



Tellin' It Like It Is.

"Legacy" is my most recent print commissioned in celebration of the achievements of David Kerney McDonogh, perhaps the first person with legal status as a slave ever to receive a college degree. McDonogh was sent to Lafayette College in Easton, Pennsylvania by his master, a Louisiana rice planter, so he could receive training to join a group of missionaries to Liberia. But McDonogh wanted to become a physician and, in the face of tremendous opposition, he prevailed, earning a medical degree at the College of Physicians and Surgeons in New York and becoming, for the remainder of his career, a member of the staff of the New York Hospital and New York Eye and Ear Infirmary." After his death, McDonogh Memorial Hospital opened as New York City's first hospital to admit physicians and patients without discrimination by race. "Legacy," speaks to the importance of the relationship of African Americans to the larger issue of educational opportunity. Think about the debate in the country when McDonogh was a student. During this dialogue about abolition, he was at Lafayette College, right in the middle of this advocacy to end slavery and change our social complexion. You see this man saying, 'I'm an American! I want to be a doctor, I don't want to go to a colony for freed slaves.'" McDonogh was much more than his owner perceived him to be, and that humanity came through in spite of his being the property of another man.



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Tellin' It Like It Is.
The Art of
Curlee Raven Holton
Prints & Drawings

Introduction by
Faith Ringgold
Essay by
Robert Mattison PH.D



Introduction by

I first met Holton in 1996 at Lafayette University when I came there to deliver a lecture. After the lecture Holton invited me to his now famous EPI Experimental Print Institute and offered me an already prepared etching plate to make a print. He might have just as well slapped my face-- I was terrified. How could he know that I viewed printmaking as the most difficult of all the media? But that was before I met Curlee Holton. Holton and his class of students surrounded me smiling, assuring me that I could—if anyone could—make a print.

Holton was so easy going and welcoming I had no other choice but to draw what turned out to be the first in many plates I would do with Holton at EPI. Later I was to find out it was a common practice for Holton to offer visiting artists at EPI an etching plate but that I was the first artist to accept the plate and draw on it.

Holton ran an edition of 20 of the prints I had done on that day and delivered them to my studio for signing. The print was titled *Anyone Can fly* and it showed little Cassie flying over the rooftops of Tar Beach in Harlem to the George Washington Bridge, a consistent theme in my work. This was the most successful print I had ever made at the time. The edition sold out in no time and Holton and I were on our way to making many, many more prints. Holton is indeed a Master Printmaker, a refreshingly new genre painter and a scholar and teacher bursting with new ideas that challenge the status quo. You may have to step back and think about what Holton is saying but you will not just look and pass on by. He is coming along at a time when new voices are aching to be heard. The most wonderful thing about a voice such as Holton's is it allows others to be heard, indeed he facilitates the art of others along with his own.



Curlee Raven Holton & Faith Ringgold in her studio.

Faith Ringgold

In 2005 he published his first artists book, Faith Ringgold: A View From the Studio. I was the subject, but this was Holton's idea, Holton's book, and Holton's achievement I am the beneficiary of this one but there will be many more.

It is not at all unusual to hear that Holton is abroad, collaborating with printmakers, making art or traveling with a new show of his own work or artists from EPL. He creates exhibitions like he creates art with a compelling force and directness. I am proud of him. A future of even greater achievement for Curlee Holton is certain. "African American and White Artists Construct the American Artistic Canon: one of Holton's latest research projects is just another example of Holton's contribution as scholar and teacher. African American artists have had a long hard struggle to uncover their history and achieve inclusion in the canon. Now to identify and credit their innovation is a brand new trail. Holton is on it. We will all benefit from this exploration into American art history. When a valuable scholarship unfolds it usually reveals additional revelations we never even expected. Holton is a fresh face on the art scene and I for one am refreshed by his presence and renewed by his work.

Faith Ringgold

Faith Ringgold

Faith Ringgold is an artist and master storyteller. She has had numerous books published including her famous book "Tar Beach", winner of the 1992 Caldecott Honor. She is considered one of America's most important artist working today and has had her work exhibited internationally and is collected by major museums around the world.



BLUES SERIES

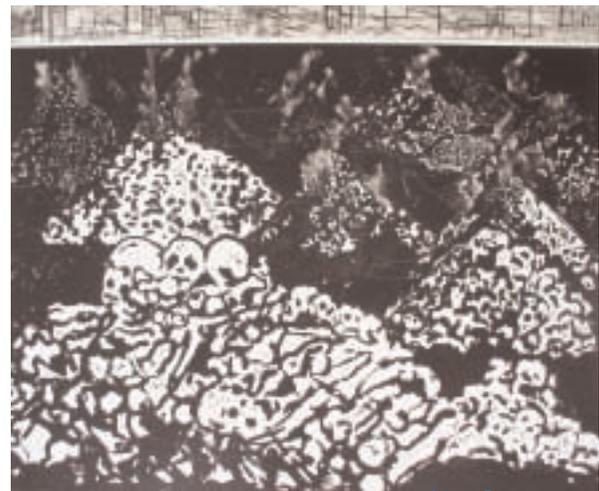


“Quilt” is based on the original drawing from the Blues Series that was published as an etching with collage elements for the African American Museum in Philadelphia, Pennsylvania. I attempt to capture the barren environment with its walls insulated with old newspapers. This dwelling is like many, that poor black sharecroppers lived in, in the south. The figure strums his guitar while shedding tears from his eyes and blood from his fingertips. His song, one of profound loneliness and despair, as the world holds little pleasure and hope for any relief of his lament.





"White Terms"



"Piles of Progress"

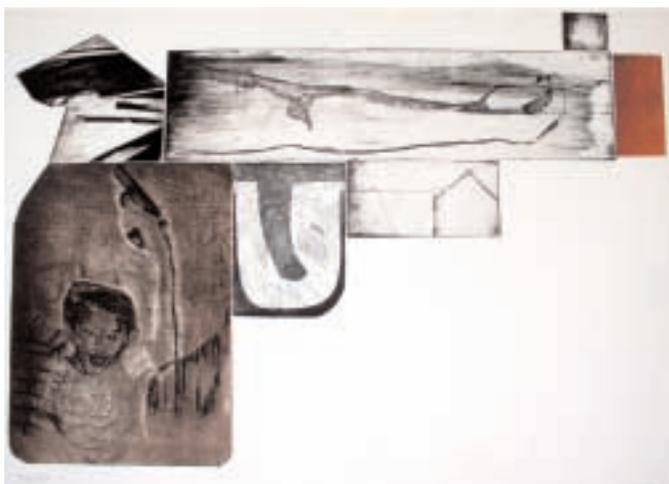
My beginnings as a printmaker at the Cleveland Institute of Art started with my first print. **"Whites go on Trial for Chasing Black to his Death"**, created in 1987, is my first print and lithograph. I created this print in response to the Howard Beach, NY, racially motivated attack of a young black man. I hoped to capture not only the racial terrorism of the event, but a fear that permeated our entire society, the fear of the other. My next print **"White Terms"** was also a lithograph that was commissioned by the African National Congress supporter in Cleveland, Ohio. She used the print to raise funds for the Anti-Apartheid defense fund. This print and many others to follow, such as **"Piles of Progress"** represented my decision to articulate my social and political feelings through my prints. This image refers to the discovery of burial sites that concealed hundreds of murdered South African blacks by the white military during the Apartheid rule in South Africa. This was not the first time, nor the last, that this type of genocide would occur against humanity. The piles are buried in the historical graves of almost every country.

PRINTS.....

“Shoot'em Up” is an image made up of cast off plates I recycled while working on a Fellowship at the Robert Blackburn Printmaking Workshop in New York City. One day when leaving my apartment in the city with my son he began to run around the car with a water pistol. I quickly grabbed him acutely aware of how young black children were being shot by policemen who believed they had real guns. The title “Shoot'em Up” is what my father called the cowboy and Indian westerns that he loved to watch. “Close Quarters II” a mono print/collage also made during my summers in New York City was inspired by the homeless who lay in the shadows of the great metropolis. During the same year I took a position at Lafayette College, a short distance from NYC. Shortly after my arrival a man dressed in a Klu Klux Klan hood and gown rode a bike through the center of town. This event and others reminded me of the great barrier that race still presented and how blacks have suffered for merely being born with darker skin, almost as if it were a symbol of shame and guilt. “Man Mask Meaning”, a combination etching/mono print, refers to race as a symbol and the church as a sanctuary for blacks and for whites a symbol of their Christian purity.



“Man Mask Meaning” 1 & 2



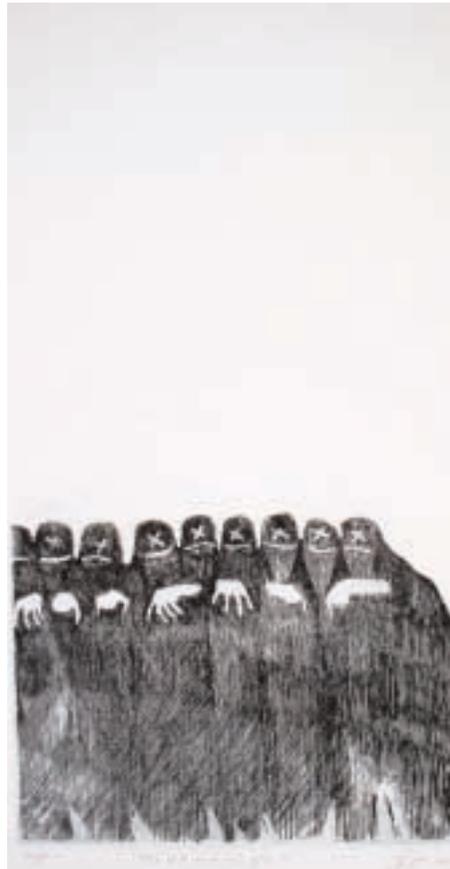
“Shoot'em Up”



“Close Quarters II”



“Shango and the American Dream”



“The X’s and Y’s”



“Promise”



“Double Speak”

Other images represent my efforts to visually articulate my observations about the racial, cultural and political tension that continued to occupy much of American life. The work **“Shango and the American Dream”** portrays the Americanized African deity **“Shango”** who wears a top hat covered with stars and stripes and is dancing while waving an American flag in each hand. This piece points to the tension and conflict that occur when of American Anglo culture comes into contact with a passionate spirit of Shango that still resides in the souls of black people of the diaspora. The work **“The X’s and Y’s”** speaks of the movement of young black youth to find self empowerment with their peers by forming posses centered around the phenomena of Rap music and urban dress. A cap worn by black youth during the early 1990’s bore the X symbol often associated with Malcom X and the popular rap group XClan. **“Promise”** was in response to the senseless murder of so many young children in our inner-city neighborhoods. This self-debasement continues in cities like Philadelphia now called by some, Killadelphia because of its high murder rate primarily in the black community. The etching **“Double Speak”** came about after watching the confirmation hearings of Clarence Thomas in 1991. These hearings were a new form of racial discourse as President George Bush’s nominee was confronted with accusations from a black female coworker who accused him of sexual harassment. Thomas appeared to speak from both sides of his mouth as he declared his innocence while accusing the confirmation hearing as a form of “High Tech Lynching”. He was confirmed and took his seat on the Supreme Court on October 23, 1991.

PRINTS.....



"Bred for Pleasure" is an etching/mono print I made in 1993 to document in a visual form the legacy of inter-racial breeding that occurred during slavery. This form of racial breeding was designed to create a class of fair skinned blacks that served the domestic needs of their owners. Octoroon women were used as a private mistress and the male was used as a personal servant. These highly bred slaves, almost white in appearance, were documented in great detail to prove that they were actually black slaves to avoid the owner from being charged with White Slavery.



"God Don't Like Ugly"

"God Don't Like Ugly" is another work that reminds us that violence against one another is an affront to God. The lightening strikes out to warn the two fighting men that there is a power much greater than theirs.

"Apprehension" is a etching that refers to how we are on a treadmill and not unlike chickens hanging from hooks on a production line. I often thought while riding on a crowded subway in New York City and holding on to the hand rail that I was also just another one of those chickens moving down the conveyor belt.

"Steppin through the Ages" shows silhouettes that move through an existential space in cadence with African ancestral figures from the Dogon people of Mali. This image suggests that there is an essential African inheritance of movement that has continued through the ages.

"Slaughter/ Slaughter" is in response to news reports of the massacre and execution of innocent civilians in Liberia. It brought to mind Francisco Goya's famous painting, "May 3rd of 1808". It documents atrocities perpetrated by the French soldiers who occupied Spain during this period. This print is to remind us that this type of terrorism continues today, much as it did centuries ago.



"Apprehension"



"Steppin through the Ages"



"Slaughter/ Slaughter"



"New World Nubian"

The print **"New World Nubian"** is a woodcut/mono-print made after my return from the West Indies. While de-boarding a plane in Port of Spain, Trinidad, I noticed a tall man of ebony complexion wearing a bright yellow hat with blue stripes that reminded me of a king's crown. I thought to myself that this black man was evidence of the ancient African Nubian's presence in the new world.

Who's watching Who? is my first combination print using the lithograph and etching processes. This print portrays a guard dog peering through a window as well as other members of the community who are witnessing acts of violence. This violence is not only being perpetrated by the criminal, but also by the police who are sworn to protect.

"Bird of Prey" is a print that came about one Saturday while working in my studio. My 17-year-old son and his friend stopped in to visit. I watched them as they kidded around with each other and talked of how they would exploit the world of all it's riches, such as fast cars, women and partying. I thought of how many of our young have evolved into creatures that feed on the weak as they pursue their selfish, narcissistic impulses, much like a hawk does as he watches his prey's every move before he swoops down.



"Who's watching Who? "



"Bird of Prey"



"Blind Spots II" is a lithograph I created when I was an artist in residence at the Brandywine Print Workshop in Philadelphia. It is one of a series of works, paintings and prints that represent my reaction to having traveled to Japan in 2002 and 2003. I found a disturbing sense of cultural blindness due to an unwillingness to become familiar beyond a polite socially accepted manner. As a result, sexist, racist and cultural stereotypes were used to negotiate new encounters and in some cases long term professional relationships. I think of these biases as Blind Spots, much like how the bright sun blocks our ability to see clearly when looking through a camera.



"Organic Portals" is a serigraph print that is composed of diverse images that refers to the many ways in which we engage the world, temporally and spiritually. And how we pass through social, political and cultural formations in our search of ways to express our identity in the world.

In The Studio

In earlier modernist periods, the studio was a private place, a sanctuary where the artist pursued a singular vision. This tendency reached its apex with the Abstract Expressionists, who viewed their work as concerned with values that transcended human history. Not coincidentally, these artists insisted on working in almost mystical isolation in their studio/sanctuaries.

Curlee Holton's viewpoint is opposed diametrically to the one just described. Holton was raised in a printmaking tradition, and, despite all of his work in varied media, prints are still the core of his artistic activity and belief system. The print studio is a more public place. The print process requires interaction with a wide range of individuals. The art is made in the context of a number of colleagues and shared with them throughout the entire creative process.

Holton is also well aware the social and political implications of printmaking. Because the medium results in multiples, ideas contained within it can be spread to a wide audience. Thus, a concern for larger political and social issues has been one of the primary directions of the medium. It is not surprising that printmaking flourished during the increased freedom of thought that accompanied the Reformation. Later, many of its greatest practitioners, ranging from William Hogarth to Francisco Goya y Lucientes to Robert Rauschenberg, have been artists with deep social concerns. These artists are among those most admired by Holton.

One of Holton's primary concerns is the relationship of African-Americans to a White-dominated society. It is interesting that his very first print, *Whites Go on Trial for Chasing Black to his Death* (1986) explores this issue. What is more remarkable is that prints made soon afterward, like *White Terms* (1988) and *Piles of Progress* (1990), combine historically specific references with imagery that has broad human associations. *White Terms* addresses African Apartheid at the same time that it concerns the general nature of human hope in the face of suffering. This characteristic also gives Goya's works, like the *Disasters of War* (c. 1810-15), a power that has radiated through the centuries. Holton's art does not preach at us, nor does it attempt to promote easy solutions to complicated issues. Holton does not even contend that the work is documentary, a sophisticated perspective in the face of today's more fluid view of historical structure. Instead, he acknowledges that the work is one person's view. But in his words, the art "does make the argument that we should all look at larger world issues." In his opinion, the core of the work is "reaching out to connect with others." For Holton, successful art seeks out a public that will respond to it and by their responses has a continued history.



In the World

In order to reach out to a larger public, Holton has developed imagery that is recognizable but also uses the device of modern abstraction. His figures are simplified and dominated by profiles which are accomplished through his strong drawing. They force themselves to the surface of the paper and grab our attention. Flattened “shadow” figures are a recurrent motif in his art. Holton also uses repetition to drive the images home, and at the same time subtle changes in these images provide an analogy for evolving ideas. The X’s and Y’s (1992) is an example of this device. On a single plate, obsessively reworked by the artist, a youth’s college success is metamorphosed into a street tragedy. The “X” on his mortar board is not only a reference to Malcolm X but to the traditional sign for an artist cancelling out a printing plate, marking the end of a creation.

While Holton’s figures are simplified and manipulated, they are never expressionistic. A delicate balance is maintained between reality and dream--or nightmare. As a mode contrasting to the directness of such figures, Holton also layers images in works such as Legacy (2006) to suggest the complex manner in which we accumulate information in the late modern age. Such works become metaphors for assemblage of historical fragments in which the sum is much greater than the parts. In this case, that sum is the previously neglected history of David Kerney McDonough, perhaps the first American who began life as a slave and received a college degree.



Thom Crawford, Robert Mattison, Curlee Raven Holton



Robert Mattison, Ph.d

Not only does the subject matter of Holton's work convey his larger social concerns, he finds that the very process of printmaking provides a matrix for these issues. For him, the medium is ultimately one of transformation where in his words the result "never the one you imagined in your initial idea." In many of Holton's works, the printing plate is engraved with a sharp burin, burnt with acid, and subsequently cut into pieces. The printing process also entails compression of the paper, often literally pressing one image into another. For Holton, these physical attributes parallel the gravity of the message.

Holton's works do not eschew aesthetic concerns in pursuit of relevant ideas as do a number of other politically engaged artists of our age. Instead, he employs a traditional medium to explore contemporary issues. The weight of tradition is brought to bear on concerns that are vital to present-day existence. In the amalgam of time-honored and current, his art is perhaps more effective than other forms in engaging us in important questions about our age. Above all, Curlee Holton seeks to speak about things that have merit.

Dr. Robert S. Mattison
Marshall R. Metzgar Professor of Art History
Lafayette College

Essay by

Robert Mattison PH.D

The Marshall R. Metzgar Professor of Art History at Lafayette College is the author of three books and over fifty articles and exhibition catalogues on modern art. He has written about the work and creative practices of artists such as, Robert Motherwell, Grace Hartigan, Frank Stella, Jasper Johns and Robert Rauschenberg.



Curlee Raven Holton's prints and paintings have been exhibited professionally in more than thirty one-person shows and over eighty group shows, including prestigious national and international venues such as Egypt's 7th International Biennale, Taller de arts Plásticas Rufino Tamayo in Oaxaca, Mexico, the Cleveland Museum of Art, and the Whitney Museum of American Art. My work is in many private and public collections including the Cleveland Museum of Art, Cleveland, Ohio; the Discovery Museum of Art and Science in Bridgeport, Connecticut; the West Virginia Governor's Mansion; the Foundation of Culture Rodolfo Morales in Oaxaca, Mexico; Yale University Art Gallery; Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; and the Library of Congress. Articles and reviews of my work have appeared in more than forty different publications. I have lectured and presented demonstrations throughout the United States and in Mexico, the West Indies, and Costa Rica, and have been an artist-in-residence at museums, colleges, and universities. I have presented over 70 public lectures on my own work, African American art, and contemporary printmaking and have written numerous articles and essays on art and artists that have been published in catalogues and journals.

Born: June 23, 1951 Dekalb, Mississippi

EDUCATION:

Master in Fine Arts, 1990, Kent State University (Honors College), Kent, Ohio;

Concentration: Printmaking and Painting

Bachelor of Fine Arts, 1987, Cleveland Institute of Art, Cleveland, Ohio

Major: Drawing Minor: Printmaking

SELECTED EXHIBITIONS:

One-Person Shows

2006

Lock Haven University, Lock Haven, PA – Paintings, Prints, Drawings

Binney & Smith Gallery, Banana Factory, Bethlehem, PA (Paintings, Prints, Drawing) _

2005

McQuade Art Gallery, Merrimack College (Prints, Drawings, Painting)

2003

Gallery Ami&Kanoko, Osaka, Japan, (Prints and Books)
MCS Gallery, Easton, PA, Jazz works, (Mixed Media)

2002

Williams Gallery at George St. PlayHouse, New Brunswick, NJ, (Prints)

Dizyners Gallery, Philadelphia, PA, (Mixed Media)

Open Spaces Gallery, Allentown, PA,
(Prints/Paintings/Installation) (1987-2002)

David A. Portlock Cultural Center, Lafayette College, Easton, PA, (Prints)

Group Shows

2007

Innovation and Creativity in Printmaking: Selections from the Archives of the Experimental Printmaking Institute. Payne Hurd Gallery, Allentown, October 22, 2006-Feb 4, 2007 [exhibition & brochure].

More Than a Book. Manchester Metropolitan University, Manchester, England, January 2007 [exhibition & brochure].

Innovation and Creativity in Printmaking: Selections from the Archives of the Experimental Printmaking Institute. Morristown Library, Morristown, NJ, February 2007 [exhibition & brochure].

Martin Gordon Gallery Auction, Phoenix, AZ, May 2007 [catalogue]

More Than a Book. Centro Cultural, San Jose Costa Rica, May 2007 [exhibition & poster].

Innovation and Creativity in Printmaking: Selections from the Archives of the Experimental Printmaking Institute. National Black Arts Festival-Woodruff Art Center, Atlanta, GA, July 2007 [exhibition, poster, brochure].

2006

More Than a Book. Skillman Library, Williams Center Art Gallery, Easton, PA, October 2006

Universidad Autonoma Metropolitana, Mexico City-Book Arts

Noyes Art Museum, Oceanville, NJ, Books

SoHo Creative, New York City, NY, Prints & Books

Centro Cultural, San Jose, Costa Rica, Book Arts

Cleveland Artists Foundation, Cleveland, OH, Prints

Cummings Foundation, New York City, NY, Prints & Books

African American Museum, Philadelphia, PA, Prints

40 Acres Gallery, Oak Park, Sacramento, CA, Prints

African American Museum, Philadelphia, PA, Painting

Museo de Arts Regional, Mexico City, MX, Drawings, Prints, Paintings

(Red Love exhibition)

2005

Kent State University Gallery, Kent, OH (Prints)

AIR Gallery, Pittsburgh, PA (Prints)

Center Space Gallery, High Museum, Atlanta, Ga (Prints)

African American Museum in Philadelphia, (Painting)

Pennsylvania Academy of Fine Arts, Philadelphia, PA (Print)

Binney & Smith Gallery, Banana Factory, Bethlehem, PA (Prints)



Group Shows

2004

Brandywine Workshop, Philadelphia, PA, (Prints)
Heights Art Gallery, Cleveland Hts, OH (Prints)
Art Gallery, University of Maryland, College Park MD, (Prints)
Center Space Gallery, Woodruff CTR, High Museum, Atlanta, GA, (Prints)
Williams Art Center Gallery, Lafayette College, Easton, PA, (Prints)
Lincoln Art Center, Rockland, ME, (Prints/Mixed Media)
Artists Image Resource, Pittsburgh, PA, (Prints/ Mixed Media)
Heights Arts Gallery, Cleveland Hts, OH, (Prints)
Banana Factory, Bethlehem, PA, (Prints)

2003

Westnorth Studio, Baltimore, MD, (Prints/Mixed Media)
Kent Place Gallery, Kent School, Summit, NJ, (Prints)
Howard Scott Gallery, New York, NY, (Prints/Mixed Media)
Heights Art Gallery, Cleveland Hts, OH, (Prints)
Musart Gallery, Atlanta, GA (Paintings)
Brandywine Gallery, Philadelphia, PA (Prints)
Gallery Saoh & Tomas, Tokyo, Japan (Mixed Media)
Williams Center Gallery, Lafayette College, Easton, PA (Prints)
Brandywine Gallery, Philadelphia, PA, (Prints)
National Black Art Show, Puck Bldg, New York, NY (Paintings/Prints)

2002

Museo De Art Diseno Contemporaneo, Sane Jose, Costa Rica, (Artist Books)
Dizyners Gallery, Philadelphia, PA, Transformations: EPI – collaborations (Prints and Installation)
Winsome International Arts, Orlando, FL, Artists who paint Jazz, (Prints and Drawings)
AIR Gallery, Pittsburgh, PA, (Artist Books)
Allentown Art Museum, Allentown, PA, (Painting on loan and display)
Banana Factory Gallery, Bethlehem, PA (Artist Books)
MCS Gallery, Easton, PA, (Print Portfolio)



SELECTED COLLECTIONS

Hunterdon Art Museum
Rodale Corporation, Allentown, PA
Yale University Art Gallery, New Haven, CT
Library of Congress, Washington, DC.
Cleveland Art Association, Cleveland, OH
Pennsylvania Academy of Fine Art, Philadelphia, PA
Museo De Arte Diseno Contemporaneo, San Jose, Costa Rica
Universidad de Costa Rica, San Jose, Costa Rica
Steele Collection, Baltimore, Maryland, Private
Allentown Art Museum, Allentown, PA
Brandywine Workshop, Philadelphia, PA
David C. Driskell Collection
The Dexter F. and Dorothy H. Baker Foundation, Allentown, PA
Pennsylvania Council of the Arts, Harrisburg, PA
WHYY Radio Station, Lehigh Valley, PA
The African American Museum in Philadelphia, Philadelphia, PA
Skillman Library, Lafayette College, Easton, PA
Governor's Mansion West Virginia
Federal Reserve Bank, Cleveland, Ohio
Foundation of Culture Rodolfo Morales, Oaxaca, Mexico
Lock Haven University, Lock Haven, Pennsylvania
Taller de Artes Plasticas Rufino Tamayo, Oaxaca, Mexico
The Discovery Museum of Art and Science, Bridgeport, Connecticut
The Cleveland Museum of Art, Cleveland, Ohio
Morehouse College, Atlanta Georgia
Printmaking Workshop, New York, New York
Kaiser Permanente Corporate Collection, Cleveland, Ohio
National Conference of Christians and Jews, Corporate Office, NY, NY
Fannie Mae Partnership Offices, Hartford, Connecticut
Hartford Foundation for Public Giving, Hartford, Connecticut
Villanova University, Villanova, Pennsylvania
Lewis Tanner Moore Collection, Warrington, Pennsylvania
Evan-Tibbs Collection, Washington, DC

GRANTS & AWARDS:

2006- James E. Lennertz Prize for Exceptional Teaching and Mentoring
2004 - Pennsylvania Council for The Arts (S.O.S.) grant Lafayette College Marquis Distinguished Teaching Award, May
2003 - Lee Pesky Foundation Grant, EPI-Summer Institute Program, March
2002 - Pittsburgh Foundation Grant, EPI-Master Artist/Master Printmakers Portfolio, Oct Tague Family Fund Gift, EPI- Artist in Residency Program, June
2000 - City of Easton Grant, Lehigh Valley Fine Arts Portfolio, Feb
1999 - Carl R. Ingeborg Beidleman Research Award, Lafayette College, Easton, PA, May Fine Arts award, Fine Arts Commission of Bethlehem, PA, Experimental Printmaking Institute, May
1996 - Experimental Printmaking Grant, Pesky Foundation
1992 - Fulbright Group Ghana Trip
1990 - N.E.A. Fellowship recipient (one-year fellowship at the Robert Blackburn Printshop, New York, New York)
Member of the Alpha Kappa Mu Honor Society, the Kent State Honors College, and recipient of the 1990 Mary McLeod Bethume Award for Scholarship
1986 - Who's Who in Art International
1981 - Outstanding Young Men in America

In addition to the above-noted grants, I have received numerous awards through Lafayette's Academic Research Committee.

Represented by SoHo Creative NY.

list of prints and drawings

Drawings

Blues Series (drawings listed in order of appearance)

Got that feeln' ...

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Juke Joint

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Quilt

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Sing'n me a song, I been work'n hard and long

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Blues for serpent's love

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Drink from de well

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Midnight Angels

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Blues for Mr. Charlie

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Songs in the Soil

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Come go wid me

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Bluesman at the crossroads

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Goin to the field

Ink on paper

Image size: 22"x15"

Frame size: 28x22

1997

Prints

Whites go on trial for chasing black to his Death

Lithograph

Edition number: 7/8

Image size: 15"x11"

Frame size: 21"x17"

1987

White Terms

Lithograph

Edition number: A/P

Image size: 17"x13"

Frame size: 23"x19"

1988

Piles of Progress

Etching

Edition number: A/P

Image size: 24"x18"

Frame size: 30"x24"

1990

Shoot'em Up

Cut plate etching

Edition number: A/P

Image size: 34"x24"

Frame size: 38"x30"

1990

Close Quarters II

Mono print/collage

Edition number: 1/1

Image size: 30"x22"

Frame size: 36"x28"

1991

Man Mask Meaning (1 of 2)

Etching/ Mono print

Edition number: A/P

Image size: 28"x20"

Frame size: 28"x20"

1991

list of prints and drawings

Man Mask Meaning (2 of 2)

Etching/ Mono print

Edition number: A/P

Image size: 28"x20"

Frame size: 28"x20"

1991

Shango and the American Dream

Cut plate etching

Edition number: 1/10

Image size: 30"x22"

Frame size: 36"x28"

1992

The X's and Y's

Cut plate etching

Edition number: A/P

Image size: 22"x15"

Frame size: 26"x19"

1992

Double Speak

Etching

Edition number: A/P

Image size: 18"x16"

Frame size: 26"x24"

1992

Promise

Etching (6)

Edition number: A/P

Image size: 30"x22"

Frame size: 36"x28"

1992

Bred for Pleasure

Etching/mono print

Edition number: 3/10

Image size: 32"x22"

Frame size: 38"x26"

1993

God don't like Ugly

Cut plate etching

Edition number: A/P

Image size: 35"x25"

Frame size: 40"x30"

1995

Apprehension

Etching

Edition number: A/P

Image size: 30"x22"

Frame size: 36"x28"

1990

Steppin through the Ages

Etching/mono print

Edition number: A/P

Image size: 30"x22"

Frame size: 36"x28"

1994

Slaughter/ Slaughter I

Etching

Edition number: A/P

Image size: 30"x22"

Frame size: 36"x28"

1995

New World Nubian

Woodcut/Mono-print

Edition number: _

Image size: ____

Frame size: ____

1998

Who's Watching Who

Lithograph/ etching

Edition number: A/P

Image size: 34"x22"

Frame size: 34"x22"

1996

Bird of Prey

Etching, A/P

Edition number: ____

Image size: ____

Frame size: ____

2002

Blind Spots II

Lithograph

Edition number: ____

Images size 25 x 21.5 inches

Frame size: ____

2004

Organic Portals

Serigraph

Edition number: A/P

Images size; 30"x22"

Frame size: ____

2005

Legacy

Serigraph

Edition number: ____

Image size 24"x18"

Frame size: 30x 24"

2006



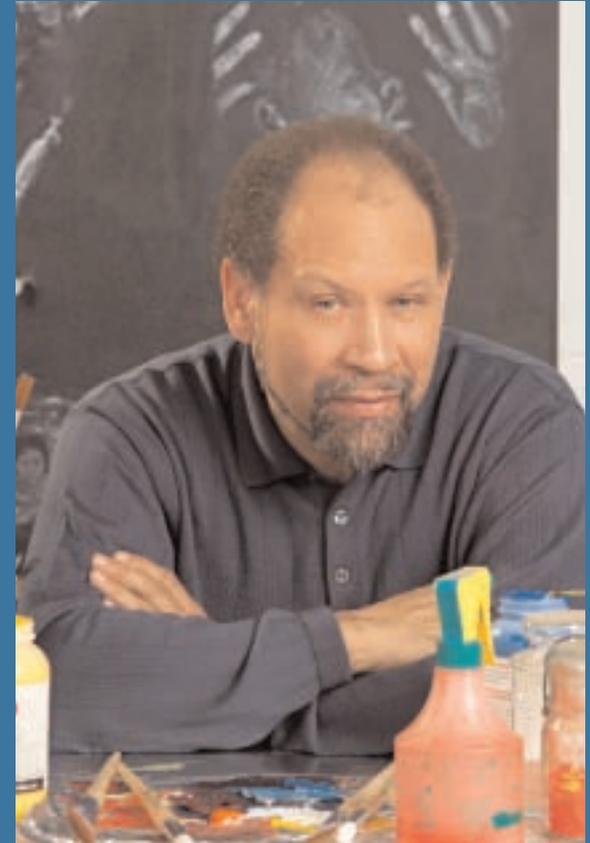
Curlee Raven Holton

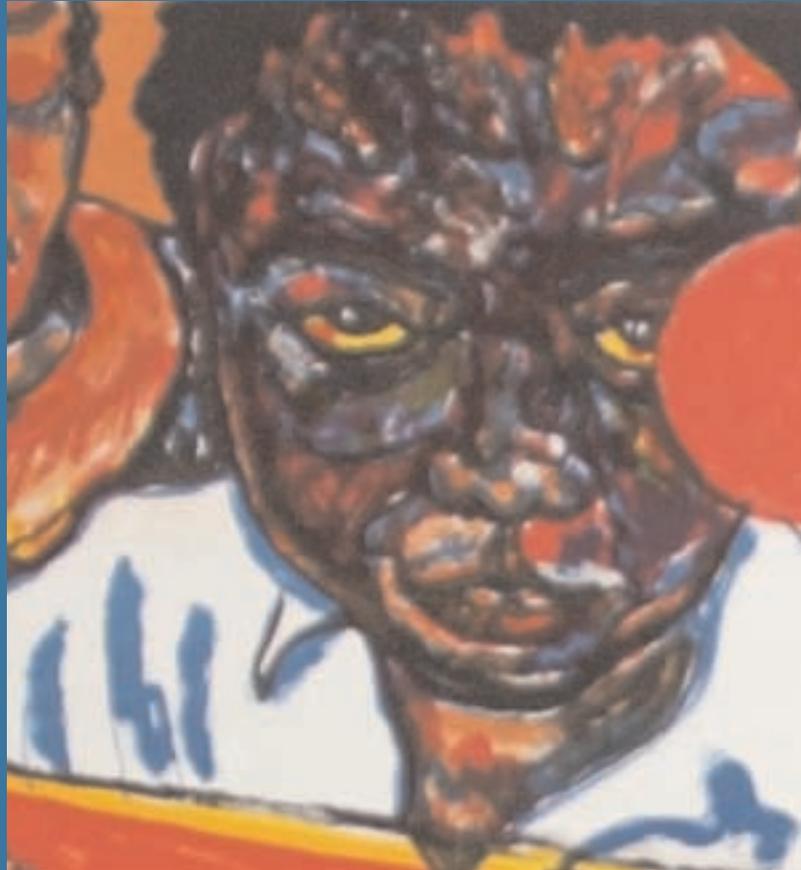
Artist Statement

My work as an artist is based on both a public and a private narrative. The public narrative has led to a commentary on issues that impact society in general including race, poverty, political concerns, isolation, and class. It has also led me to explore intrapersonal relationships based on traditional roles and archetypes. I try to capture people, and sometimes things, in their most private or solitary moments, even when these moments are in public view.

My private narrative pushes me further and presents my personal negotiation of these same issues and frequently confronts ramifications that are more intimate in their nature. My narratives can be both objective and subjective. The objective stance challenges me to represent my existence as a human being in a universal sense. The subjective view surfaces as a reflection of how I have been acculturated both as an American and as an African American. My work overtly considers the forces that have developed my point of view and as a result there are frequently messages on multiple levels for the discerning viewer.

My sense of humanity and my consciousness as a thinking and feeling being, have led me to explore topics that are painful, personal and that at times show man's indifference to others. As an artist I have attempted to communicate this awareness in an intellectual and sensual manner. Although I have worked primarily as a printmaker, I articulate various visual dialogues through the medium that I believe is most suitable for the images and move freely into painting, collage and installation. My work is the physical manifestation of my efforts to invest my actions with integrity and purpose.





The Art of
Curlee Raven Holton
Prints & Drawings