPS program.

For over three decades, Younghee Choi Martin’s works have been exhibited in New York and throughout the United States, Korea, Japan, France, and Italy, including 19 one-person shows and 50 group-shows in various galleries, museums, and art fairs. Over 80 paintings and drawings are placed in various collections in the United States, Korea, Japan, and India.

Younghee Choi Martin
“Recent Paintings: Myth of Orpheus”
Bowery Gallery New York, NY

FRAMING SPECIFICATIONS AND ADVICE

FLOATING FRAMES

Deep Floating Profile: 121
Type: floating frame for 1-1/2” deep canvas paintings
INK MIAMI

On our trip to Art Basel Miami we planned to attend some of the satellite shows surrounding the convention center. The first one on our list was INK MIAMI because one of our customers, Graphicstudio, was an exhibitor and we wanted to stop by and say hello. It was well worth the trip. INK MIAMI is the antidote to the larger art fairs. It is located in the Dorchester Hotel which is located a few blocks from the convention center where ART BASEL is held. Unlike ART MIAMI and ART BASEL each exhibitor has their own hotel room, which limits the visual clutter of competing exhibitors. The scale of the space and the atmosphere makes it much easier to appreciate the art. It is sponsored by the International Fine Print Dealers Association (IFPDA) and exhibitors are selected from among their members. Since its founding in 2006, the Fair has attracted a loyal following among museum curators and committed collectors of works on paper.

There are 15 exhibitors at INK MIAMI and they all serve an important role in the fine art works on paper community. Time constraints did not allow us to talk with each of them individually. In addition to Graphicstudio, we had the opportunity to talk directly with the ones below and we hope to have the privilege of touring their studios in the future.
Graphicstudio
We have done many projects with Graphicstudio and have toured their studio in Tampa at the University of South Florida so we were familiar with their mission. Artists are invited to work at the studio by invitation. They are a university-based atelier engaged in a unique experiment in art and education, committed to research and the application of traditional and new techniques for the production of limited edition prints and sculpture multiples. The artists they were exhibiting at the show were: Christian Marclay, Iva Gueorguieva, Trenton Doyle Hancock, Carlos Garaicoa, Richard Tuttle, Alex Katz, Ibrahim Miranda, among others.
Tamarind Institute is a division of the College of Fine Arts of the University of New Mexico in Albuquerque. Tamarind Lithography Workshop, Inc. (TLW) was founded in Los Angeles in 1960 as a means to “rescue” the dying art of lithography. They became affiliated with the University of New Mexico in 1970. Their goal remains to continue to restore the prestige of lithography by creating a collection of extraordinary prints. In order to do that they are creating a pool of master artisan-printers in the United States by training apprentices. Artists are invited to work at the institute by invitation. They work collaboratively with master printers to extend the expressive potential of the medium. The artists exhibited at the show were Jim Dine, Liliana Porter, Anna
Hepler, James Siena, Nicola López, Toyin Odutola, Tony DeLap, Kiki Smith, Tiago Gualberto, Donald Sultan, and many more.

Tandem Press was founded in 1987 and is based at University of Wisconsin-Madison. Tandem Press is an artistic laboratory where internationally recognized artists undertake creative experimentation. Tandem Press shares this mission by teaching, undertaking research into new and traditional printmaking techniques, and by conducting outreach programs to help educate the public about art in general, and printmaking in particular. Tandem is celebrating its 25th anniversary this December with an exhibition opening at the Chazen Museum in Madison. The artists that were exhibited at the show were: Suzanne Caporael, Robert Cottingham, Nicola López, Cameron Martin, Judy Pfaff, Sean Scully, T.L. Solien, David Lynch, and Dennis Nechvatal.
Mixografia

In addition to the University presses above, we were especially impressed with Mixografia, which is located in Los Angeles. Mixografia produces and publishes handmade 3D paper prints, multiples and sculptures in all media that expand the language of traditional editions by allowing the artist greater choice. Since its inception, the workshop has aspired to help the artist realize a vision through the production of artwork they may not have thought possible. With their processes, the artist is not limited by the boundaries associated with traditional techniques or by the selection of their materials. Their processes accommodate the unique working style of each artist, and preserve the identifiable traits of their artwork. This collaborative environment is an exciting and freeing experience, while at the same time challenging and gratifying. Artists exhibited at the show were: John Baldessari, Kwang-Young Chun, Jorge Pardo, Jason Martin, Ed Ruscha, Donald Sultan, Tom Wesselmann, Rachel
Adam Davies “Boundaries and Transitions”

Adam Davies “Boundaries and Transitions” opens October 2 at The Arts Club of Washington. Born in the United Kingdom, Adam Davies is a photographer whose work explores the edges of American urban and rural landscapes. Davies has recently attended residencies at Yaddo, the Fine Arts Work Center in Provincetown, and the Chinati Foundation. Currently a DC resident, Davies was a finalist for both the 2010 & 2011 Trawick Foundation Prize and was awarded a 2010-2011 DCArts Artist Fellowship. Davies has held teaching positions at Carnegie Mellon University, Robert Morris University, and Harvard University. He is currently a lecturer at the National Gallery of Art, Washington, D.C.
ARTIST STATEMENT

My work bridges traditional and contemporary methods of photography. I use an 8 by 10 inch large format view-camera similar to those used by nineteenth-century landscape photographers. The color negatives are digitally scanned and printed on archival inkjet paper. I photograph sites at the periphery. Through placement of the camera, selection of light, and control of the depth of field within the picture, I try to create a dreamlike or fantastical sense of place, one shaped not only by traditions of landscape photography but also by ruin and capricci painters such as Giovanni Battista Piranesi and Hubert Robert. My pictures are not digitally manipulated. It is important that the key elements are found rather than invented.

“Boundaries and Transitions”
October 2 – October 28, 2012
The Arts Club of Washington
Washington, DC
Adam Davies

Artist's Reception October 11, 2012 6:30 – 9:00 pm

FRAMING SPECIFICATIONS AND ADVICE

“The frames arrived as planned on last Friday, were excellently packed and look fantastic as usual!” This is exactly what we like to hear from our customers.

GALLERY FRAMES

Standard Profile: 106 and Thin Profile: 114
Type: Standard Gallery Frame and Thin Gallery Frame
Wood & Finish: maple wood frame with white opaque finish
50 for Arkansas The Dorothy and Herbert Vogel Collection

Dorothy and Herbert Vogel were avid collectors of contemporary art and were well known throughout the New York art scene. Their world-class art collection began in a one-bedroom New York apartment while they lived on Dorothy’s income as a librarian and dedicated Herb’s income as a postal worker to the acquisition of art. Their collection steadily grew to more than 4,000 pieces. In 2008, the Vogel’s launched a nation-wide gifts program titled The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States with the help of the National Gallery of Art, the National Endowment for the Arts and the Institute of Museum and Library Services. The Vogel’s distributed 2,500 works from their collection throughout the nation, with 50 works going to a selected art institution in each of the 50 states. Consisting largely of works on paper, the Arkansas Arts Center was selected to receive the works for the state of Arkansas. This exhibition will feature the works from this gift. Artists include William Anastasi, Will Barnet, Michael Goldberg, Michael Lucero, Betty Parsons, Richard Tuttle and more.

We always appreciate getting photos from our customer’s sharing how they fit our gallery frames. This is a good example of fitting a large order of gallery frames with wood spacers.

Attaching spacers with clamps
Richard Tuttle Watercolor

“50 for Arkansas: The Dorothy and Herbert Vogel Collection”
September 21 – January 6, 2012
Arkansas Arts Center
Little Rock, AR
GALLERY FRAMES

Standard Profile: 101
Type: standard gallery frame
Wood & Finish: maple wood frame with clear lacquer finish
Purchasing Options: joined wood frame
Custom Wood Spacer: 1/2” wood frame spacer
Custom Wood Strainer: 3/4” wood frame strainer
Framing Advice: fitting gallery frames

Michael Rich at Chace-Randall
Painting is an imperative act. A contemporary force with the weight of historical precedent behind it, painting has offered me a language of authentic authorship. Issues of representation and abstraction, form or formlessness concern me less than experiences which derive from a sustained investigation. In the studio, my inner dialog guides an exploration of the forms of persistent memory and the depths of space. My paintings and drawings of the past decade have examined through a language of abstraction the notion of place. Places once visited, invented or discovered, vaguely take shape in the colors of space and light. Readings from Bachelard’s seminal, Poetics of Space, have influenced what has become a decades-long search for an expansiveness in the painted form. The poetry of Rilke and others inspires a use of the forms of landscape for the settings of experiences of intimacy.

The gray skies of New England, the expanse of the sea, the warm light of Fall, are subjects mined in my work, not in outward depiction, but rather through internalized experience. In an effort to understand my own place among these fleeting images, I seek a language that draws on personal history as well as the history of painting while forging new path between abstraction and the realization of the image of place.

A sabbatical from teaching in 2007, allowed me a return to Italy where early experiences in landscape painting had help to shape the direction of my work today. Spending time in the coastal landscape of the Maremma and among the ruins of the Etruscans had me reflecting again on the sea where, the earliest of civilizations took to their boats and scattered like seeds across the Mediterranean. While the sea itself erases the paths taken, the artifacts, paintings and architecture continue to tell the story. Images from the
Etruscan tombs of Tarquinia of small boats and birds served as inspiration as I recall my own life around the ocean. The serene beauty and silent witness found in the pastoral tomb sites has allowed an awareness of the past to seep into the present experience.

While light, weather and atmosphere act as the impetus in my work, it is my aim to probe the depths of an inner space through meditations in light and color. I am searching through the language of contemporary abstraction, a deeper connection, an understanding of place and consciousness of the present moment. The paintings themselves lie in the places between memory and new moments of discovery. While bearing some outward resemblance to the late generation Abstract Expressionists, my work may be a continuation of many of those Modernist ideas though, it is my aim to find new ways forward through an inclusiveness of personal forms.
Michael Rich
Chace-Randall Gallery
September 21 – November 4, 2012
Reception: Saturday, Sep 22, 5 – 7 p.m.
49 Main St Andes, NY

FRAMING SPECIFICATIONS AND ADVICE
METRO FLOATING FRAME

Deep Floating Profile: 121
Type: Floating Frame for 1-1/2” deep canvas paintings
Wood & Finish: maple wood frame with clear finish and black interior
Purchasing Options: joined wood frame
Framing Advice: fitting floating frames

Ying Li: No Middle Way at Haverford College
Ying Li has been a customer for many years. I had the pleasure of doing a studio visit with her in New York City in February
of 2011. **Ying Li Studio visit.** She was and is deeply engaged in her work. Her current exhibit is at Haverford College where she is a professor of art. The following is excerpted from the press release on the exhibit.

“One does not so much enter into the landscapes of Ying Li as collide with them,” wrote Franklin Einspruch in *Art in America* last year. Li, a Haverford College professor of fine arts, uses high volumes of oil paint to depict the landscape. She works from a deep engagement with the material and visual possibilities of painting and builds a visceral connection with place. Her latest show, *No Middle Way*, which runs at Haverford College from Friday, September 7 through Friday, October 12, is curated by Einspruch, an artist in his own right and the founder of artblog.net. What he was initially moved by in Li’s work—the boldness of its color, the thickness of the paint, the evocative abstraction of her landscapes—is showcased and explored in his curatorial effort.

*No Middle Way* reflects Li’s working attitude, the way she enters full-force into unfamiliar territory, both literal and artistic, employing observations, memories, art historical knowledge and pure instinct as she constructs pictures that delight and surprise. The breathtaking, diverse landscapes of Alaska, western New York, New Hampshire and even Haverford’s campus tell the stories not only of their locales, but of their creator, a Chinese-born artist with an “exquisite, almost-musical sense of color” (according to *The New Yorker*). Those paintings are shown alongside a collection of 13 modern, abstract monotypes that riff on early 18th century paintings by French Baroque artist Jean-Antoine Watteau. Though Li rarely paints people into her landscapes, Watteau does, so those prints allow audiences to see what Li’s hand can do with the familiar shape of a head or flounce of a dress in her colorful, kinetic palette.

Li graduated from Anhui Teachers University in China and received an M.F.A. from Parsons School of Design. Her work has
been featured in numerous one-person and group exhibitions both in the United States and abroad and is included in many public and private collections. She has earned the Henry Ward Ranger Fund Purchase Award, the Edwin Palmer Memorial Prize for Painting and Certificate of Merit, the Valparaiso Foundation Fellowship, the Kahn-Mason Foundation Grant, two Vermont Studio Center fellowships and two Heliker-LaHotan Foundation Fellowships. Additionally, she was an artist-in-residence at Dartmouth College last spring. She is represented by Lohin Geduld Gallery, New York.

FRAMING SPECIFICATIONS AND ADVICE

FLOATING FRAME

Standard Floating Profile: 122
Type: floating frame for 3/4” deep canvas paintings
Wood & Finish: maple wood frame with pickled white finish
Purchasing Options: joined wood frame
COLLATERAL DAMAGE: The Human Face of War

Since its inception photography has played an important role in documenting the effects of war. This exhibit features four very brave photographers who show us some of the unintended consequences of war.

COLLATERAL DAMAGE: The Human Face of War opens at the Stephen Daiter Gallery Friday September 7th. The exhibit will be on view thru December 1, 2012. A reception for the artists will be held at the gallery on Sunday September 23 from 10 am to 1 pm. the reception is on the one year anniversary weekend of the repeal of “Don’t Ask/Don’t Tell.”

Some proceeds from the sales of prints in the exhibition will benefit post-traumatic stress support groups such as Wounded Warriors. In the case of sales of prints from the Gays in the Military series, funds will be sent to the Service members Legal Defense Network, an organization that advocates for LGBT personnel.

The following tells more about the photographers featured in the exhibit.

Samantha Appleton examines the maleness of the atmosphere of war. She photographed men and boys, soldiers and civilians, as they move through the fog of war. Samantha Appleton is a photographer concentrating on historic trends. She began her career as a writer and became a photographer after assisting James Nachtwey. Her work strives to show that quiet, subtle
moments make up the complicated components of large news stories. The bulk of her career has covered many of the most tumultuous, man-made events of the past decade. Primary stories have included conflict in Iraq, Afghanistan and Lebanon, social issues in Africa, and immigration in the US. She has won numerous awards including Pictures of the Year, World Press Master Class, American Photography and Camera Arts. She was most recently an Official White House Photographer for the Obama administration. In addition to her photography, she is currently writing a non-fiction book project on Iraq.

Vincent Cianni shares works from his ongoing project, “Gays in the Military: How America Thanked Me”. This oral history and photographic project documents gay and lesbian service members and veterans from World War II to the present and is based on their experiences in the military and the effects that the ban on homosexuality had on their careers and lives. Cianni is an award-winning documentary photographer and educator whose work explores community and memory, the human condition, and the use of image, word and text. His photo essay, We Skate Hardcore, (published by NYU Press and the Center for Documentary Studies 2004) was awarded the American Association of University Presses’ Best Book Design. His photographs have been shown in numerous exhibitions nationally and internationally and a major survey of his work was exhibited at the Museum of the City of New York in 2006. With some eighty portraits and profiles already recorded the body of work presents a powerful indictment of entrenched military policies and protocols over the last half century.

Ashley Gilbertson goes to the heart of the matter with a quiet homage to the soldiers who will never come home in his “Bedrooms of the Fallen”. This haunting project, begun in 2007, speaks volumes in its silent observations of the upended symbols of safety, privacy and comfort – bedrooms furnished as if the young people had just stepped away, and tended to
like precious grave sites by bereaved parents. “Bedrooms of the Fallen” debuted in the New York Times Magazine and went on to win the National Magazine Award for Documentary Photography. Gilbertson, who won the prestigious Robert Capa Gold medal, was a freelancer in his twenties from Australia when he first began going to Iraq, mostly for the New York Times. Four years of his experiences have been recorded in WHISKEY TANGO FOXTROT (The University of Chicago 2007). Gilbertson is represented by VII agency and has recently been examining veterans’ issues including Post Traumatic Stress and suicide for Time Magazine, the Virginia Quarterly Review, and the Times.

Stephanie Sinclair creates compassionate art reportage out of almost indescribable pain. Her photographs in this exhibition center on the suffering of the women of Afghanistan. Her subjects have been the victims of such pernicious and continual violence at the hands of men that they have taken to acts of self-immolation. Sinclair gained the trust of these women, in treatment for the self-inflicted burns at a rudimentary public hospital in the town of Herat in western Afghanistan. By consenting to be photographed at their most vulnerable, these women exhibit a rare bravery – a protest against the forces that brought them to commit such acts of utter desperation. Prints from this series were exhibited at the Whitney’s 2010 Biennial as “Self-immolation in Afghanistan: A Cry for Help”. A second project exhibited “Never Ending War” documents her experience in Iraq. Sinclair, who covered the start of the war in Iraq for the Chicago Tribune, is a photojournalist known for gaining unique access to the most sensitive gender and civil rights issues around the world. She covered troubled regions in the Middle East for six years as a freelancer and is now represented by VII photo agency. She contributes regularly to National Geographic, the New York Times Magazine, Time, Newsweek, Stern, Geo, and Marie Claire, among others. She has been the recipient of numerous awards for her humanitarian reportage.
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<thead>
<tr>
<th>Ashley Gilbertson “Whiskey Tango Foxtrot” series</th>
<th>Samantha Appleton “Men with War” series</th>
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<td>Stephanie Sinclair “Self-immolation in Afghanistan: A cry for help” series</td>
<td>Vincent Cianni “Gays in the Military: How America Thanked Me” series</td>
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**COLLATERAL DAMAGE: The Human Face of War**  
September 7, 2012 – December 1, 2012
METRO GALLERY FRAME

Standard Profile: 101
Type: standard gallery frame
Wood & Finish: walnut wood frame with ebony finish
Purchasing Options: joined wood frame
Framing Advice: fitting gallery frames
Henry Horenstein “Honky Tonk: Portraits of Country Music”

Concentrating on the 1970s, but spanning to the present day, Horenstein’s gritty, black-and-white photographs capture the irrepressible spirit of an American institution. Some say the 1970s were the last great decade of country music—between the pomade, plaid jackets, and goofy hillbilly jokes of the 1950s and the more polished “Urban Cowboy” sound of Nashville in the early 1980s. Horenstein’s work captures it all, from the roadside seediness of TJ’s Lounge to the backstage glamour at the Grand Ole Opry. From bluegrass festivals and country music parks to the honky tonks and dance halls, these images picture such celebrities as Dolly Parton, Jerry Lee Lewis, Waylon Jennings, up to a recent cardboard cut-out of Garth Brooks (which speaks volumes about the artist’s personal opinion of the direction the genre has taken of late). However, the photographs feature not only the stars, but also include the familiar venues and enthusiastic fans who sustain them.

Henry Horenstein is the author of more than thirty books to date. His work is represented in the collections of a long list of public institutions including the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston; the Museum of Art, Princeton University, New Jersey; the High Museum, Atlanta; the Fogg Museum of Art, Cambridge, Massachusetts; and the George Eastman House, Rochester, New York. He is a professor at the Rhode Island School of Design, and resides in Boston.
FRAMING SPECIFICATIONS AND ADVICE

METRO GALLERY FRAME

Standard Profile: 106
Type: standard gallery frame
Wood & Finish: maple wood frame with charcoal finish
Purchasing Options: joined wood frame
Framing Advice: fitting gallery frames
Amy Arbus at The Schoolhouse Gallery in Provincetown

‘After Images’ is an evocation of classic paintings by Picasso, Modigliani, Schiele, and Ingres to which Arbus brings her own style and originality. “In emulating these paintings”, says Arbus, “The challenge for me has been to use much softer lighting than I have in the past and to figure out how to represent the sloped shoulders, elongated necks and fingers that don’t exist in real life. The more I make these images,” she says, “the more involved I become in how they differ from the originals.” The ‘After Images’ series is a discussion of what occurs in the lens between the real, the represented, how we view painting and photography, and how memory influences perception. Arbus has extended photography’s range by making a series of pictures of how we see what it is that we are viewing.

Amy Arbus has published four books (No Place Like Home (1986), The Inconvenience of Being Born (1994), On The Street: 1980 – 1990 (2006), and The Fourth Wall (2008), and her work has been featured in over one hundred periodicals around the world, including New York Magazine, People, Rolling Stone, and The New York Times Magazine. Her photographs are part of the permanent collections of The New York Public Library and the Museum of Modern Art in New York City. She has had 21 solo exhibitions worldwide.

The Schoolhouse Gallery specializes in modern and contemporary painting, photography, and printmaking. Since 1998 they have presented their artists in their Provincetown gallery space and at a variety of fairs and outside exhibition projects. They represent a roster of over 50 artists from the Outer Cape and throughout the US and Europe while maintaining a large inventory of related works. Director/ Owner Mike Carroll also conducts individual artist’s studio visits with clients.
<table>
<thead>
<tr>
<th>Nina After Jeanne ©Amy Arbus (Modigliani’s Jeanne)</th>
<th>Sam After Arms Crossed ©Amy Arbus (Picasso’s Woman with Arms Crossed)</th>
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<tr>
<td>Libby After Therese ©Amy Arbus (Balthus’ Therese)</td>
<td>Nina After Helmut ©Amy Arbus (Picasso’s Woman with Helmut of Hair)</td>
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</tbody>
</table>
Owen After Peasant (Cezanne’s Peasant)

Nina After Raven ©Amy Arbus (Picasso’s Woman with a Crow)

“After Images”
The Schoolhouse Gallery
June 29 – July 18, 2012
Provincetown, MA

FRAMING SPECIFICATIONS AND ADVICE
“Craig Blacklock’s Lake Superior” at Minnesota Marine Art Museum

Craig Blacklock’s large format photographs capture the space and beauty of the Lake Superior region’s environment. Blacklock has published seventeen books including: The Lake Superior Images; Minnesota’s North Shore;
and A Voice Within: The Lake Superior Nudes. Also, Blacklock is a conservationist, co-founding the Blacklock Nature Sanctuary, and helping establish the Lake Superior Water Trail of Minnesota. Currently, Blacklock is a Senior Fellow at the University of Minnesota’s Center for Spirituality and Healing. This exhibition is courtesy of the artist and is sponsored by SEMAC (Southeastern Minnesota Arts council) and the media Sponsor is Wisconsin Public Radio.

There will be an exhibition reception and book signing: Thursday, July 12th from 5-7 pm as well as a lecture and workshop with Craig Blacklock Thursday, July 12, 12:30 – 4:30 pm and Friday, July 13, 5:15 – 9:30 am. This lecture and workshop is for experienced photographers who are interested in taking their digital images to a higher level. The focus for this workshop will be the beautiful wildflowers in the prairie gardens at the MMAM. The workshop will begin with a half day of lecture and instruction on Thursday, and finish with an early morning shoot on Friday. Photographers should bring their digital SLR cameras with a few lens options, a tripod, and a diffusion tent. Instructions to create a diffusion tent will be mailed to participants upon registration. Cost: $200* Call Heather at (507) 474-6626 to register.

The Minnesota Marine Art Museum opened July 27, 2006 featuring three major art collections, making it a regional and national attraction. On loan to the Museum, the Burrichter/Kierlin Marine Art Collection features oil paintings, watercolors and three-dimensional objects from a variety of countries and periods which were created by many of the world’s most important marine artists. The Leo Smith Folk Art Collection consists of distinctive wood carved and hand painted sculptures that capture the spirit of small town river life. These whimsical, colorful sculptures represent and celebrate the flora, fauna and folklore of the upper Mississippi River region. Finally, the Museum’s permanent collection features
historic marine art, artifacts and objects ranging from items such as personal letters from Lord Admiral Horatio Nelson to his wife to large stained glass window displayed in the Museum’s atrium.

On May 1, 2009 the museum opened a new expansion gallery and educational room. The new gallery features Impressionism and Hudson River school works from Renoir, Monet, Pissarro, Homer, Sisley, Cole, Bierstadt, Buttersworth, Silva, and includes one of Vincent van Gogh's first oil paintings.

“Palisade Head”
“Morning Light, Bear Island” (2011)

“Mineral Seeps” (2011)
“Ledges, Duluth, MN”

“Sunrise, Swallow Point, Sand Island” (2011)

Craig Blacklock’s Lake Superior
5/31 – 9/30/12
Minnesota Marine Art Museum
Winona, MN

FRAMING SPECIFICATIONS AND ADVICE
METRO GALLERY FRAME

Standard Profile: 106
Type: Standard Gallery Frame
Wood & Finish: maple wood frame with pickled white finish
Purchasing Option: joined wood frame