

BLUE

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The Waters of Memory

Clarence John Laughlin



Clarence John Laughlin wrote passionately of the connection between photography and imagination in 1949. He made his first photograph in December 1930, keeping meticulous records of every exposure thereafter. During the last half of the decade, he made more than two thousand negatives of his beloved New Orleans. *My mind journeyed further back to those who'd been carried out of this Virginia, our Natchez way, and I wondered how many of them might well have gone farther still, far enough to greet me in that next world*

In 1946, Laughlin published his architectural studies of antebellum homes, published as *Ghosts Along the Mississippi*; it brought him acclaim, and in the 1950s he focused on homes of the late 1800s, believing that architecture "is the one art most emblematic of human lives." Laughlin's best-known work was his series of "Poems of the Interior World," along with his literary representations. He stopped photographing in 1967 because of crippling arthritis, and began to catalog his carefully documented image collection.

And thinking of all of this, of all the stories, I was at a pace, and pleased even, to rise into the brightness, to fall into the light. There was peace in that blue light, more peace than sleep itself, and more than that, there was freedom, and I knew that the elders had not lied, that there really was a home-place of our own, a life beyond the Task, where every moment is as daybreak over mountains.

Artist:

Clarence John Laughlin (American, 1905–1985)

Date:

1946

Medium:

Gelatin silver print

Classification:

Photographs

Credit Line:

David Hunter McAlpin Fund, 1948

Accession Number:

48.116.11

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Collection. Neg. acc. no. 1983.47.1.3450.

[Untitled] (Boy with Rubber Dolphin)

Consuelo Kanaga



Born in Astoria, Oregon, Consuelo Kanaga came from a family that valued ideals of social justice. After completing high school, she began writing for the San Francisco Chronicle in 1915. Within three years, she had learned darkroom technique from the paper's photographers and became a staff photographer. She was interested in the work of Alfred Stieglitz's Camera Work. A series of marriages and other upheavals precipitated Kanaga's periodic moves between New York and San Francisco. But I had no pictures, no memory, of any goodbye, indeed no pictures of her at all. Instead I recalled my mother in the secondhand, so that I was sure that she had been taken, in the same way that I was sure that there were lions in Africa, though I had never seen one. I searched for a fully fleshed memory, and found only scraps. Screams. Pleading—someone pleading with me. The strong smell of horses. And in the haze of it, an image flickering in and out of focus. A long trough of water. I was terrified, not simply because I had lost my mother, but because I was a boy who remembered all his yesterdays in the crispest colors, and textures so rich I could drink them. And there I was, awakening with a start to nothing but ephemera, shadows, and screams.

Handy, a Glass Eye: Works from the International Center of Photography Collection, New York: Bulfinch Press in association with the International Center of Photography, 1999, p. 219.

Artist:

Consuelo Kanaga (American, 1894-1978)

Date:

1963

Medium:

Gelatin silver photograph

Dimensions:

3 7/8 x 4 3/8 in. (9.8 x 11.1 cm)

Classification:

Photographs

Credit Line:

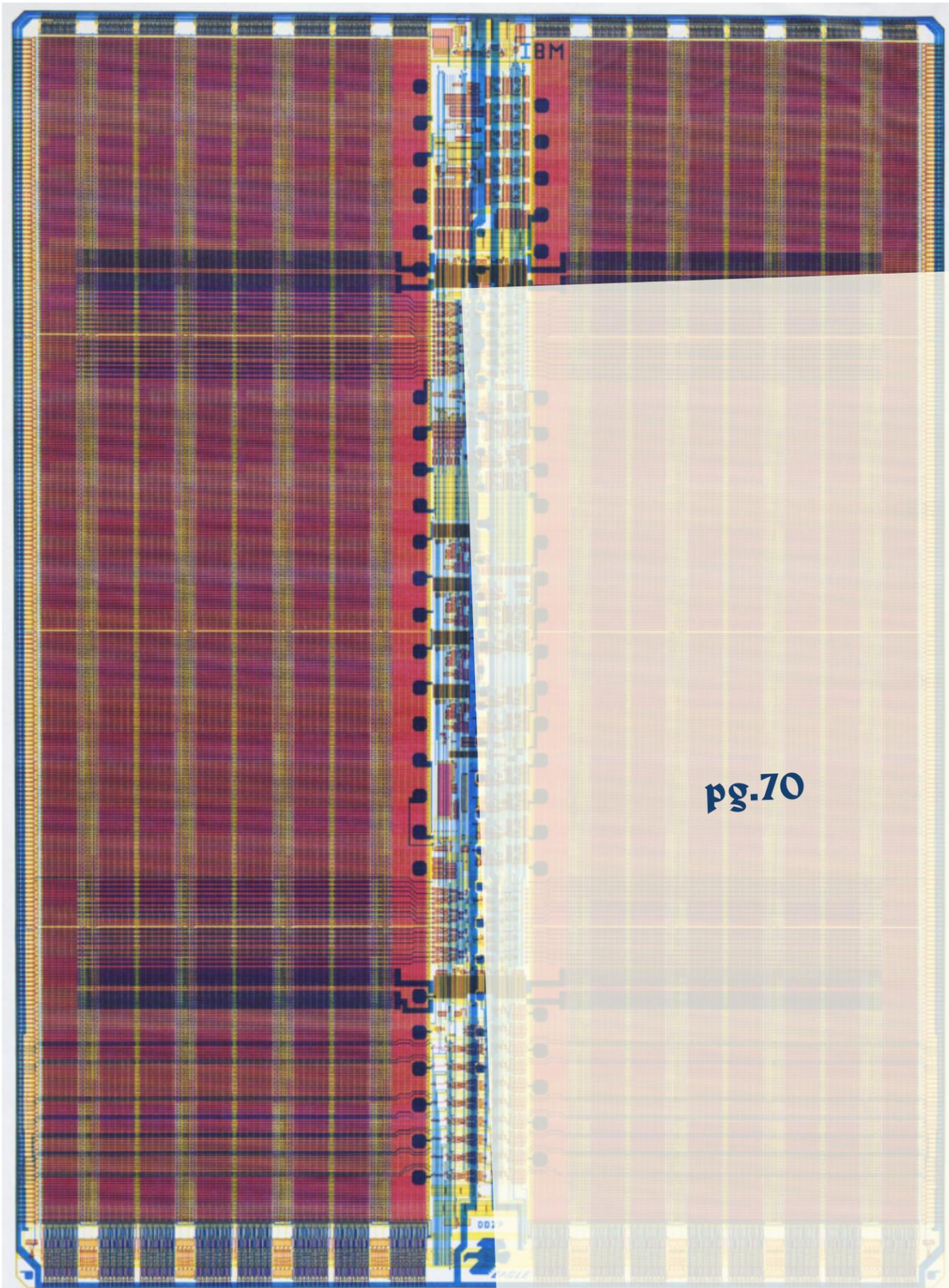
Gift of Wallace B. Putnam from the Estate of Consuelo Kanaga

Accession Number:

82.65.95

Rights and Reproduction:

copyright transferred to Brooklyn Museum by the Estate of Wallace Putnam.



pg.70

Diagram of Dynamic Random-Access Memory Chip (DRAM)

Sam Lucente

Working at the intersection of design, innovation and customer experience, Sam Lucente brings proven world-class design approaches to bear on complex problems for society, organizations and the design profession at large. As former VP of design, Lucente now consults with the Hewlett-Packard Co.

The next morning, I washed and walked out, just as the sun made its way over the trees. I passed the bowling green, then the orchards, where Pete and his team—Isaiiah, Gabriel, and Wild Jack—were already picking and gently depositing apples in their burlap satchels. I walked until I was in the fallow field, covered with clover, walked until I saw the stone monument. I stood there for a moment, letting it all come back to me—the river, the mist, the high grass waving, black in the wind, and then the sudden appearance of the progenitor's stone. I circled the monument once, twice, and then saw something glinting in the morning sun, and before even reaching down, before picking it up, before fingering its edges, before putting it in my pocket, I knew that it was the coin, my token into the Realm—but not the Realm I'd long thought.

Artist:

Sam Lucente (American, 1958-)

Date:

1984

Manufacturer:

IBM, East Fishkill, NY

Medium:

Computer-generated plot on paper

Dimensions:

42 5/16 x 35" (107.5 x 88.9 cm)

Classification:

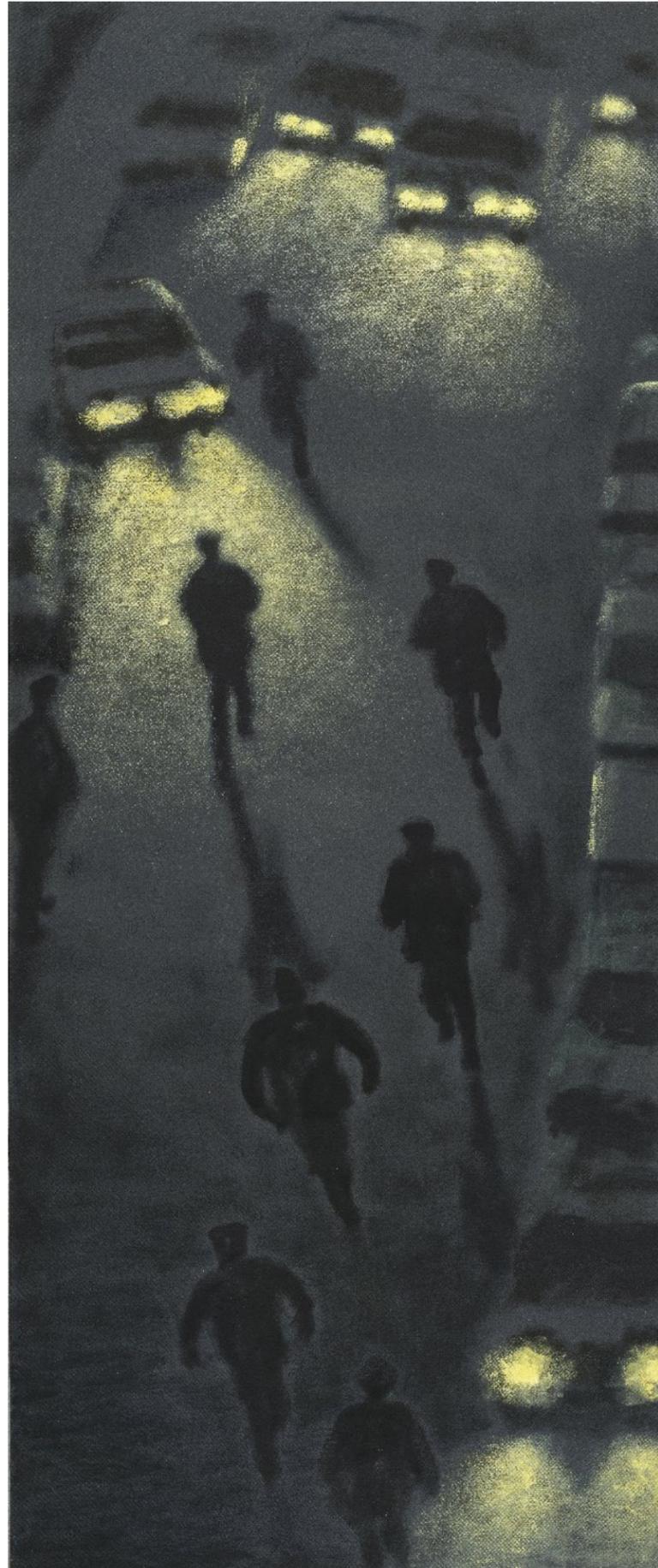
Print

Credit Line:

Gift of the manufacturer

Object Number:

518.1990.1



Cops and Headlights V

Jane Dickson

Jane Dickson is a painter of American darkness first recognized for depictions of Times Square where she lived and/or worked from 1978 thru 2008.

Her focus gradually widened to include other facets of the architecture of distraction; demolition derbies, carnivals, casinos, malls and highways utilizing industrial materials. *What did the men pursuing me see in that moment? Did they even hear me calling out? They were right on me, ready to lay on hands, perhaps reaching at that moment. Did they see the air open in front of them, the blue light of all our stories knifing through the world, illuminating the night? What I saw was the woods folding back against themselves, a rolling mist, and beneath it a bowling green that I immediately recognized as belonging to Lockless. That was my first thought. But then as the scene came upon me—and that was how it felt, like the world was drawing to me more than I was drawing to it—I saw that this was not the class of my time, for there were tasking folk who I knew to no longer be with us. And directing them I saw, as I remembered him all those years, laughing and thoughtless, Little May. He was pointing back at the house, yelling something, and drawn to that direction, I saw that he was yelling at me, not me floating above but me on the ground, in time, in that first year of service, stripped from the instruction of Mr. Fields, still apprehending my place in things.*

In 1981, Dickson's "They were right on me, ready to lay on hands, perhaps reaching at that moment. Did they see the air open in front of them, the blue light of all our stories knifing through the world, illuminating the night? What I saw was the woods folding back against themselves, a rolling mist, and beneath it a bowling green that I immediately recognized as belonging to Lockless. That was my first thought. But then as the scene came upon me—and that was how it felt, like the world was drawing to me more than I was drawing to it—I saw that this was not the class of my time, for there were tasking folk who I knew to no longer be with us. And directing them I saw, as I remembered him all those years, laughing and thoughtless, Little May. He was pointing back at the house, yelling something, and drawn to that direction, I saw that he was yelling at me, not me floating above but me on the ground, in time, in that first year of service, stripped from the instruction of Mr. Fields, still apprehending my place in things." was featured in a Public Art Fund project, presented by artist-designed, illuminated works for the digital light board, "Spectacolor's Times Square Billboard," which she created in a series of 68 life-size panels, and a derived series of 68 life-size panels, which she delivered, revelers installed in the Times Square area. Dickson was an early member of the artist collective Colab. She was one of the organizers of the now legendary Times Square Art Project, which she created the poster and a Spectacolor billboard for which her work has been exhibited worldwide. Her work has been included in the collections of the Whitney Museum of American Art, The Metropolitan Museum of Art and the Museum of Modern Art. In 1975, The National Gallery, Smithsonian Institution acquired her work for its collection, which is currently on display from 1982.

MICA

Artist:

Jane Dickson (American, 1952-)

Date:

1991

Medium:

Oil on canvas

Dimensions:

88 1/2 x 37 x 2 3/4 in. (224.8 x 94 x 7 cm)

Classification:

Painting

Credit Line:

Purchase gift of Dr. Bertram H. Schaffner

Accession Number:

1993.122

Rights and Reproduction:

© Jane Dickson



A/P Harriet

Catlett 1975

pg. 238

Harriet

Elizabeth Catlett

Elizabeth Catlett has said that the purpose of her art is to “present black people in their beauty and dignity for ourselves and others to understand and enjoy.” As a sculptor and printmaker, she blends figurative and abstract traditions with social concerns, and has maintained a deep belief in the democratic power of printed art. *The October wind blew up off the river. I looked up and saw that clouds obscured the stars and moon, which so often guided us. Fog rolled up. Harriet stood at the pier, looking out into the night, out through the fog, toward the invisible banks of Camden, but in fact far past them. She was leaning on her trusty walking stick, the one I'd seen her with on our way to New York. She said, “For Micajah Bland.” And then she began to walk on the shattered pier before us directly out into the river.*

Catlett's attraction to African printmaking reflects a social and political interest she shares with the great muralists. Her work shares with the great muralists a particular interest in the social and political causes of particular interest to her: the African-American experience and the plight of the lower classes. Many of her prints show the multidimensional aspects of women as mothers, workers, and activists. Sharecropper evokes Catlett's belief in the strength and dignity of the working poor, while it also offers a heroic portrait of this anonymous woman. She also depicts great women from African-American history, including Harriet Tubman, who is shown here leading slaves to freedom as a “conductor” on the Underground Railroad. Catlett's continued support of the civil rights movement in the United States during the 1960s is visible in the print completed after Malcolm X was shot and killed. It expresses Catlett's enthusiasm for the leader's successful efforts in inspiring pride in African-American women.

Publication excerpt from an essay by Harper Montgomery and Sarah Suzuki, in Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art*, New York: The Museum of Modern Art, 2004, p. 218.

Artist:
Elizabeth Catlett (Mexican, 1915–2012)
 Date:
1975
 Medium:
Linoleum cut
 Dimensions:
composition: 12 7/16 x 10 1/8” (31.6 x 25.7 cm); sheet: 18 5/16 x 15 1/16” (46 x 38.3 cm)
 Publisher:
Elizabeth Catlett, Mexico City
 Printer:
Elizabeth Catlett, Mexico City
 Edition:
60
 Classification:
Print
 Credit Line:
Ralph E. Shikes Fund
 Accession Number:
545.1994

re-writing Black History, 400 years of bondage, 25 years of Boredom

Kara Walker

Kara Walker is among the most complex and prolific American artists of her generation. She has gained national and international recognition for her cut-paper silhouettes depicting historical narratives haunted by sexuality, violence, and subjugation. Walker has also used drawing, painting, text, shadow puppetry, film, and sculpture. *As the story goes, Bess came to my momma one night, and told her that she must walk to a place where Momma could not follow. They were born to two different worlds, she told her— Momma's was here, but my grandmother's was far gone. And now Bess must tell a story, the oldest story she knew, one that would turn back time itself, and journey her back to that place where her fathers were buried in honor, and her mothers gathered their own corn. That night Bess walked down to the river, in the middle of winter, and disappeared.*

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Artist:

Kara Walker (American, 1969-)

Date:

1994

Medium:

Brush and ink on paper

Dimensions:

18 x 12in. (45.7 x 30.5 cm)

Classification:

Drawing

Credit Line:

Whitney Museum of American Art, New York; purchase, with funds from the Drawing Committee

Accession Number:

96.111

Rights and Reproduction:

© 1994 Kara Walker





pg.315

Firework

Sam Francis

Born in San Mateo, California, in 1923, Francis served in the US Air Force during World War II, later earning degrees in psychology and botany at UC Berkeley. Moving to Paris in the 1950s, he encountered Monet's Waterlilies, which proved lastingly influential to his art's scale and sensitivity to light and colour. The artist also travelled to Tokyo, Mexico City and New York, where he became familiar with non-Western philosophies and emerged from monochromatic abstractions to rich chromatic murals to his iconic 'open' paintings, in which vividly hued splashes of colour are punctuated by expanses of white.

After his painting Big Red was included in the exhibition Twelve Modern Artists at the Museum of Modern Art in New York in 1956, the artist enjoyed increasing critical success. Beginning in the 1960s, and except for a stay in Japan in the mid-1970s, Francis lived and worked primarily in Los Angeles, where he eventually died in 1994. His large-scale abstract paintings are valued for his singular approach to colour and composition.

A public trustee of the Los Angeles County Museum of Art, his work is in its permanent collection at the Kunstmuseum, Basel; the Centre Pompidou, Paris; and the Metropolitan Museum of Art, New York, among others. According to Sotheby's Masterpieces Art Indices, the average compound annual return for a Sam Francis (sold at auction between 1970 and 2016), was 8.7%, and an impressive 81.9% of the sales were successful.

All right, I said, "Prolly should go."
I turned to Sophia then, with the small wooden horse still in my hand, and one last time, there in the dark, the world drew my lips to hers, and we held each other as if holding to the mast of a ship in a great storm.
"All right," I said again, and when I walked outside into a different world, I did so backwards to preserve the look of her in those small blue hours, to hold it for as long as I might. Everything would have been easier had I simply gone back up to the Warrens then and blacked my brogans and wiped myself clean. But this new understanding, this unlocking of old notions, prevailed on me. What I did instead was walk down a path that led me through the darkness to Dumb Silk Road. I now risked the hounds, which even then patrolled these roads for what had to be the last runaways out of a diminished Elm County. But as I walked, I fingered the wooden horse in my hands, and I knew that even if it had been the good years, the hounds could never truly threaten me.

Artist:
Sam Francis (American, 1923–1994)
 Date:
1963
 Medium:
Lithograph
 Dimensions:
composition and sheet: 13 1/2 x 10 1/4" (34.3 x 26 cm)
 Publisher:
Joseph Press (Rudd Brown)
 Printer:
Joseph Press, Santa Monica
 Edition:
40
 Classification:
Print
 Credit Line:
John B. Turner Fund
 Object Number:
639.1966
 Rights and Reproduction:
© 2021 Sam Francis Foundation, California / Artists Rights Society (ARS), New York



pg.358-359

Bleu no. 1

Abdoulaye Konaté

Work by Abdoulaye Konaté (b. 1953 Diré, Mali) primarily takes the form of textile-based installations that explore socio-political and environmental issues, as well as showcasing his aesthetic concerns and formal language. Konaté has been the way in which societies are affected, both in Mali and beyond, have been affected by factors such as war, the struggle for power, religion, globalisation, ecology and the AIDS epidemic. Employment in Mali, namely weaving, is a traditional craft that has been largely neglected and its creative compositions are often seen as a means of commemoration and communication, balancing global political and cultural history.

Konaté first studied painting at the Institut National des Arts in Bamako and then at the Institut Supérieur des Arts, Havana, Cuba, where he stayed for several years before returning to Mali in 2000. He was nominated for the Artes Mundi 3 prize, Cardiff. He has received several awards including the prestigious Officier d'Art National du Mali (2009) as well as the Chevalier de l'Ordre des Arts et des Lettres de France (2002) and the Léopold Sédar Senghor Prize at the Dak'Art Biennale in Dakar (1996).

Gallery1957. "Abdoulaye Konaté."

Artist:

Abdoulaye Konaté (Malian, born 1953)

Date:

2014

Medium:

Cotton

Dimensions:

H. 92 1/8 in. x W. 12 ft. 1 1/4 in. (234 x 368.9 cm)

Classification:

Textiles

Credit Line:

Purchase, William B. Goldstein and Holly and David Ross Gifts, 2015

Accession Number:

2015.94

Architecture starts and ends as graphic design. The Graphic Architecture Project (GAP) is a way of thinking about the intersection of the flat and the deep. In this class, we examine the visual rhetoric employed to convey design concepts. Typography is fundamentally the procedure of arranging type, but it can also be the particular art of traversing meaning with form. In addition to developing a general typographic fluency, we will consider the visual tone of how messages are conveyed, and explore ways to appropriately control and manipulate that tone through typography.