2009

Nature Morte: Lynne Allen

Cooney, Lynne
Boston University

http://hdl.handle.net/2144/12924
Boston University
Nature Morte
LYNNE ALLEN
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Nature Mortes, Lynne Allen’s exhibition of recent photogravures, as well as neon sculpture and miniature glass objects, is not just about still life, but literally about dead objects, metaphors for lost ways of life. Allen’s Native American relatives became Westernized through three generations of white intermarriage and U.S. government policies. Allen terms the arranged objects in her photogravures “portraits of a way of life.”

Allen has been incorporating meaningful objects into her prints since graduate school at the University of New Mexico in 1986. In 1997–1998 in Colonial Colors (Figure 1), Allen depicted an outstretched glove, as if in welcome, but printed with a battle scene, alluding to the broken treaties between the U.S. government and Native Americans.

Allen employed a shoe symbol in My Winter Count (Figure 2) with a range of footwear from moccasins to high-heeled Western pumps, showing movement in footwear design from Native American to Western European or American, symbolizing the shift of culture over the generations. Similarly, she juxtaposed a Western-European shoe mold with a plastic toy Indian in her photogravure Horse and Rider (Plate 1), comparing cultures. Allen’s print from 2003, My Grandmother Was an Indian—Can You Tell? (Figure 3) also featured a Western-European or American woman’s shoe. In this case, the shoe is a symbol for Allen herself. The contemporary shoe has Indian patterns on it, visually linking Allen to her heritage, since she herself does not look Native American. As Judith Brodsky so insightfully expressed,
“Each revelation in understanding this Sioux portion of her heritage has enriched Allen’s efforts to illuminate the complexity of the psychological issues she finds within herself and ultimately within all humankind.”

Allen’s 2003 installation (Figure 4), combined screen projected images of cowboys and Indians with tiny plastic toy cowboys and Indians on the floor beneath the screen, like the small Indian figure mounted on the European American shoe mold in Horse and Rider. The toy figures in the installation were running free, unaware that their way of life was coming to an end. In both instances, scale reinforced the power of the conqueror. In the installation, the cowboy was large on the screen compared to the running toy figures below. In the recent photogravure, the plastic Indian is tiny compared to the large, Western-style shoe mold. Figuratively, the Indian is being kicked out of sight.

Another example from Allen’s past oeuvre that directly relates to the current exhibition is her print from 2009, They Waited Silently, depicting Allen’s great-grandmother Josephine Waggoner as a symbol for Native peoples. Ominous hooks scatter across the surface. The words “Gulf of Mexico,” “Mexico,” “Mississippi R.,” and “Florida” orient the viewer and identify the U.S. map. The hooks are pink, seemingly innocent or harmless, but they represent unseen danger, another instance of a misleading surface, like the beautiful feathered fishing flies in Allen’s photogravures (Plate 3). Allen said, “the work was about the ‘taming’ of the West and bringing to light the bloody history that has been so richly romanticized through TV Westerns and movies.” Allen’s print with drawing on it questions the romanticism of the Western. A final example linking Allen’s past work with her present is her mixed media quilted packing blanket with stenciled boat forms, lead sinkers, smashed bottle caps, and red yarn, a work that continues to evolve with hand stitching, like the hand-stitched mourning bag in Allen’s photogravure (Plate 2). The lead sinkers, like the fishing flies in the photogravures, look harmless, but have the functional purpose of weighing something down. The packing blanket alludes not only to Allen’s move in 2006 from Rutgers University in New Jersey to the School of Visual Arts at Boston University in Massachusetts, but also to the eviction of many Native Americans from their lands.

Lynne Allen selects objects for her still life photogravures that symbolize the domination of the conqueror over the conquered, whether Native American or some other victim. Although she often introduces humor into her work, such as the use of plastic toy soldiers or the flamingo, she is serious about alerting the viewer to invisible dangers presented in attractive wrappers not only in history but also in life today—hidden agendas. Her neon sculpture, hook, line and sinker (Plate 10), reinforces her warning. Her messages are ambiguous, allowing the viewer to bring his or her own experience of power domination to the objects and keep interpretations of them alive and current.

Although content drives Allen’s work, she constantly expands her formal development, incorporating repeated symbols such as shoes, fishing lures, and toy soldiers into new contexts as varied as projected installations, three-dimensional prints, printed packing blankets, and now photogravures, neon sculptures, and glass objects. Distinguishing photogravures from photography she says, “The photogravure process intrigues me for many reasons: It was invented in the 1830s, around the same time things were heating up for the Natives on their native soil. It is a way to keep a photograph forever, as it is etched in copper and can be reprinted many times…I love the depth of photogravure. The blacks are intense but welcoming. The continuous tonal range from white to black is what gives the print the three-dimensional depth that a normal photo doesn’t have. These photogravures are lush and almost tactile.” These velvety black prints contrast starkly with the ethereal translucency of the glass objects. Allen’s photogravures recall the power struggles in the American West and project future such conflicts in the world today. Is anyone listening?
Lynne Allen is a collector of things. Unique things. Sentimental things. Honorable things. Mournful things. As an artist and printmaker, Allen has always made objects. Ranging from richly layered prints and mixed media two-dimensional works to small-scale sculptural objects made out of paper, Allen moves easily between two and three dimensions. In her recent body of work, Nature Morte, Allen expands her formal repertoire to include exquisitely composed photogravures, a technique she recently learned, and multiples of fabricated miniature glass and resin objects. In Nature Morte, the object itself takes center stage. Allen literally “casts” various found and made objects, including fishing lures, beaded moccasins, riding spurs, antique shoe forms, souvenir paperweights, glass rattles, a miniature log cabin, and a toy “Indian” figurine, to name a few, as the subjects of inquiry into which she explores the inner life of things and their symbolic and imagined relation to an exterior world. In Allen’s handling, such objects veer away from static depiction but rather, despite the work’s somewhat minimal and ethereal aesthetic, embody complex layers of meaning that operate within the spaces of the personal/private and the public/collective.

Lost and Found
Nature morte connotes the “life” of the object as stillness, as contained or weighted within the boundary of the frame, suspended eternally between past and present. As “dead nature,” the still life evokes a sense of loss or a kind of longing for what has been or what will never be. Nature Morte speaks to such longing. Formally related to the still life but also to the genre of nineteenth-century portrait photography and Victorian cartes de visite, Allen’s series of nine photogravures depict discreet objects and staged tableaux suspended against a lush, velvety blackness. Together, the objects assert themselves in a sensuous luminosity, shimmering like a bracelet of melancholic charms. Yet, like the genre of nature morte, Allen’s objects cease to exist as functional things, and consequently any tangible connection to origins or to lived experience is ultimately severed. These objects take on new “life,” but one that is put in the service of a continually recontextualized and reformulated past.

Mourning Bag (Plate 2), a composed tableau, situates a fabricated purse, which Allen made by sewing together two antique handkerchiefs that belonged to her paternal great-aunt, within a gilded

$3.99 WILL BUY YOU A MEMORY: RE-COLLECTION IN THE WORK OF LYNNE ALLEN
By Lynne Conney | Exhibitions Director | Boston University College of Fine Arts | School of Visual Arts

The environment of private objects and their possession—of which collections are an extreme manifestation—is a dimension of our life that is both essential and imaginary. As essential as dreams.

—Jean Baudrillard

LYNNE ALLEN | NATURE MORTE

By Lynne Conney | Exhibitions Director | Boston University College of Fine Arts | School of Visual Arts

The environment of private objects and their possession— of which collections are an extreme manifestation— is a dimension of our life that is both essential and imaginary. As essential as dreams.

—Jean Baudrillard
nineteenth-century frame. In the Victorian era, women who lost their husbands would customarily carry mourning purses, usually brown or black, sometimes for up to a three-year period as a solemn reminder of their widowed status. These purses held symbolic as well as practical function (after all, ladies require purses), indicating that one should not approach or speak with a smile in certain social circumstances until her mourning period had ended. Thus the mourning bag was not just a signifier of death but of mournful silence. In Mourning Bag, Allen stitched onto the front of her constructed purse the phrase “No thought...” born in me that does not have death carved in it,” quoting Michelangelos. It seems an appropriate sentiment for such a silent object. “The front of the hand through the stitching on the face of the antique handkerchief, which is also reminiscent of women’s embroidered samplers, also evokes a sense of loss. But not that which is solely related to death. It connotes types of loss such as lost thoughts, lost time, a lost way of life. The purse is framed, immortalized in its stillness. We experience Mourning Bag as it unfolds and refolds within the confined space of its own time.

Re-Collection

As an assembly of objects, Allen’s series of photogravures looks back to the past through notions of the collection. In the construction of formal relationships and juxtapositions, Allen recontextualizes her found objects and proposes new meanings. As Susan Stewart observes in her remarkable book, “The collection is a collection of various types of Native American pottery (or endings). These works remind us of those contested spaces between domination and struggle, strength and weakness, wrongs committed and rights denied. The formal arrangement of images such as Fishing Flies and Lure evokes the aesthetic of the specimen or artifact and, in this regard, addresses the collection through the principles of classification and display found in the cultural history or ethnographic museum. The history of acquisition and preservation of non-Western objects by both European and American institutions (sometimes under questionable circumstances) is now commonly understood. Extracted from any context of origins—which historical, cultural, or geographical—the museum collection constructs illusions of representation of the cultural Other through the re-presentation of objects. Within the museum setting, specimen objects or groups of objects act as surrogates or stand-ins for cultural wholes (as part of Sioux women’s moccasins become representative of all Sioux women, for example). As such, the object’s original function—whether utilitarian, spiritual, etc.—is reframed through its aesthetic presentation, and meaning is conveyed through the employment of varied visual strategies such as didactic text or the superficial non-relation to other objects (a collection of various types of Native American pottery becomes representative of all Native Americans despite their unique tribal affiliations). The object then becomes a test to be “read” within the collection according to the language of display. The collection’s inherent hierarchies of value are understood through these systems of classification that are defined as much by absence as by presence. James Clifford writes in his essay on collecting art and culture that “collecting presupposes a story.” Practices of inclusion and exclusion within the collection construct not only narratives around the identity of the culture “represented” but, simultaneously, the identity of the collector/possessor. Much of the cultural authority of the West has been built upon the acquisition, collection, and pilfering of objects from other cultures. As James Clifford further observes, “In the West...collecting has long been a strategy for the deployment of a possessive self, culture and authenticity.” Allen’s objects tell untold stories. Unlike the silence often imposed upon objects within the museum collection, Allen’s objects do nothing to conceal or obscure narrative but rather allude to certain truths. Allen’s story is a tale of conquest and of
unequal relations of power. Consider the paired images of *Moccasins* (Figure 6, Plate 6) and *Size 9D* (Figure 7, Plate 7). *Size 9D* depicts a pair of antique wooden shoe forms. Like a portrait, the shoe forms are centrally framed, serving as an inanimate substitute for the unnamed person to whom they once belonged. Through the perceived style and time period of the shoe forms, however, one can reason that the identity of the individual is not only masculine but also white. We then are able to imagine the type of shoes, the kind of man who wore them, the earth crossed and covered by his steps, and the land he has taken. *Size 9D*, in its stillness, tells the story of colonial expansionism and of surrender and occupation.

In contrast to the men’s shoe forms, *Moccasins* suggests the feminized space of the Other. The delicately beaded Native American moccasins, believed to be female, represent the Native American woman. Viewed as a double portrait, the paired images of the shoe forms and moccasins suggest multiple readings. On the one hand, a personal narrative is conveyed which is related to the racial split of Allen’s biography, specifically her matrilineal Native American heritage and the European ancestry of her father. Each portrait represents one half of the self. On the other hand, the images serve as opposing portraits, representing the colonizer and the colonized—the omnipresent white patriarchy and the invisible Native American. To complicate such a straightforward interpretation, Allen gives the portraits comparable aesthetic weight and scale in which Allen asserts a feminist perspective where the female Other is visually equal to that of her white, masculine counterpart. Here, history is rearranged or re-imagined as it should have been.

Similarly, *Spurs* (Plate 5) depicts a pair of men’s riding spurs which belonged to Allen’s father, and like the shoe forms and moccasins, are given immediacy and presence within the frame. Suspended, shimmering like jewelry or a pair of woman’s earrings, *Spurs* possesses a feminine delicacy. The image creates a tension within the object’s inherent masculinity as a signifier of brute aggression, as a symbol for the taming and control of nature. Spurs occupies a feminine space that carries through in much of Nature Morte. And so, Allen’s history is a feminist one, one that acknowledges the untold contributions of women—both Native American and European—in the early history of the United States. As many present-day Native American tribes have sought to reclaim lands once inhabited by their ancestors (through often complex legal processes), Allen seeks to correct falsehoods and reclaims truths. And in this way, she symbolically reclaims American history from a hegemonic patriarchy.

**Spurious Objects**

Whereas the photogravures speak to the layers of meaning embedded in the unique object and its relation to the collection, Allen’s arrangement of found and cast objects is situated within the realm of serialization and the mechanized reproduction of the souvenir. On a glass table, Allen assembles multiples of hand-blown glass rattles and cups, miniature cast-resin “Indians” on horseback, “Indian” figures sitting in a canoe, and manipulated found-glass paperweights. Allen’s interest in revealing the true nature of things continues in this grouping of objects, and the translucent materiality of the glass and resin objects resonates visually with the photogravures. Unlike the collection, where a connection to the past is embedded within the immediacy of the objects represented, therefore lending value to the collection’s authenticity, the souvenir object has no direct value. Authenticity in the souvenir is tangential and exists only through its abstract association with the memory of experience. Stewart describes this as a distancing effect in which the memory of the body, or of the labor of its maker, is replaced by the memory associated with the discreet and reproducible object. The object then becomes a memory standing outside of itself and thus presents “a surplus and lack of significance.”6

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**Figure 8**

*‘running horse,’ cast clear resin, approximate dimensions 4 x 2 x 1 inches.*

**Figure 9**

*‘canoe,’ cast clear resin, approximate dimensions 6 x 1.5 x 3 inches.*
The mass-produced quality of the souvenir means that many people can acquire the same object, like those souvenir snow domes for sale in interstate gift shops. Only when many people can acquire the same object, like those souvenir snow domes for sale in interstate gift shops. Only when the object is obtained and preserved through the memory of individual experience does the souvenir gain value. The value of the souvenir resides in the context of its acquisition, the uniqueness of how and where it was obtained. In her array of souvenir objects, Allen offers memories for sale. But whose memories? The clear resin miniature Native Americans on horseback are souvenirs of representation. The objects reinforce the stereotype of irony and subtle humor, these are not harmless trinkets, but a sort of playful preciousness.

As a souvenir, Allen’s objects have no explicit functional value, only display value. Of course, in Allen’s intentional use of irony and sardonic humor, these are not harmless trinkets, but souvenirs of representation. The objects reinforce the stereotype of the aggressive Native American in flowing headdress charging ahead as in battle. These are images with which we, of a certain generation, were raised. I remember my brother playing with cowboy and “Indian” toy figures, re-enacting in miniature battle scenes out of history books or from television (both of differing different types of fiction). Similarly, the Native American figurines in the canoe (Figure 9), which were cast from a souvenir set of salt-and-pepper shakers belonging to the artist, also reinforce old tropes. Dean MacCannell, in his writing on tourism, states that “Everywhere in the minutiae of material culture, we encounter reminders of the availability of authentic experiences at other times and in other places.” These are souvenirs of persistent memory, fetish objects which speak to the image of the Native American that has not merely faded away. Allen reminds us that these images still exist, in multiple, such as Allen’s hand-blown glass rattles. Oversized and made of glass, they recall traditional Native American rattles; but according to Allen, Native Americans would never use glass, preferring natural and flexible materials. Thus, these objects are enact, conforming to our expectations of otherness and our desire for an authenticating image, however spurious.

Souvenirs purchased from tourist destinations offer miniature reproductions of the experience of place. This is why it is more meaningful to purchase a souvenir from the visited site that contains an image of the place or is some kind of small-scale replica, such as an ashtray depicting the Grand Canyon or a miniature model of Mount Rushmore. In a similar vein, Allen incorporates found souvenir glass paperweights of varying sizes within the multiples of glass and resin objects. Some of the paperweights contain their original images, whereas others have been replaced with images that Allen created or manipulated. The differences are not immediately discernible, which adds a level of ambiguity to these already uncertain objects. Compare two objects: One is a souvenir paperweight containing an image of Niagara Falls, the sublime beauty of the falls encased under its glass dome (Figure 11). The other paperweight contains an image of Allen’s great-grandmother circa 1860 (Figure 12), which Allen added. As souvenir objects, they both operate as a means for the recuperation of memory, one the experience of a place, the other, the experience of a person. Both objects are also souvenirs of a lost Native American history. Niagara Falls once occupied Iroquois territory and even as early as the 1800s had been a popular tourist destination. The image of Allen’s Sioux great-grandmother not only references the memory of the artist’s relative but also a lost way of life. Both are mournful objects, presented like tombs, in which the past is frozen in an ever-writhing present.

Any souvenir shop is not complete without its sign, a fluorescent beacon with which to attract passersby from the road. Allen displays her version of a roadside attraction in the form of neon letters that read “hook, line and sinker” (Plate 10). Manufactured according to Allen’s specifications, the neon sign is displayed against a wall, hovering like a harbinger of things to come or as a warning not to repeat the past. Written in all lowercase letters, Allen’s sign is not flashy or didactic and expresses a deliberate passivity. The neon sign is a kind of lighthouse, seducing the viewer against false or misleading promises: “hook, line and sinker” can be read, then, as the moral of Nature Morte’s story. In Allen’s conception, things are not always as they seem, and we are not to believe appearances, even in art.

3 Ibid, p. 151.
5 Stewart, p. 133.
PHOTOGRAVURES

Horse and Rider | Photogravure | 17” x 21” | 2009 | Plate 1
Lure | Photogravure | 17” x 21” | 2009 | Plate 4

Spurs | Photogravure | 17” x 21” | 2009 | Plate 5
You are not worth a penny

Flamingo

Photogravure | 17" x 21" | 2009 | Plate 8

Photogravure | 17" x 21" | 2009 | Plate 9
The neon sign is a kind of lure, seducing the viewer under false or misleading pretenses:

...things are not always as they seem, and we are not to believe appearances, even in art.
 Selected Solo Exhibitions

2010
2007
Martha Street Studio Gallery, Winnipeg, Canada. Shortcut to Heaven.
2006
Society of Northern Alberta Print-Artists, Edmonton, Canada. Truth is like a Slippery Fish.
2003
Framingham Art Museum, Framingham State College, Framingham, MA.

Selected Group Exhibitions

2010
Gallery of the College of Staten Island CUNY. Wording the Image: Pat Steir, Jaune Quick-to-See Smith, Lynne Allen and Lesley Dill.
2009/10
Fuller Craft Museum, Brockton, MA.
2009
Museum of Fine Arts, Florida State University, Tallahassee, FL.
Peabody Historical Society and Museum, Peabody, MA.

Lives in Boston, Massachusetts

2008
Adelphia University, Long Island, NY.
2007
National Library, Gallery 6, Tallinn, Estonia.
Novosibirsk Museum of Art, Novosibirsk, Russia. V. Novosibirsk Print Triennial.

Museum of Modern Art for Wales, Machynlleth, Wales, UK.
Institute of American Indian Arts Museum, Santa Fe, NM.
The Morris Museum, Morristown, NJ.
Chamalieres, France. 6th Triennale Mondiale d’Estampes Petit Format. Printed Bride, Philadelphia, PA.
Quadro di Omega Gallery, Rome, Italy.
Fleischer Memorial Galleries, Philadelphia, PA.
Brooklyn Museum of Art, Brooklyn, NY. Digital Now (Print National).
UNISA Art Gallery, Pretoria, South Africa.
Weisman Art Museum, Minneapolis, MN.

1999
Gray’s School of Art, Aberdeen, Scotland; traveling to Iona Gallery, Kingussie; St. Fergus Gallery, Wick, Scotland, and East Kilbride Arts Centre, Glasgow, Scotland.

1998
Gray’s School of Art, Edinburgh, Scotland.
Honolulu Academy of Arts, Honolulu, HI.

Selected Solo Exhibitions

2010

2007

Marion and Jasper Whiting Fellowship.
2004–05
Fulbright Scholarship, University of Jordan, Amman, Jordan.
2004
Pennsylvania Council on the Arts/Mid Atlantic Arts Foundation Grant.
2003
Leeway Foundation, Window of Opportunity Grant.
2002
Diploma, 12th Tallinn Print Triennial, Tallinn, Estonia.
Finalist, Pew Fellowships in the Arts, Philadelphia, PA.

Ture Bengtze Memorial Prize, Boston, MA.
Andrew W. Mellon Foundation Research Grant.  
2000  
Tweed Museum of Art, University of Minnesota at Duluth, Purchase Award.  
1999  
County Government Board of Sodermanland Award. Grafikens Hus, Mariefred, Sweden.  
1998  
Andrew W. Mellon Foundation Research Grant.  
Fulbright Scholarship Alternate, Lecture and Research in New Zealand.  
1996  
Board of Trustees Research Fellowship Award, Rutgers University.  
1994  
Sixty Square Inches, Ninth Biennial, Purdue University Galleries, Purchase Award.  
1993  
8th Annual McNeeve Works on Paper Exhibition, Lane Charles, LA, Purchase Award.  
1992/93  
New Jersey State Council on the Arts/Department of State Award.  
1990  
Fulbright Scholarship, Sorikov Art Institute, Moscow, USSR.

Fellowships and Residencies

2008  
Anderson Ranch, Aspen, CO.  
2007  
Mantra Street studio, Winnipeg, Canada.  
Sanbao Ceramics Institute, Jingdezhen, China.  
University of Nebraska, Lincoln, NE.  
2006  
Mantra Street Studio, Winnipeg, Canada.  
Virginia Center for the Creative Arts, Sweet Briar, VA.  
2005  
Anderson Ranch, Aspen, CO.  
2004  
Virginia Center for the Creative Arts, Sweet Briar, VA.  
Visiting Artist, East Jerusalem and Ramallah, sponsored by the American Consulate Jerusalem/Department of State.  
Caversham Center, Kwa Zulu Natal, South Africa.  
Virginia Center for the Creative Arts, Sweet Briar, VA.  
2002  
Virginia Center for the Creative Arts, Sweet Briar, VA.  
The Plains Art Museum, Fargo, ND.  
Anderson Ranch, Aspen, CO.  
2001  
Department of State/Cultural Programs, Jordan National Museum of Art, Amman, Jordan.  
Frans Masereel Center, Kasterlee, Belgium.  
2000  
Caversham Press, Kwa Zulu Natal, South Africa.  
Grafikens Hus, Stockholm, Sweden.  
1999  
Caversham Press, Kwa Zulu Natal, South Africa.  
1998  
Virginia Center for the Creative Arts, Sweet Briar, VA.  
1997  
Frans Masereel Printmaking Center, Kasterlee, Belgium.  
Litografia Academia, Tidaholm, Sweden.  
1996  
Moscow Studio, Moscow, Russia.  
1995  
Department of State/Cultural Programs, Jordan National Museum of Art, Amman, Jordan.  
Visiting Artist, East Jerusalem and Ramallah, sponsored by the American Consulate Jerusalem/Department of State.  
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1993  
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1992/93  
New Jersey State Council on the Arts/Department of State Award.  
1990  
Fulbright Scholarship, Sorikov Art Institute, Moscow, USSR.

Permanent Collections — selected

Library of Congress, Washington, D.C.  
Museum of Modern Art Library, New York, NY.  
The New York Public Library, New York, NY.  
Corcoran Museum of Art, Washington, D.C.  
The Newark Public Library, Newark, N.J.  
Denoir Museum of Art, Denver, CO.  
Frans Masereel Center, Kasterlee, Belgium.  
Vasteros Kunstmuseum, Vasteros, Sweden.  
Ukraine Museum of Contemporary Art, Ivano-Frankovsk, Ukraine.  
MacKorean Culture Ministry, Republic of Macedonia.  
University of New Mexico Art Museum, Albuquerque, NM.  
University of Wisconsin—Parkside, Kenosha, WI.  
Ministry of Flemish Culture, Belgium.  
St. John’s College, Annapolis, MD.  
McNeeve State University, Lake Charles, LA.  
Purdue University, Purdue, IN.  
Norton and Nancy Dodge Collection, New Brunswick, NJ.  
Emory and Henry College, Emory, VA.  
Twed Museum of Art, University of Minnesota at Duluth, Duluth, MN.  
Art Complex Museum, Dubuque, IA.  
Minneapolis Institute of Arts, Minneapolis, MN.  
University of Georgia Art Museum, Athens, GA.  
Duke Museum of Art, Durham, NC.  
Unisa Art Gallery, Pretoria, South Africa.  
The Plains Art Museum, Fargo, ND.  
Lauren Rogers Museum of Art, Laurel, MS.  
Springfield Museum of Art, Springfield, MD.  
University of Virginia Special Book Collection, McGhee-Lindemann Collection, Charlottesville, VA.  

Education  
Master of Fine Arts, University of New Mexico, NM, 1986.  
Painting/Printmaking with a minor in Art History.  
Master Printer Certification, Tarmerid Institute, Albuquerque, NM, 1982.  
Master Printer Certification in the Fine Art of Lithography.  
Bachelor of Science in Art Education, Kutztown University, PA, 1970.
Acknowledgments

Special thanks to the following:

Emily Wade – Photoshop assistance
Dana Salvo, for photography of plates 1–9
Light Brite Neon, Brooklyn, New York
Creative Services, Boston University
James A. Michener Art Museum

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