Art Out & About

Joslyn is pleased to lend the Museum’s 1964 Jacob Lawrence (American, 1917–2000) painting on paper titled *Iyo* to a traveling exhibition co-organized by the Chrysler Museum of Art, Norfolk, Virginia, and the New Orleans Museum of Art. *Black Orpheus: Jacob Lawrence & the Mbari Club* showcases this important American artist’s work across media and is the first museum exhibition to present Lawrence’s *Nigeria* series in its entirety. Created during a residency the artist held in Nigeria in the early 1960s, this significant body of work unearths the rich artistic dialogue that emerged between Lawrence and Nigerian cultural producers, many of whom were associated with the Mbari Club, an organization in Ibadan that supported writers, musicians, and artists in post-colonial Africa. Images of everyday life form the core of the *Nigeria* series. *Iyo* depicts a bustling marketplace, a scene that would have been common during Lawrence’s stay in the country.

*Black Orpheus: Jacob Lawrence & the Mbari Club* schedule:

**Chrysler Museum of Art**  
(Norfolk, Virginia)  
October 7, 2022—January 8, 2023

**New Orleans Museum of Art**  
February 10—May 7, 2023

**Toledo Museum of Art**  
June 3—September 3, 2023

Spine is the first work by Terry Winters (American, born 1949) to enter Joslyn’s collection. An artist with a keen interest in the history and materials of painting, Winters used homemade, egg-tempera-based pigments to paint *Spine*’s silver-gray rectangle. Marking its surface with crayon lines, he segments this shape into a geometric structure. Passages of wash and charcoal applied to the unpainted areas of this work create an atmospheric backdrop against which the centrally placed rectangle appears to hover. Because the silver-gray form resembles a specimen situated on a glass slide, *Spine* almost offers a view of a cross-section of cells through the lens of a microscope.

Winters’s drawing wed[s] geometric abstraction with the biological sciences. Evoking the vertical stripes of abstract works in the Museum’s collection such as Gene Davis’s monumental *Friar Tuck* (1978), *Spine* simultaneously transports the viewer to the workday space of a botanist’s laboratory. In true 1980s fashion, this small but fascinating work provides a postmodern twist on an earlier episode of twentieth-century art. *Spine* is a gift of Laura and Rick Schrager in memory of Phil Schrager.

In 2013, Tim Youd (American, born 1967) embarked on a ten-year endeavor to retype one hundred novels. Using the same or similar make and model typewriter the authors used for their original manuscripts, Youd dedicates between several days and multiple weeks to completing a book in a location relevant to its subject or writer. He retypes each novel on a single sheet of paper backed by a second sheet. As the papers are run repeatedly through the typewriter, the top sheet becomes saturated with ink, while the undersheet is embossed. At the end of the performance, he separates the two papers and mounts them side-by-side in a diptych that presents the entire novel, however illegible.

Titled **100 Novels**, this project allows Youd to engage in close readings of the selected books. For his Nebraska cycle, the artist retyped three novels by Willa Cather over the course of approximately six weeks from April to May 2022 using an Oliver No. 3 typewriter. Youd began his homage to the author in Lincoln, where he collaborated with the Willa Cather Archive and The Cather Project to retype the 1913 novel *O Pioneers!* He continued to Red Cloud, Nebraska, home of The Willa Cather Foundation, to complete *The Song of the Lark*, written in 1915. Youd’s Nebraska residency concluded in Omaha, where he worked in the Old Market for ten days to retype Cather’s 1918 novel *My Ántonia*—resulting in the diptych Joslyn has added to its collection. While typing in public spaces, Youd welcomes interactions with passers-by, who often stop to talk to the artist as he pursues his self-described “literary pilgrimage.”