

ART SALE CATALOGUE

Walter Collection

Durham, NC

I'm starting a new chapter in my life, focusing my attention and resources on the art warehouse I shepherd called "The Fruit." The Fruit's team hosts shows and festivals for visual and performing arts, emphasizing alternative, emerging, and local artists.

I've collected art for over thirty-five years; the works shown here intrigue me emotionally, aesthetically, and intellectually. I'd planned to pass most of these to museums or institutions, but now their value will benefit the Durham cultural economy.

Very few people have seen this collection because I keep my home private. I hope you'll love them as much as I have.

There are other works than those shown here, including some rare giant Polaroids, drawings, and more. A follow-on art sale will be conducted at the Fruit in the spring.

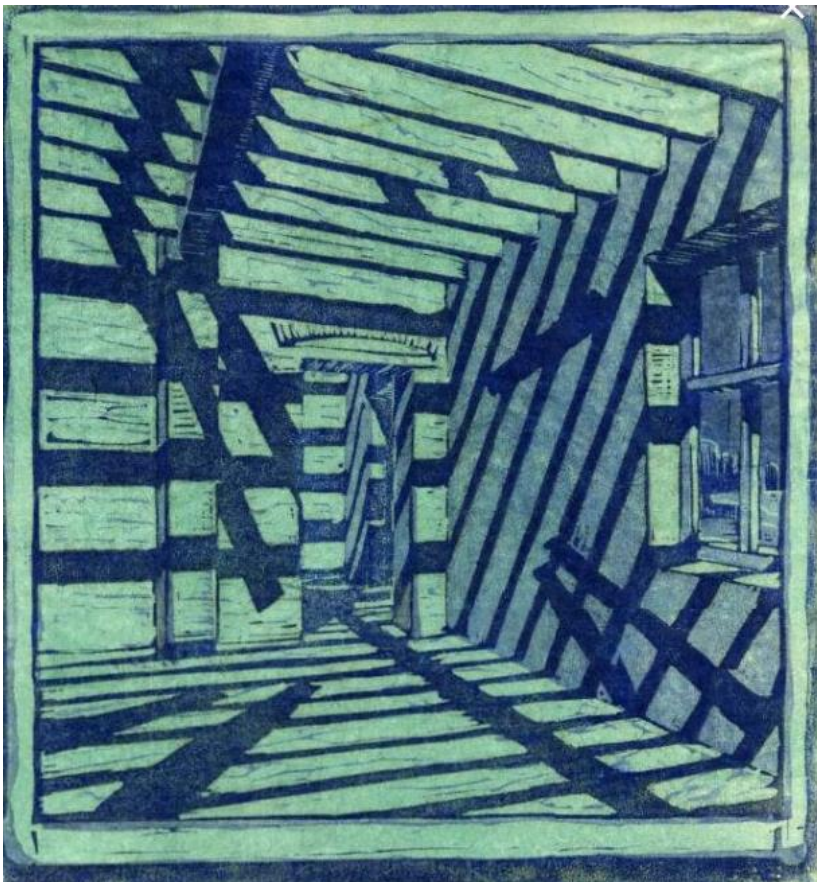
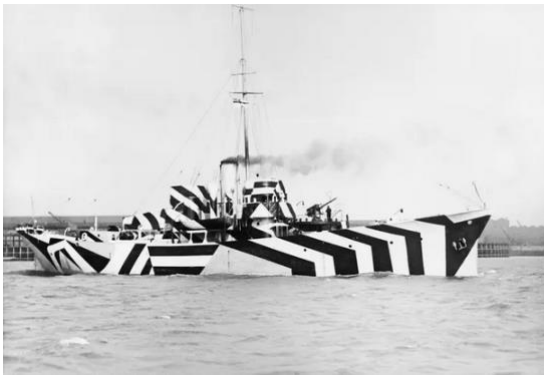
Prices subject to change -- Sizes require verification -- Provenance described to best of my ability -- Sales benefit The Fruit art center -- Prices inclusive of NC sales tax -- Collectors' discounts -- Items are listed in no particular order.

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Cyril Power, Carcase, circa 1925, Linocut Print, 12x12

Power was an architect and teacher. He was a member in what became known as the Grosvenor School of printmaking in London a century ago. Linocut prints were an affordable medium, especially important just after WWI. The technique was a form of “people’s art,” affordable and replicable for the masses. Despite printing’s humble origins, some of the era’s most futuristic graphic art emerged from Grosvenor’s artists including notable women Lill Tsuchdi and Sybil Andrews. Cyril Power was a more senior artist (ahem, elder), and as I’ve been told, had been a designer of WWI battleship camouflage known as “dazzle” (see below). “Carcase” is noteworthy as it references both his architect and camouflage backgrounds, and the piece conveys motion and depth as one walks into the scene. This is a collectible work of museum quality. \$7,000. Grosvenor School art book included.



Mark Steinmetz, Carey, 1996, 30x40, silver gelatin print



Arguably one of Steinmetz' top two iconic images, this is the last of the edition, purchased through Jackson Fine Art in Atlanta a decade ago. Interestingly, the real Carey still lives in the Georgia town where this was made and is known to the art community.

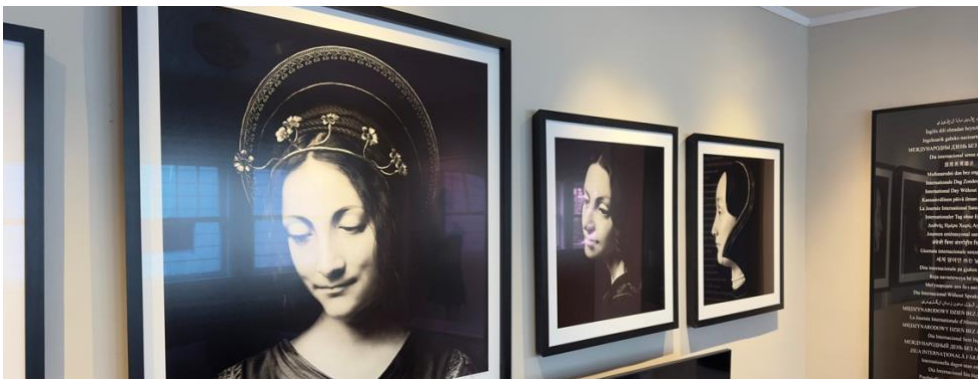
Interpret as you wish, but to me the picture captures a liminal state of young womanhood, relaxing on the grass, but lithe and coiled, a feeling which is heightened by the positioning of the body in the frame with the cant of her hips almost dead center. This darkroom print is mounted on archival Sintra and securely framed with museum glass, and it has been kept out of view/light since its production. Steinmetz is revered among working art photographers, as is said to be "a photographer's photographer." Signed on back by Steinmetz during a personal appearance at the Click Photo Festival. \$18,000

Zhang Wei, Portraits of Unknown Women, Series of Four

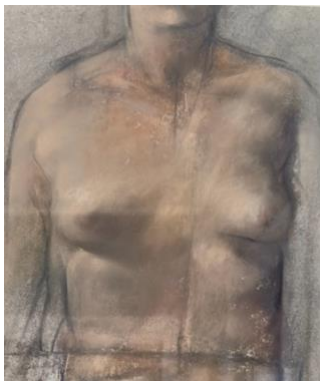


Eye-catching by themselves, these photo portraits contain a secret. I purchased this set of at one of the world's top photo fairs (AIPAD) in NYC in 2016. These images were rapidly selling out of their limited series. My goal was that they should go to a museum in North Carolina in my estate. The purchase was partly inspired by news of the day that wealthy Chinese men were traveling to California to have children with conventionally attractive women in hopes of softening Asian features. This series reminded me of how many universally beautiful characteristics are already present in the world's ethnicities. Each portrait is an homage to Renaissance-era Italian masters, namely da Vinci. In actuality, the portraits are composites of multiple Chinese people. Prints are mounted on Sintra or high-quality board, behind museum glass. Central large image of the Virgin \$11,000; left single image \$9000, two right images sold as pair \$14,000; whole series \$28,000.

You will note these images are hung beside Pedro Lasch's framed print "International Day without English," a conceptual piece that shows the beauty and diversity in our world through international alphabets and scripts. \$1500.



**Alex Kanevsky
and Bruce Samuelson**



Bruce Samuelson is lauded as an artist and is a faculty member at the Pennsylvania Academy of Fine Art (PAFA) where Alex Kanevsky was a student. While Kanevsky appears to have eclipsed his teacher with a stunning career in abstract figure, his success pays homage to Samuelson's drawings which are haunting yet restrained. Both artists use simple, classic subject matter such as bathing and dressing. Kanevsky has himself inspired imitators with glitchy, multi-layered paintings that at the time (20+ years ago) referenced pixelated images typical of waiting for pictures to load in dial-up Internet. Occasionally photo-realistic,

Kanevsky's layers of paint add motion and blur, adding temporal depth. These works were purchased through the J. Cacciola Gallery in Chelsea (retired); today Kanevsky is backed by Lisa Dolby of Dolby Chadwick gallery in San Francisco.

Note the large Samuelson male torso references the crucifixion but others see a man donning his shirt. Kanevsky: A.S. \$16,000 and Bass (\$8000 sold). Purchase includes the 2023 art book of his oeuvre. Samuelson's large torso \$9,600; small torso \$4,500.

Trey Friedman, Ophelia, 24x40, circa 2002
Jeff Whetstone, Untitled, 20x20, circa 2000

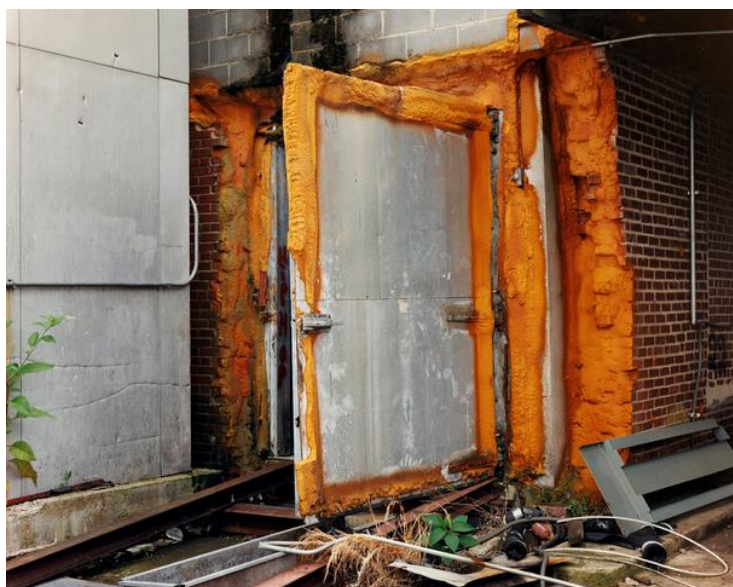
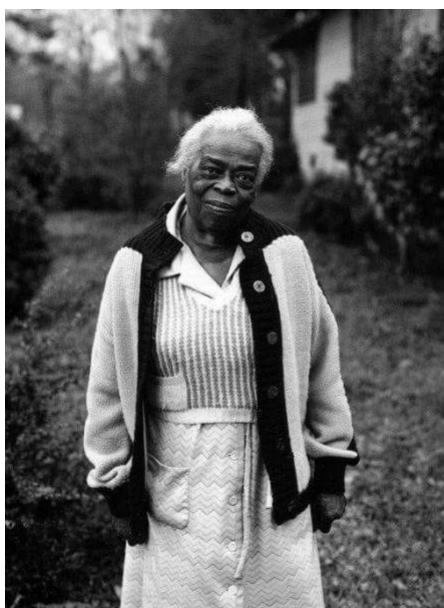
Trey had a devilish take on portraits but eventually found popular success in photorealistic trees and stone walls of rural Bucks County outside Philly. Ophelia is the tragic iconic character from Hamlet who is typically depicted in classic paintings floating among flowers in a stream. Trey places her on the backseat of a car, the reflection of the trees on glass is his version of water, and a few flowers are visible just peeking out at her waist. Is she sleeping? Is that arm bent as only children can do? I can tell you more about that if wanted. Purchased through David Findlay Jr Gallery, NYC.

Ophelia is paired with a photo by Jeff Whetstone, purchased to help support him as a young artist; he's now leading the photo department at Princeton, and had been one of Julie Saul's esteemed roster prior to her passing. The image below is from a series about infatuation. The pairing elevates both works, and brings forward the timeless insights of Shakespeare. Sold as pair \$17,000.



Joel Sternfeld and Annie Leibovitz

These works are not for sale but they're included here for as examples of art that motivates me; I've hung representations in my back bedroom (Leibovitz is too hot to afford, and Joel writes that he's too overbooked to print these days). Joel created a series called "On this Site." Shown here is the store where Emmett Till was falsely accused of catcalling a woman, and a burned door from Imperial Foods in Hamlet, NC. Twenty-five people died in a fire there; a worker claimed this door was locked to prevent workers from stealing chickens. I'd had this image for years, then the Fruit was honored to host the play "Orange Light" based on the incident. Annie Leibovitz created a series on impressive women. Osceola McCarty is a Mississippi washer-woman whose Wikipedia entry is subtitled "American Philanthropist." She saved her earnings and left an estate of about \$250,000, the majority donated to scholarships at the U. of Southern Miss. These pictures remind us to be kind and generous in everyday life.



Slater Mapp

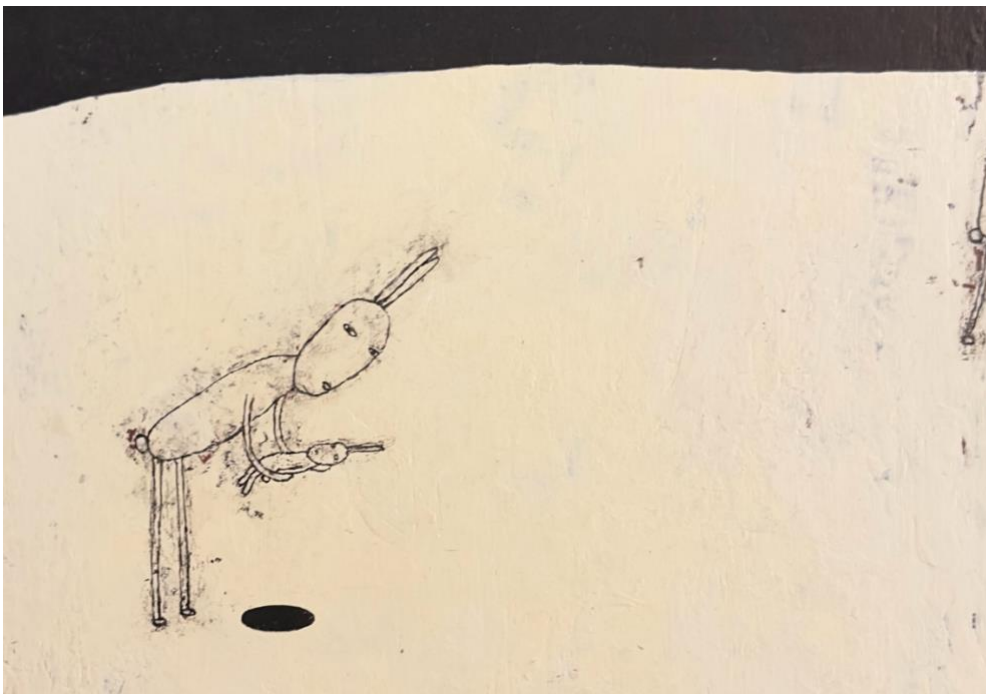
Tarot Series Polaroids 3x3, 2024



Slater Mapp is a working photographer in Durham who frequently photographs dance performances. I appreciate how he is emerging as a fine-art photographer in his own right. I assembled this little quad from a recent show he participated in at the Fruit, with the photos framed in Polaroid film casings. Proceeds will be shared with the artist because I think he's worth a lot more than he charged me. \$500 sold as set of four.

Rebecca Doughty, Hole, 6x8

Heartbreaking, yet one of my favorite pieces of art. Don't miss the figure leaving on right. \$2500



Chris Cosnowski, Chauffer, 3x3

So much personality in a little portrait. Staged on the mantel beneath the Ophelia car painting -- one of the hidden eggs in this art show. \$1200 is a lot for “art by the inch” but not for the big happiness this little person inspires in a flawless gem of a painting. Cosnowski is represented by Dolby Chadwick Gallery in San Francisco.



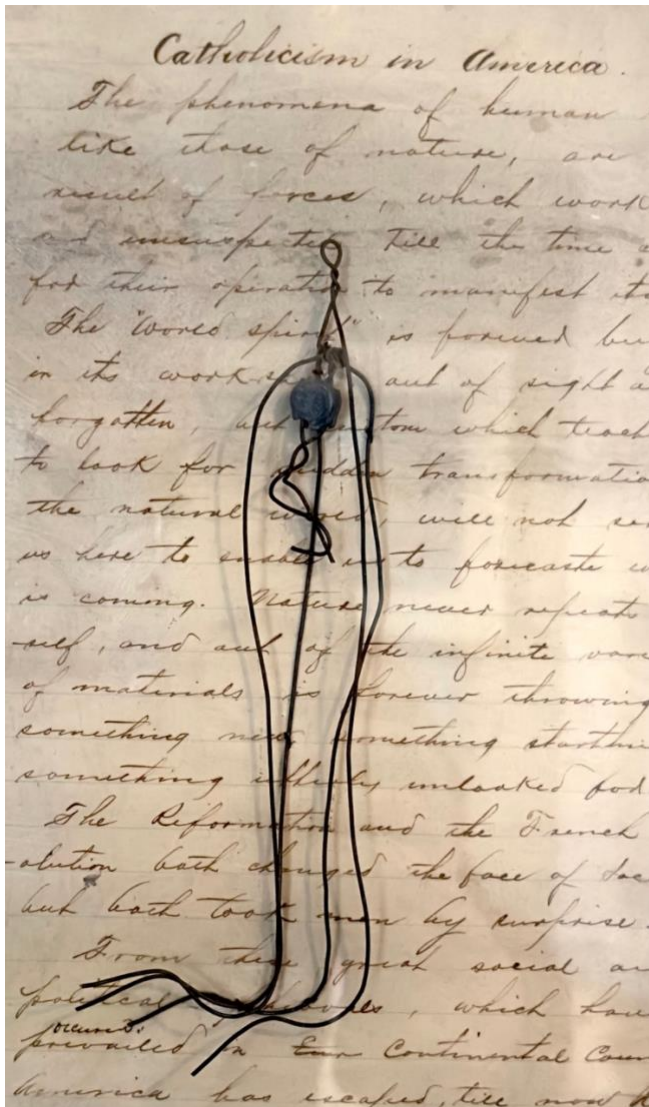
Starfruit 8x10

So much personality, I can just hear the closing note of a Broadway musical. Purchased from Carrie Hadad Gallery, Hudson NY. Full provenance on reverse. \$1500



Rick Horton, Catholicism, Found Objects, 12x18

Rick was a grad student at Duke law, and wrestled with conflicting advice from two influential mentors, one suggesting he finish law school then pursue art, the other mentor reassuring him it was OK to "go now" to Paris. Rick went to Paris. This piece is composed of found objects from there, the wire from a Champagne cork placed on a handwritten essay "Catholicism in America." Conceptual contemporary artwork from found objects occupies a special place in art -- luck and genius come together in a flash that would lack soul were it copied. He succumbed to AIDS and died young, which adds a poignant touch to the piece without being cloying. This may be the most rare and brilliant artwork in my collection. \$24,000. Horton did have an art career, and two other pieces of his are available on site, having been purchased out of his estate.



Charlotte Lichtblau, Cana, 24x40, circa 1980
Danielle James, Never Let the Party Die, 20x24, 2022

Lotte Lichtblau was a Jewish refugee to the US during WWII. Biblical themes pervade her work which emerged from a 1950s and 60s European modern style that favors heavy color, line, and imagery. The graphic and color elements in Cana should be seen in person.

On average, the US supposedly only has about five neon artists per state. We're lucky in Durham to have one of the even fewer female neon artists. This piece is built on a thrift-store find of a Frank Frazetta black velvet painting depicting the "Destroyer." Frazetta was a 70's fantasy painter, and happened to be the subject of the first art books I purchased as a teen, investing my hopes in muscles and scantily clad warriors. (Frazetta book included in purchase of the neon).

If you don't get the joke, the wedding at Cana was the occasion of one of Jesus' miracles, when his mother complained to him that the reception had run out of wine. (Neon, sold; Cana \$3500).



Hale Allen, US Steel, Acrylic, 20x24, 2004

Hale is based in Philly and told tales of sneaking into the shuttered four-mile-long US Steel plant to paint. He got to “know” the pot-bellied security guard who would scramble after Hale, sometimes confiscating the easels and paints. Allen’s eye for urban decay, industrial design, and color are haunting. Especially the color. Like Proust, I marvel at the background light yellow color; it’s warm and feminine. I can spend hours letting my eyes travel across the other colors in this piece. The painting was purchased directly from the artist in studio after I spotted him in the *New American Paintings* journal. His new work emphasizes silhouettes of power lines against the sky which are well done, but maybe one day he’ll return to color. \$6800



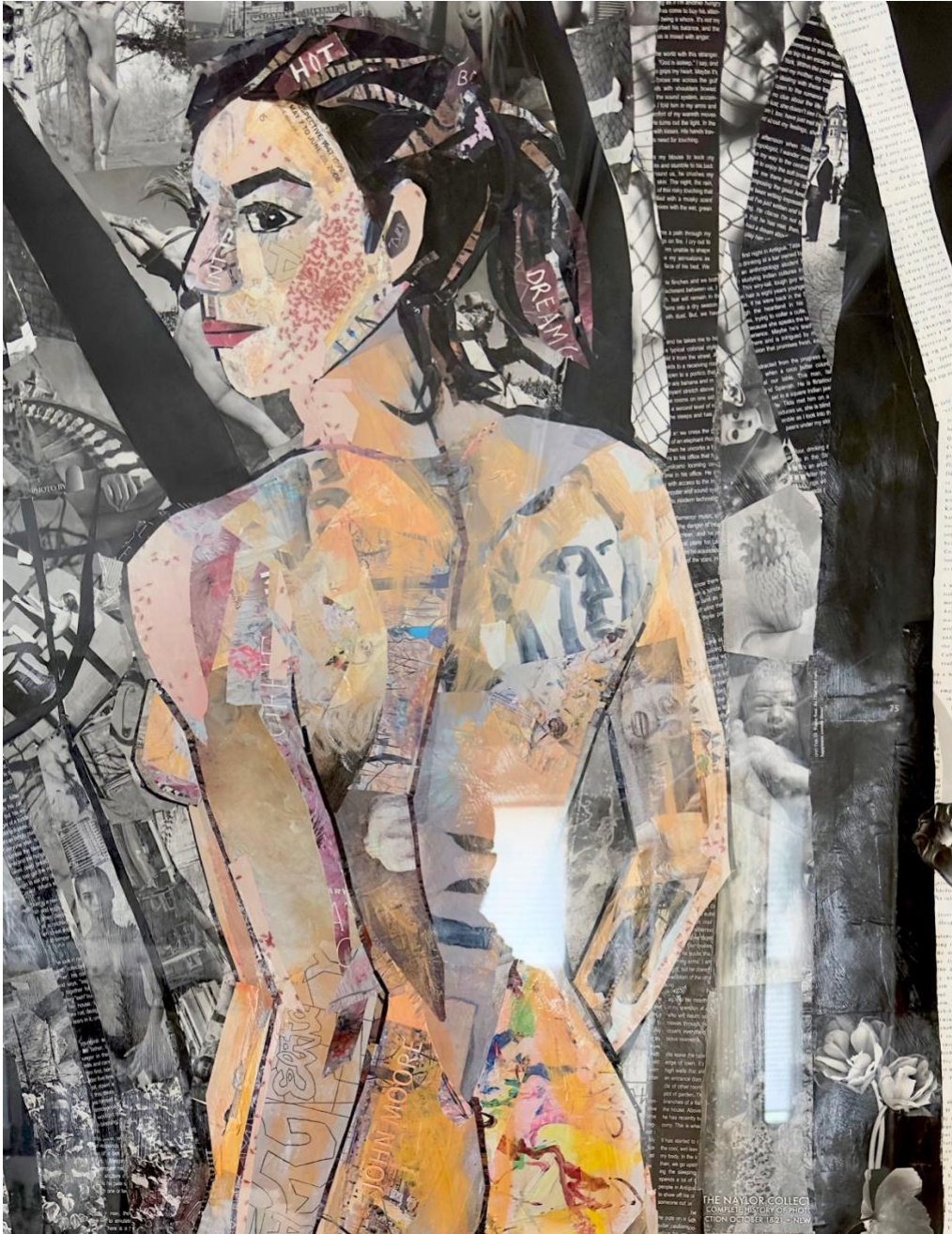
M. Dement, Alabama, circa 1970, 48x70

In the style of Jasper Johns, the colors and textures of this painting are rich and luxurious Americana. When I worked in a palatial office in Washington, DC, I hung Alabama for nearly a decade next to a William Christenberry collage of similar large size that was from a series featured in the Smithsonian. To my surprise, "Alabama" elicited far more positive comments from viewers. The painting reminds me to look past stereotypes. We recall that Hale County was the birthplace of Christenberry (whom I adore) and that same county inspired some of the best work of James Agee and Walker Evans during the Great Depression when they created "Let Us Now Praise Famous Men." Alabama may today be the butt of political jokes, but it is also the birthplace of such notables as Helen Keller, Harper Lee, Hank Williams, Mia Hamm, and Tim Cook. Love it or hate it, Alabama is part of the USA. Provenance of the painting is unclear; supposedly Dement was an art professor; the painting was purchased directly from a collector who was a member of the Student Nonviolent Coordinating Committee who survived a car chase with the Klan. \$15,000.



Kathryn Demarco, Self Portrait, Mixed Media 48x66, 2014

A beloved teacher and collage artist living in Durham, I met Kathryn after she created a pet portrait of my brother's cat. Her ability to create likenesses and weave story through collage is at the top of what is being practiced in the US today. She is represented locally by Craven Allen Gallery. Note – this work is larger than life size. \$6000.



Mark Meadows, Art Market, mixed media, 48x60, 2010

“Art Market” was purchased from Flanders Gallery under the guidance of owner Kelly McChesney. This oversized, unmissable image with a Mona Lisa-like expression captures a room. Well, maybe not so mysterious, as her expression and t-shirt are a commentary and on the male gaze found in popular culture and in the market for art. The paint smear on top is open to interpretation, but to me it fits perfectly the expression on her face. Finally, the fact that she’s shown pulling the shirt down over her underpants completes the narrative and indicts the viewer (full image not shown). \$6600.



Julie Blackmon, High Dive, 2010, 20x30 (sold out edition of 10)

Blackmon is one of the wittiest photographers working today, now at the top of her craft. She uses friends and family to revision suburban moments that are funny, sometimes edgy. Purchased through Catherine Edelman Gallery, Chicago. \$8,000. (My pristine Duke Cheerleader Barbie is included with purchase so you, too, may have a doll to throw in a pool.)



Exquisite Spiky Things

Ceramic “Flame” Vase, Unknown Artist \$600

Antique Sugar Screw, \$750 (Excellent condition; 19th C. tool used to break up dried fruit in barrels on transatlantic voyages.)



Tim Walter, Anonymous, 2010, Mixed Media, 24x36

This is the portrait session that launched my interest in trauma. She acted out her distress, weariness, and bafflement, having just days before been confronted with what we now term revenge porn by a former lover. He threatened to share their intimate photos with future employers, essentially dooming her chosen career. Her defeated, pleading gaze was captured toward the end of an exhausting photo session in which she acted out emotions related to her situation. The artwork is printed in half-tone to mimic newsprint, and taped together as news clippings might be, and then covered with splattered beeswax encaustic to mirror a common porn meme. \$4800.



Charlotte Lichtblau, oil on canvas, circa 1960

Portrait of Young Man, \$1200

Windowscape, \$3200

I fell in love with Lichtblau's work when she was the first artist ever chosen to display paintings in Duke Chapel in 1984 for a Lenten show. The vibrant colors and modern European style proved a welcome addition to the limestone walls at eye level, especially welcome when the stained glass had gone dark after sunset. I was fortunate to acquire a half-dozen of her works in estate, these being two of my favorites. The young man's open yet sidelong glance encourages that the work be hung in the far-left corner of the room he's occupying; he will wryly welcome you. Below him, the urban window view is easy to appreciate thanks to Hopper-esque wall textures and the playful pop of orange.



Hand-painted Furniture

Child's Desk \$1000

Cedar Porch Set \$795

Nightstands and bookcases also available. Produced by one of the best natural artistic talents I know. Proceeds go to the artist. <https://www.instagram.com/studioperrinmarie/>



Tim Walter

Portraits [Trauma] 2017 - 2024

These portraits are created using dramatic lighting and paint to give visual voice to emotions of the subjects' experiences. More info on my website.

Prints will be available at discounted rates, with some artist proofs also available. Archival-quality pigment prints, unframed. 30x30 \$1800, 24x24 \$1400, 15x15 \$1000, 10x10 \$500.

Sample images:









- More works available onsite -