Andrew Jurner

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## By Mercer A. Redcross III

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### www.octobergallery.com

Native Philadelphian Mercer A Redcross, Ill co-founded the October Gallery with Evelyn Redcross in 1985. The gallery's first location was in the Powelton Village section of Philadelphia. Today, October Gallery is located in Germantown/Mt Airy where it continues to promote African-American art, artists and consumer education. Redcross graduated from Cheyney University with a BS in Economics.

Then, he earned a Masters of Business Administration from Eastern University.

# DEDICATED TO THE LIFE OF Andrew TurneR

1944-2001



Chester Bar Scene

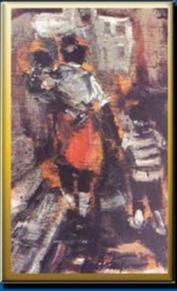










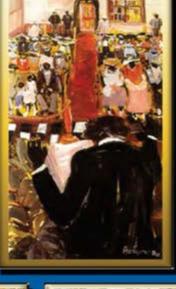
















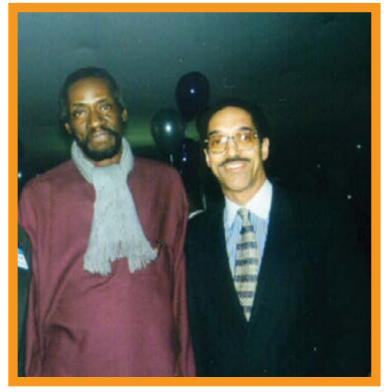






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Andrew Turner and Mercer A. Redcross III

# FOREWORD BY Sande Webster-Brantley

For over forty years, Sande Webster has played a significant role in the visual arts in Philadelphia. She has been on the cutting edge of contemporary art and has supported, promoted and provided an outlet for the art work of African-American artists.



Little did I know when I awoke that morning {in the late 70's} that this day would be amazing. A day I would never forget. It was the weekend of \*The Annual Clothesline Exhibition\* when the artists were in Rittenhouse Square to show and sell their work. Not just from Philadelphia but from many cities across the country. In the past I had found artists perfect for the Sande Webster Gallery and this day would not disappoint.

I see a tall. lanky \*guy\* whose look said \*ARTIST\* and I stop to look at the work. There were paintings not only on board and canvas but on found objects. I introduced myself and the rest is history. Andrew Turner became a member of the Gallery that day and until I closed in 2011 he was a star.

Fifteen solo shows and more than thirty group shows at the gallery and across the country. More than forty reviews that spoke of his talent and vision. His jazz, church scenes, ladies, families and later his abstract work was purchased by art lovers from all walks of life. Moses Malone, Woody Allen, Prince, Maya Angelou, Pennsylvania Academy of The Fine Arts, McDonald's, Bell Telephone and Penn State to mention a few.

James Caplan has stated, "As a young kid, Andrew would stand outside of the bars in Chester absorbing the jazz sounds created by the visiting jazz ensembles. Later in life Andrew was able to create jazz for the eye!"

Andrew Turner was not just another artist in the gallery. Creating work was \*life\* and it happened everyday. My memories of Andrew as a person and as an artist will be with me always. Even now when I look at his art I am sure wherever he is, Andrew Turner is still a true artist making work everyday.

Sande Webster-Brantley

# BIOGRAPHY OF Andrew Turner

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Andrew Turner was one of Philadelphia's most prominent artists. His paintings depicting inner-city life and musical themes are sought by collectors nationwide. His style was distinctive. His flair for artistic conception and creation second to none.

Turner was born in 1944 in Chester, Pennsylvania. He was educated in the public school system in Chester, right after the desegregation of public schools. Turner graduated from Chester High School. He often spoke of the very liberal education he received due to the integration of public schools and would further indicate that his education from grades one to twelve did not give him any concept of the history of his own community or roots. There was no legacy that he was aware of. Turner would say, "I went on to college for formal training. It was like carrying an affliction of sorts because there was really no legacy for me to carry on. No expectation for me to live up to with regard to the arts." Andrew started to believe that he had to be this pioneering Black guy in the arts with no past heros or previous record.

In the late 1960's, after a tour in the Army, Turner entered college. From formal training his artistic heroes were Van Gogh, Cezanne and Rembrandt. During this time it was easy to call yourself an artist while hanging around the "flower children", the hippies and those that associated with the so called "Beat Generation".

However, as the civil rights struggle gained momentum with leaders such as Malcolm X, Martin Luther King, Stokely Carmichael and others, Turner discovered that he indeed had his own roots. Young people were protesting to have Black studies in the classroom. Folks were wearing dashikis and natural hair styles. He discovered that there was a Black contribution to the arts - Joshua Johnston, Henry Osawa Tanner, Langston Hughes and so on. Studying the Black contribution to the arts and humanity in general added legitimacy to what he was doing as an artist. It was through these experiences that Andrew Turner realized and would say, "That was the period that I discovered that I indeed had roots in the area of the fine arts. First it blew me away because I have to keep up with some bad boys and girls that had done it before me. It also helped me to say to myself that my experiences, my background and my neighborhood is legitimate fodder for expression. I think that was the point that I could really begin to call myself an artist".

Turner earned his B.F.A. from Temple University's Tyler School of Art. He was also an exchange student artist in Tianjin, People's Republic of China.

He taught art in the Chester Public School system and in several correctional institutions. Over the course of his artistic career, Turner created thousands of paintings, drawings, lithographs and serigraphs, both figurative and abstract.

Andrew Jurner







He had two children: a son, Andrew Turner, III, and a daughter, Dara Turner. His wife, Toni Turner, is also an artist. They separated years ago.



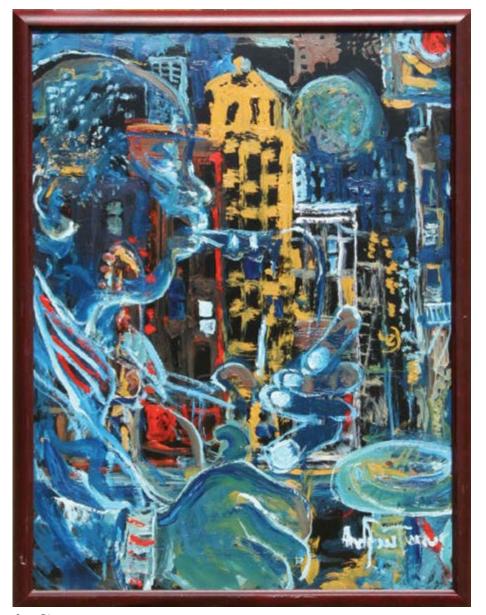
Frederick Douglass JR High - now Frederick Douglass Christian School, Chester, PA where Turner taught art.



Andrew Turner was Artist-in-Residence and Curator at Deshong Museum, Chester, PA

As a painter and pacesetter, Turner produced works of art in a marvelous array of themes. Mostly considered an easel painter, he is known for his paintings about jazz. He often painted with the sound system playing Coltrane, Miles or Monk. He identified with jazz. Turner, whose strong interest in the genre started when he was a young adult, knew jazz had a unique rhythm and a language of its own. Because of this he created an enormous portfolio of paintings dedicated to jazz.

Turner was drawn to jazz music and notable artists of the genre. The 1992 painting, Sax Player (below), is a vivid portrait of a musician amongst the background of a dazzling cityscape. The bright, colorful skyscrapers shine through a translucent saxophone player that's painted in a glowing blue.



Sax Player



Hornin' In



Cello Lessons



This is a segment of Interstate 95 between Chester and Philadelphia, PA. Almost every week Andrew Turner would leave his home in Chester to visit Philadelphia galleries. His house was located right next to the Interstate. Frequently without access to a car, he would jump over the wall that separated his street and I-95 and start walking north on the side of the road of the expressway. Almost always someone would recognize him and pull over to give him a ride to the city. Andrew was 6-foot-5 and would be carrying an arm full of art so he was not hard to miss. Andrew showed his gratitude by giving the driver a small original piece of art. These challenging trips is why he eventually moved to Philadelphia.



The last house Andrew Turner lived and used as a studio in Chester, PA before moving to Philadelphia. It is now The Andrew Turner Museum. curated by Michael Gray.



Lady In Hat



Study in Black and White

# Andrea Jurner



Girl Jumping Rope



All That Jazz

Andrew Turner knew the power of art. He knew that art could transcend our own self-interest. Turner desired to expose the emotional importance of seemingly simple activities that usually go unnoticed.

He regarded his paintings as vignettes or documentations of everyday African-American life and assumed the role of reporter. He portrayed the simplicities of everyday life in the inner city. Turner was an artist that absorbed the world around him, and it poured onto the canvas through his art.

So many homegrown talented artists tend to migrate to some of the bigger art markets such as San Francisco or the New York art scene. Turner remained in Pennsylvania where Chester and Philadelphia became his most inspiring subjects. Turner understood that the Philadelphia region is in itself a vibrant African-American culture and community that became the muse for his artwork.

Due to the modern technology of the 1970s and 80s it was getting less expensive to produce art reproductions. More and more young artists and particularly African-American artists were entering the financially lucrative- (and not as labor intensive) - print market. They were publishing prints, posters, limited edition offset lithographs and hand pulled serigraphs in huge numbers and selling them to the public.

Printing and distributing reproductions enabled many artists to enter the marketplace with fewer original pieces of art to sell. Art shows, exhibitions and gallery openings were now a combination of original art and a portfolio of reproductions. This worked well for artists whose creation of original art was slow and exhausting, especially those artists whose creative images were in demand.

Andrew Turner loved to paint and painted everyday. He was art and art was him. Andrew was prolific in every sense of the word. He produced very good and often great art everyday. This was his talent and gift.

Early in his artistic career Turner didn't have prints or reproductions of his artwork. Not to worry, since Turner was so prolific, he could be extremely competitive in the marketplace without having reproductions as part of his portfolio mix.

I mention this because Turner produced an enormous body of original artwork, many of which he sold at high-end print prices, that has become his original art rich footprint. It is this artistic footprint that helped brand the Andrew Turner legacy. It is a tribute to the dedication, stamina and artful vitality of this tall and talented artist.

Turner devoted his life to an artistic production of fabulous art that has helped gain him prominence in the Philadelphia region and worldwide.

Later in his career prints of his art work were published and distributed.

Andrew Jurner

"The interesting thing was that his work cut across all ethnicities even though the subject matter was African-American. If you loved music and looked at the jazz painting, you could hear music. If you saw the church lady, you would hear the sermon. If you were a kid who ever looked in a window lusting after a bicycle, you'd feel that in his kid paintings. No other artist I've represented in 33 years was more able to touch human beings' hearts than he did," said Sande Webster, of the Sande Webster Gallery, in Philadelphia.

He was a member of Recherche, a group of African-American artists from the Sande Webster Gallery in Philadelphia that exhibited their works collectively in area art shows. The group included artists Martina Johnson-Allen, James Brantley, Moe Brooker, Charles Burwell, Don Camp, Syd Carpenter, Nannette Acker Clark, James Dupree, Walter Edmonds, Leroy Johnson, Richard Jordan, Jimmy Mance, John McDaniel, Quentin Morris, Charles Searles, Hubert Taylor, Andrew Turner and Richard Watson.



Sande Webster Gallery 2006 Walnut Street Philadelphia, PA 19103

## IN THE NEWS

# Breaking The Art Barrier

Art gallery owners, looking squarely at the bottom line, have shown reluctance in sponsoring black artists, asserting that black art isn't marketable.

However, a growing number of black painters and sculptors, eluded by the recognition and lucrative fees that come from having their work showcased in galleries, are beginning to cry "foul." "A lot of minority artists believe that opportunities to show in many galleries are limited by bias, if not against them as minorities, then against them as outsiders in an insider's game," asserts Jennifer Smith, a Philadelphia art critic.

But Recherché, a group of seven black artists in Philadelphia, are outsiders breaking into the industry. The small collective was launched this spring at the Sande Webster Gallery in downtown Philadelphia. Cur-



rently, the group is planning a cross-country tour as well as an international excursion.

The talent in Recherché ranges from Andrew Turner, a 41-year-old painter, to Carolyn Hayward Jackson, a 33-year-old food sculptor whose work is in the private collections of Philadelphia Mayor Wilson Goode and TV-show host Johnny Carson, among other notables. Each of the seven artists in

the Recherché group has exhibited in museums such as the Boston Museum of Fine Art and New York's Whitney Museum.

The seed for Recherché which is French for "rare choice"—was planted in January 1983 during a local exhibition featuring the work of 26 black artists. One ceramic artist, Syd Carpenter, whose vessels are housed in a private collection of the Nabisco Baking Company, noticed that only a few of the artists were properly represented. She says it was that experience that spurred her and six other artists to pool their resources.

After a year of planning and a capital outlay of \$11,760, Webster sponsored the group. "I won't let my point of view be determined by other gallery owners."

-Lynette Hazelton

Black Enterprise Magazine, October 1984

Tracy Kennan, New Orleans Museum of Art Curator of Public Programs has said, "Many artists enjoy the spontaneity and improvisation of jazz music. Jazz also became important to many African-American visual artists and writers because they considered it to be their own musical language." Romare Bearden, who created over 100 pictures dedicated to jazz music in the 1960s and 70s, once said, "Jazz has always been important for me the way it has been important for many Blacks. Blacks have made their own sound, their own musical language like jazz. It is theirs and they identify with it. In a world of constantly changing identities, certain forms of music represent a solid identity for Blacks."

Turner is also recognized for painting African-American lifestyle subjects that he observed in Chester. These painted subjects include church scenes, children at play, restaurant and bar scenes, mothers and daughters, fathers and sons, barbers and beauty-shop scenes, and family reunions. His paintings are a blend of art and history that reveal the inner-city African-American experience of family, community and culture. Since his death in 2001 his value as a painter and his influence on other artists has grown tremendously.

Turner's work has been widely acclaimed and featured in numerous solo and group exhibitions in the United States and abroad, including the Atlanta Arts Festival; the National Black Fine Arts Festival; the Los Angeles International Art Expo; the African American Museum in Philadelphia; the New York International Art Expo; the Philadelphia International Art Expo; the Martha's Vineyard Art Show; the October Gallery Chicago Art Exhibition; Artist-in-Residence and Curator, Deshong Museum, Chester, PA; Lecturer, Widener University, Chester, PA; Lecturer, Institute of Contemporary Art, University of Pennsylvania; and Featured Artist, Sande Webster Gallery and October Gallery's Philadelphia International Art Expo Artist's Pavilion. In addition, Turner toured and lectured in The People's Republic of China.

His artistic creations are owned by major art collectors, corporations, businesses, organizations and everyday people. His paintings are found in collections owned by celebrities such as: Woody Allen, Dr. Maya Angelou, ARCO Chemical Company, Black Enterprise Magazine, Dr. Clinton Brown, George Burrell, Cheyney University, Dr. Constance Clayton, James Caplan, Mr. and Mrs. Bill Cosby, Deshong Museum, Dr. William Dodd, Congressman Chaka Fattah, Danny Glover, Mayor W. Wilson Goode, Thelma Harris, Steve Harvey, Edie Huggins, Senator Vincent Hughes, iHeartMedia Inc., Independence Blue Cross, Tom Joyner, Peter James Liacouras, Eric Lindros, Mr. and Mrs. Louis Madonni, Moses Malone, Adrian Moody, October Gallery, Penn State University, Philadelphia Museum of Art, Philadelphia Tribune, Pennsylvania Academy of Fine Art, Prince, Kevin Pugh, Jill Scott, Will Smith, Mr. and Mrs. Harold Sorgenti, Mayor John Street, Swarthmore College, Verizon, Barbara Wallace, Sande Webster, Widener University and Mrs. Marilyn Wheaton.



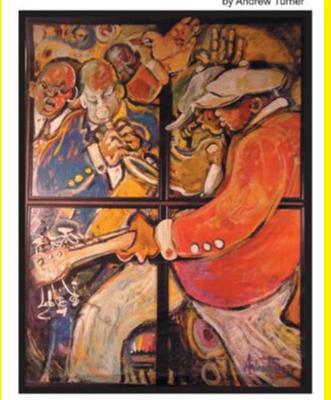


The late artist Andrew Turner, activist Dick Gregory, and Mercer Redcross, owner of October Gallery, stand in front of Turner's "Music" at WDAS radio station. The painting will be the commemorative print distributed at the October Gallery Expo next week.

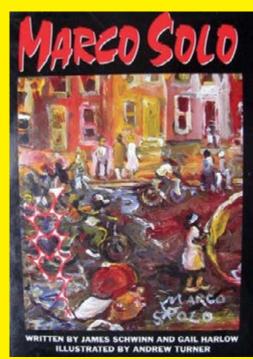
# Blacks carve out niche in art world

Three-Dimensional Painting commissioned by WDAS FM Radio 1996 (top photo/article from The Philadelphia Tribune). Commemorative print from the same art published by October Gallery (bottom poster)

# Music Music Music by Andrew Turner



October Gallery .com



Marco Solo, (published by J. Schwinn and G. Harlow, illustrated by Andrew Turner)

Sandra Blakely posted this statement after learning of the opening of the Andrew Turner Art Museum in Chester: "I first met Andrew as gallery manager and expo coordinator for October Gallery. I watched him paint often, mesmerized by his unique skill and unspeakable technique. I cannot applaud you enough for creating this museum in his honor. He was a one of a kind painter and individual. I admired his brilliance within his struggle and in return he gave me his trust and respect to present his works with the dignity they commanded. I miss him."

His Philadelphia commissions were many. Here are a few: Mayor John Street (2004); WHAT AM (2000); WDAS FM (1996); Marco Solo, (published by J. Schwinn and G. Harlow, illustrated by Andrew Turner) Reverse Angle Productions, Inc. (1995); and Robin Hood Dell, Fairmount Park (1985). Here is an Andrew Turner quote from the book of a Turner art exhibition curated by Sande Webster, William Dodd, DMD and Tanya M. Dodd:

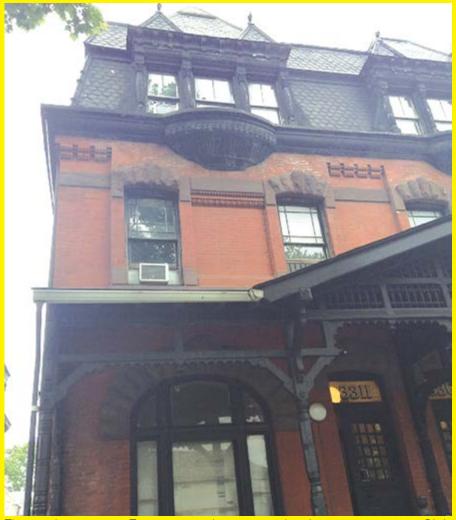
"My paintings are vignettes of city life, depicting the joy and pathos of ordinary people in their daily pursuits. There are no embellishments or decorative additions. I am the reporter of what I see. But my people become heroic just by being, just by living from day to day. At a younger age, I was just awed by Rembrandt and I figured if I could get my stuff to look like that then I couldn't fail, which goes back to what Coltrane said about individuality being the essence of creativity. It takes years to accept that nobody does anything the same way as somebody else. Nobody blows the horn the same way. Rembrandt may have served as my mentor for painting, but John Coltrane has been the guiding light in my life. It was the man and what he was like that opened the door. I may have even learned to appreciate things I never knew before. The guy just totally sensitized me! He raised me! How can you write a book, paint a painting, play a song, if you don't know what it's about? If it's not from experience, then it's kind of difficult for you to contribute something to other people's curiosity. People demand to be touched in certain ways and I think the only way to be convincing is to talk from experience."



Paddle Ball



Jazz Combo



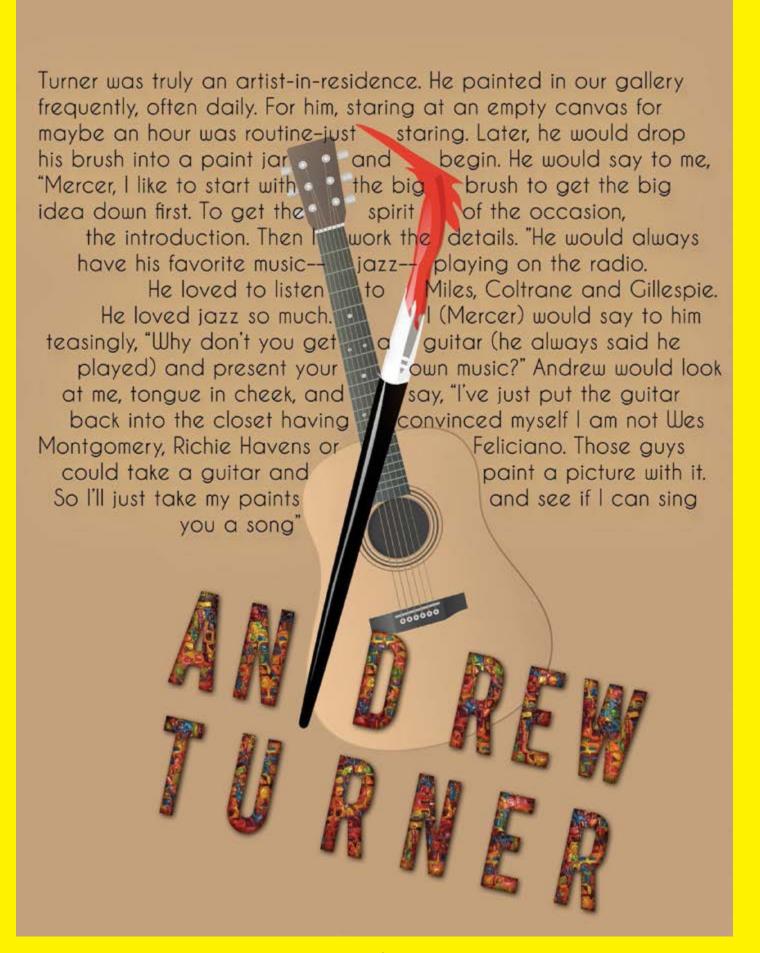
Three locations Turner used as studios/apartments in Philadelphia, PA. 33rd and Powelton Ave., 36th and Baring Street and October Gallery 38th and Lancaster Ave.

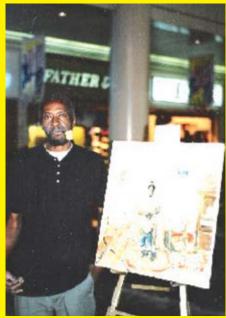


James Caplan (in the photo) gave Andrew Turner the free use of 1200 square feet of space on the 6100 block of Market Street, Philadelphia, PA.

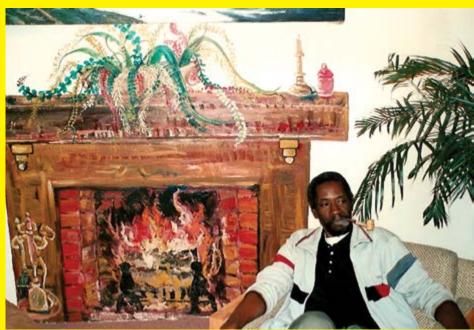








Andrew Turner outside the October Gallery Express (mall store).



Andrew Turner blowing smoke from his pipe in front of a life-size fireplace that he painted on the wall at October Gallery Market East Store.

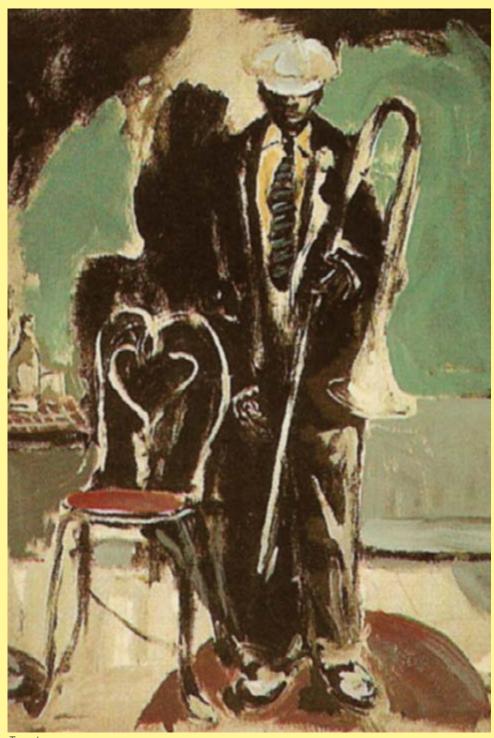




Andrew Turner Paints at October Gallery Locations



Horn and Hat



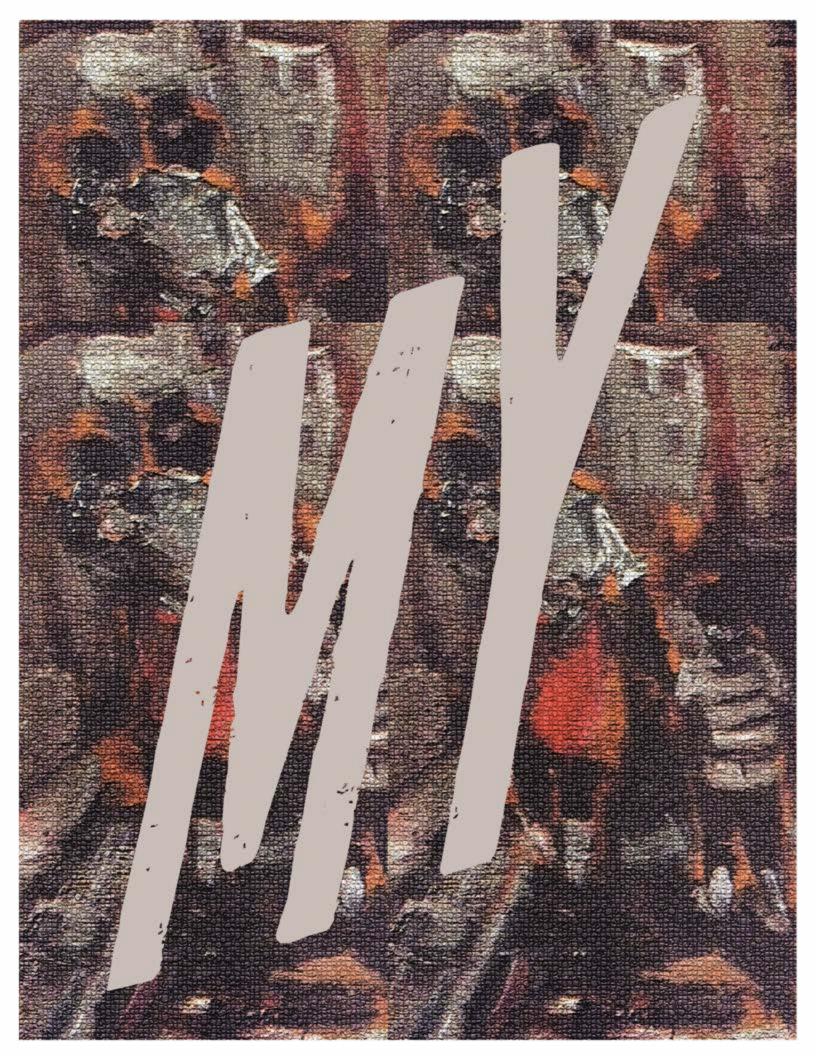
Trombone



Slidin' Trombone

"I particularly like Coltrane because he is the master of musical doodle. Whenever he plays, I get images out of it. The audio brings colors in addition to texture and balance. I try to figure out what key he is playing and the note is illustrated in the motion and mood of the painting. When I select colors, I think in terms of an occasion or an event that I am trying to depict. The first thing you want to establish is the spirit or the mood. When I listen to Coltrane the colors just come to me. He's probably the only person that ever lived that uses music as a visual art."

Andrew Turner









Bass Times Three



Demure



Blues Bar



Marching School Band



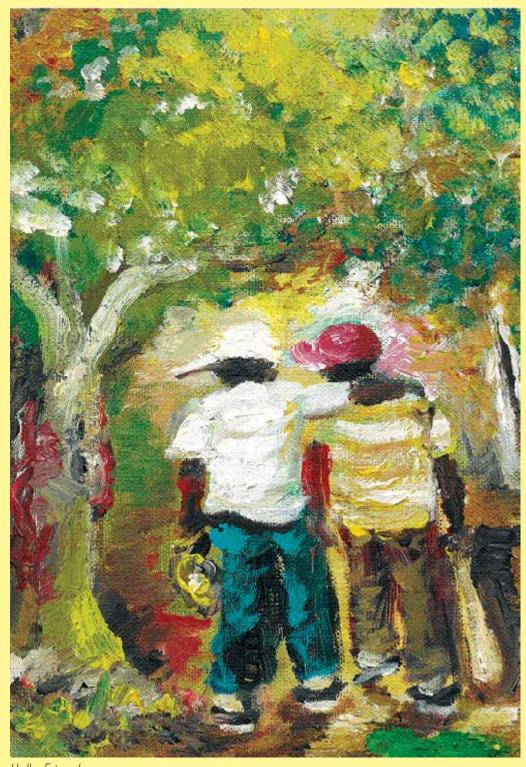




Jumping Rope



Fruit Bowl



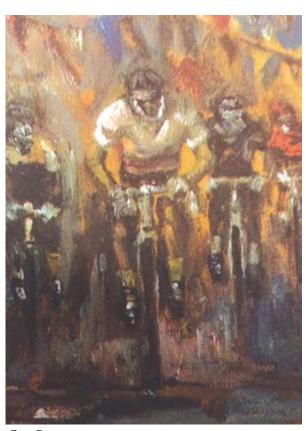
Hello Friend



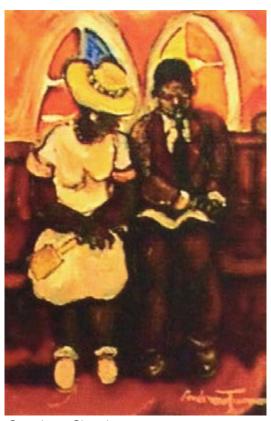




Blue Set



Out Front



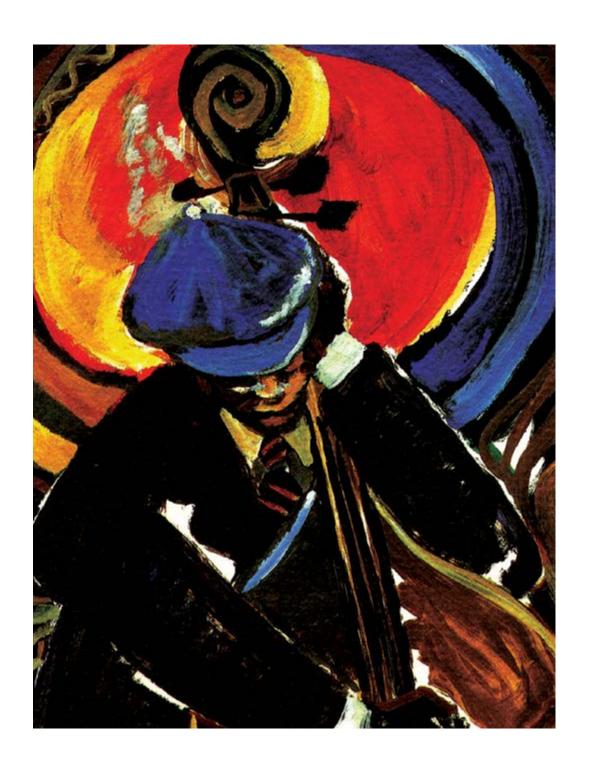
Couple in Church



Learn To Share



Marketplace



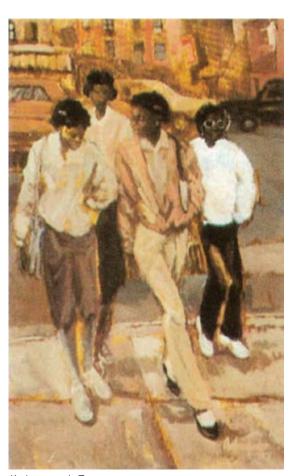
#### Bass Jazz

Turner's portrait of the bassist reflects the freedom, emotion and movement so prevalent in jazz music. Turner invites the viewer to reflect on the setting of expressive abstract streaks and swirls of color.

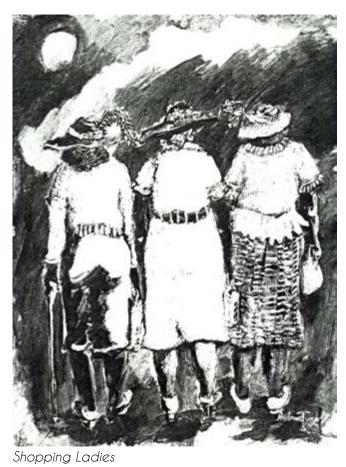
"Bass Jazz depicts a musician in the midst of improvisation....doodling around but coming from the crux of the matter."

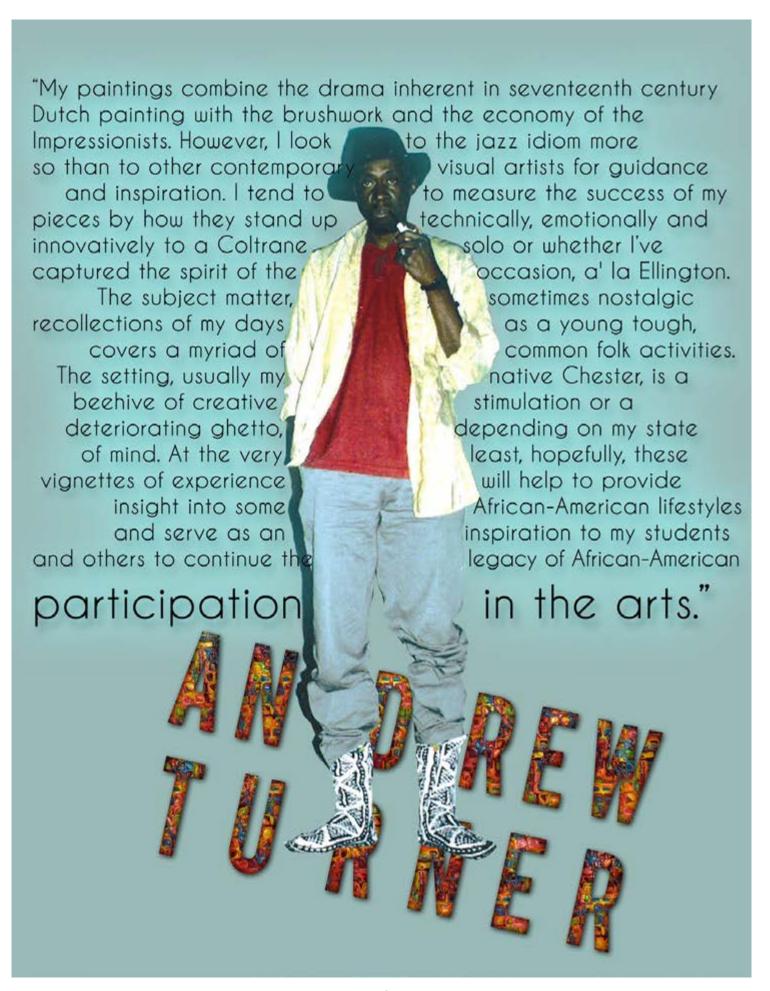
## Andrew Turner





Kisha and Company



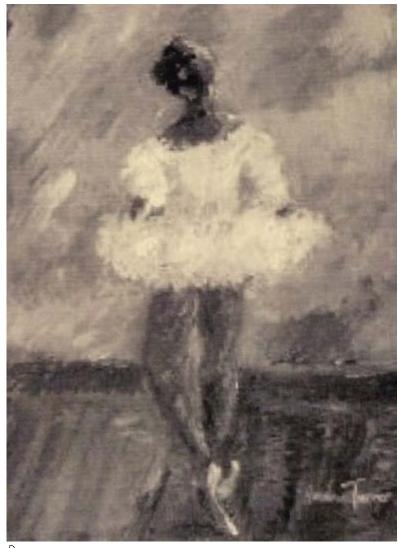




The Cheyney University art collection has been enriched with an oil painting by the late Philadelphia African-American painter Andrew Turner thanks to a gift from Patricia Kaiser. On May 15, 2012, Ms. Kaiser met with Interim Vice President of Institutional Advancement, Larry Green, Library Dean, Lut Nero, Archivist, F. Keith Bingham and Mandy Santiago, Director of Development, to accept the painting "Mother Braiding Child's Hair" on behalf of Cheyney University. Accompanying Ms. Kaiser were Delaware Art Museum docents, Elaine Carter (retired CU faculty and member of Delaware Valley LINKS) and Carol Clapham. The oil on canvas painting is typical of Turner's works which often depict domestic scenes. His paintings are owned by major art collectors as well as everyday people. Ms. Kaiser purchased the painting to hang at the West Chester Community Services Center where she worked because she felt it would resonate with the people she came in contact with every day.

Larry Green remarked, "This is a nice celebratory gift to Cheyney University for our 175th anniversary and will enrich our collection. We will make sure it is exhibited in a place where it can be appreciated." Prof. Marietta Dantonio-Fryer, Humanities and Communication Art Chair, noted "At this time, we are increasing our fine arts exhibitions under the aegis of Cheyney University's Center of Excellence in Humanities and Communication Arts. In the past year we have shown the works of Purvis Young, an exceptional outsider artist; Dane Tilghman, who is known for his paintings of rural domesticity, baseball players, jazz musicians and others; international artist Chidi Ozieh and Totem Rhythms, a display of totem poles made over a ten-year period by Cheyney University faculty and students in collaboration with local carvers, at-risk youth and native artisans from a variety of communities."

"There are two galleries for art display on campus at Cheyney University. The Biddle Hall Gallery hosts changing exhibits and Carnegie Hall hosts an extensive collection of 170 pieces of art by African-American artists. These pieces were donated in 2007 by alumnus Mercer Redcross, founder of October Gallery, to commemorate Cheyney University's 170th anniversary. Plans include a display of a priceless collection of African masks and ceremonial objects donated in 2010 by the late alumnus Horace Phelps."



Dancer



Mom and Me at Church



The Dance Studio



Blue Nude



#### The following pages is text taken from the book "Connecting People with Art" by Evelyn G. Redcross and Mercer A. Redcross III. The book is available on Amazon.com

I guess it was around 1988 when this lanky 6-foot-5 individual walked into the original gallery location (3805 Lancaster Avenue) with a handful of his art. I remember the hatchback red Pinto that he had parked just outside the door. Evelyn and I were there and Andrew Turner proceeded to show us his work. We had heard of him from exhibitions he had done at the Sande Webster Gallery and the Rittenhouse Square Fine Arts Annual, also known as the "Clothesline Show."

Turner's art was rendered in a loose form, in an impressionist style. Evelyn and I looked at each other simultaneously and wondered how we could present this art style to our customers. At the time our gallery patrons seemed to prefer art that was more familiar to them: representative, or figurative, work. We call it "realistic artwork" because of its easily recognized forms, its near portraiture of everyday Black folks. In fact, I said to Turner that our customers were not used to his style and might not understand what was being said. I suggested he add more strokes, more definition. Turner looked at me and said, "I try to paint like Miles Davis plays. You don't have to play all the notes, just the sweet ones."

Here's an analogy that explains the challenge selling Turner's art presented: We had been selling popular music like that of the Temptations, and now we had to decide if we could sell more abstract music like that of Miles Davis.

The day Turner showed up marked the beginning of a relationship that spanned some 12 years. He made it clear that what he wanted from October Gallery was to put his name and his art in the spotlight. He said he had seen firsthand our aggressive promotion of artists. And he wanted in.

October Gallery loved the fact that Turner was prolific. He loved to paint and we loved to sell good art. In the beginning, our relationship was that simple. Later, we became caring friends.

As our organization traveled nationally to some thirty-two shows per year and grew, it began to require large inventory. One critical difference in the work provided by Andrew Turner was that his art was always rendered as original paintings, unique one-of-a-kind pictures. Once we took the time to teach patrons to "see" his work, they couldn't get enough.

We remember Turner bringing art through the door when the acrylic paint was still wet. Now, you must realize that acrylic paint dries almost instantly. So if the paint was still wet, when and where had he painted them? And I would say, "Turner, they're still wet." And he would look up somewhat tongue in cheek and say, "They're fresh."

Ours was overall a great business partnership. We and Turner did not always see eyeto-eye, though. While his approach to life and art was laid-back, symbolized by his pipe smoking and long lunches, ours was to act quickly, perhaps too quickly. For him, gallery showings and public painting demonstrations were an honor. They brought him much-deserved accolades and a break from his daily painting routine. At such events, he might don his avant-garde clothes, complete with a silk scarf tied about his neck, and sometimes he would flaunt a secondhand hat cocked to fit his style. "I'd like to be treated according to the station to which I am accustomed," he'd say when he fancied a special hotel, special restaurant or special budget. On the other hand, Evelyn and I preferred to move from show to show with the emphasis on quality art and not on "pomp and circumstance." Time was of the essence because we were responsible for art, artists, staff and a successful event. We were in a hurry to make our mark in business and in the art industry.

Turner would often caution us to relax, slow down and "smell the roses." We, in turn, counseled him to "wake up and smell the coffee." There were other disagreements, too (about the how-to and when-to of business), but both parties always realized that together we made an unbeatable team.

Turner painted many different subjects on all types of materials and surfaces. His themes included, for example, a group of young boys sharing an ice cream cone; girls walking to church in their Sunday best; a high-stepping marching band on the streets of Chester, Pennsylvania; a boy lying on his stomach shooting marbles and an abstract musical theme.

I remember visiting Turner at his home in Chester. I noticed the vacant house next door. When asked how long the house had been vacant, Turner replied, "For years." Then Turner walked next door, pulled a ceiling tile from the drop ceiling and indicated he would paint a jazz scene on that tile later that afternoon.

Painting on old tables and chairs, old mattresses, window shades, found wood or paneling was not out of the question for him. All sorts of discarded wooden objects became workable surfaces. Any defect, flaw or damaged part was used to his advantage. A split in a piece of wood might become the seam on a lady's dress. A hole might become the button on a jacket.

In Philadelphia alone many collectors of African-American art own a piece by Turner. His work can be seen in public spaces as well. We actually gave some of our patrons originals by him as gifts. Some we sold with deep discounts. This was done to promote his art and to advance the educational process for patrons by offering an easy firsthand experience. The patrons who were recipients now know the value of what they received. Since Turner didn't have prints at that time, October Gallery used this promotional strategy to quickly bring up the learning curve for his art.

The educational component was essential. We learned that it had to be an intrinsic part of any art presentation. It was the same nearly everywhere we traveled. When we visited the homes of those interested in art, these vignettes, as Turner called them, captured the spirit of the occasion.

I particularly enjoyed taking Turner with me for radio interviews and seminar presentations. He had the gift of being able to speak his mind at the drop of a hat. He was very intelligent and extremely articulate. He could spell almost every word in the dictionary. When he painted on site at our gallery for weeks at a time, we would often holler for him to spell a word. He would spell it and invariably weave in a word we were less familiar with. This was part of our ongoing education from Turner.

He said that he lived one day at a time. He was a true artist in every sense of the word. He was creative. He was not concerned with other people's opinions and marched to his own drum. I have always said that Turner lived a life that most of us might never approve of. But if he were here today, he would probably say, "I lived life to the fullest. I enjoyed every day doing what I loved to do: paint." The lyrics to the Frank Sinatra song say it best, "The record shows I took the blows, and did it my way."



In 2000 Jill Scott asked October Gallery if we would permit her to film a music video at our gallery. It was for her song, "The Way." Of course, we said yes. We were delighted that Jill considered October Gallery an appropriate venue for her new video. Wow! What a treat for us.

In the background of the video clip below you will see a painting by Andrew Turner entitled Jazz Abstract II.

Jill Scott is a collector of Andrew Turner art.





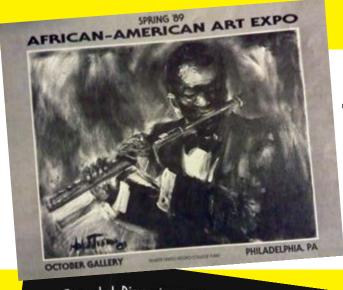
Andrew Turner and Artist Lois Mailou Jones



Jazz Abstract II - In the Jill Scott video above



How Street It Is
This image was a commission work for the inauguration of the second term of Mayor John F. Street, City of Philadelphia, PA.



### Print Advertisements Promoting Black Art & THE ART OF ANDREW TURNER



Meet the Artist Andrew Turner Harborside Inn, Edgartown, Martha's Vineyard This weekend Saturday & Sunday Noon to 7 PM



**BLACK ART SHOW & SALE** Presented by October Gallery 1-800-458-8602

October Gallery has always been very aggressive in its approach to advertising and promoting Black Art. When we placed print ads in local as well as national publications to advertise our art shows we used the tag lines - Black Art Show and Sale or African-American Artists. Turner and I (Mercer) would often debate "Why Black Art". Was it necessary to use the terms African-American Art or Black Art as a tool to identify the product we were selling? Typically at the end of these discussions Turner would state the following:

"Dealers, art brokers and the like use the term Black Art as a marketing tool to draw attention to the product they are exhibiting and/or selling. Others might also use the term to announce the arrival of another African-American contribution to humanity. However, if my art is being viewed by another artist, a dilettante or by someone just passing by, I don't see the usefulness of the term Black Art at that point."



Me and She

# Andrew Turner: AN ANALYSIS OF HIS WORK by Dana Crum

Dana Crum writes poetry, fiction, nonfiction and children's literature and is the author of Good Friday 2000. His writing has garnered several honors and awards, including a profile in The Paris Review Daily. Crum is also CEO of Prose Wizard, which provides academic tutoring, test prep, college consulting, writing coaching and editing.





"Andrew Turner is important to art because his painting embodied four visual dimensions: representational, expressionist, abstract expressionist, and improvisational, the latter consisting of jazz currents crafted in colors applied to surfaces," said James Caplan, a businessman and abstract painter who was one of Turner's patrons. Turner's representational work, typically impressionist and often expressionist sold best because it was easier to understand. However, it was anything but hack work and demonstrated his mastery of his craft. "To support himself, Andrew was compelled to paint realistically," Caplan said. Turner told Caplan that he no longer wanted to create representational work and wanted to experiment instead.

While Turner continued to create representational work, he did find time to experiment. His experiments succeeded and he went beyond representation, beyond expressionism, beyond abstract expressionism to improvisationally create jazz on the canvas. In short, he painted music. "The jazz that one had seen in his expressionist paintings of musicians now transformed itself into the actual music of jazz for the eye", Caplan explained. "Turner had gone beyond the transcription of scenes and into the realm of creating jazz itself. Jazz created with such colors and strokes and forms and blotches and tones. Not depicting anything but rather creating music for the eye. It is huge to transcend the pictorial and to get fully into the realm of creating the infinity of music." In these ground-breaking paintings Turner extracted the music and rhythm from life's scenes and painted them as sounds. Caplan concluded, "Years later, after his death, I came to recognize that Andrew had gone beyond interpreting reality. He was competing with reality."

Tuner's synesthetic paintings were not his only accomplishment. Another was his ability to conflate several moments in a single moment, to paint one moment and suggest others. There is the scene in the painting as well as a before and after. He captures the scene he paints in such a way that the viewer also sees what happened before that scene and what will happen after. Art collector Kevin Pugh explained, "You look at a painting by Turner, and you see a movie. With most artists, when you look at their work, you see a painting. Turner creates a scene that tells you a lot of the movie before and after. I get a lot more than the piece that he painted when I buy a piece of his artwork."

With most artists, Pugh explained, the viewer's imagination remains with the work. Not so with Turner. "Turner takes you past the work. Other artists don't do that. Other artists give you good work within the frame. The work can be excellent within the frame. But the work doesn't make you think past it. People get emotional with Turner's work. The mastery of Turner is that when you look at a piece you start getting these feelings. These feelings are taking you past what you're looking at. It's bringing something up from your past or a feeling you have about the future. It's evoking a lot of stuff past the frame. The frame is just there because that's the way art is supposed to be. But that painting Turner did is just so far past the frame that the frame is just really not there anymore even though it is."

"He went beyond representation, beyond expressionism, beyond abstract expressionism to improvisationally create jazz on the canvas. In short, he painted music. The jazz that one had seen in his expressionist paintings of musicians now transformed itself into the actual music of Jazz For The Eye." (picture below)

James Asher Caplan



Caplan gave Andrew Turner the free use of 1200 square feet of space as a studio. "It was great space. He would show up late mornings and work till 5PM; his brushes were always caked with dried paint. Andrew and I shared lunch at least two times a week in the space. Good conversations" Caplan said. This is one out of many works of art Turner created in that space.

Sande Webster, whose eponymous gallery exhibited many of Turner's paintings, agreed that his work evokes powerful emotions. In an obituary that philly.com published after his death, she stated, "His paintings were universal, even though his subjects were African-American. You cannot look at his work without feeling something in your gut." But as she pointed out, Turner not only stokes the viewer's emotions but also conveys the feelings of the people he depicts.

The brushstrokes with which Turner created the aforementioned scenes and effects were, to quote Caplan, "instantaneous and rapid. This speed has a direct link through our eyes to our minds as it transfers to us the rapidity with which his compositions were created and as it approaches the speed with which our temporal minds are able to think thoughts. Turner's work defies the 'static' of conventional paintings because his work is rooted in his ability to convey kinetics, movement. If there were not this rapid movement, his work would not achieve the force and power that it has."

There's the speed of Turner's brushstroke. Then there's its lack of definition. "When you look at a Turner brushstroke," Pugh said, "it doesn't have any real detail. But it has the most detail ever. It has more detail than a fine, detailed painting. The little mark means everything. A little mark that doesn't look like an eye when you look at it; but in the scheme of things, when you see the whole picture and the way he placed the eye, it's the most defined eye in the world and gives you more definition than an eye that's perfectly drawn with eyelashes. Turner's work is so detailed without detail." On the subject of his brushstroke, Turner himself was pithy and paradoxical: "Sometimes too much is not enough."

The paint he applied with his impressionist brushstroke was sometimes cheap since he was always strapped for cash. But this limitation did not limit him. "He was able to create a masterpiece with house paint or with quality oils or acrylics," said Michael Gray, who was a student in Turner's 8th grade art class many years ago. Whatever paint Turner used, he often worked with a rough brush "caked with paint from days past." Caplan said. "He painted as if he were scratching the surface and the colors were bleeding through to the canvas and then to the eye. The characters come out of their surroundings in a style that carries with it the unpolished texture of the working-class world" into which Turner was born. Caplan described Turner's oeuvre as having a "mix of cacophonous and harmonious color."



Art Collector, Kevin Pugh



Children at the Door

Turner applied paint not only to canvases but also to found objects like the bookshelves he used for his Bookshelf Series, which Pugh is particularly fond of. "His brush brought renewed life to the discarded refuse of the declining Industrial Age and to the banal obsessions of the consumer/waste society," Caplan said.

Arguably, the most apt symbol for any painter or sculptor is his hands. "Hands played a major role in Andrew's representational work," Caplan noted. "When most everything else is covered up, the hands appear bare. They are the hands that do the physical work that life demands; they are the brain's handmaidens. Turner was his hands and all the hands that he depicted were his."

Those hands remained busy, creating hundreds of paintings each year. And with those hands Turner took his place, Caplan said, "on the high road of Western aesthetic achievement." Caplan recognized, though, that Turner did not receive in his lifetime the critical reception he so deserved. Echoing this assessment, Pugh said, "His work should be valued like Picasso's. It's on that level. It's past that level, actually." Aside from admirers like Caplan, Pugh and Webster, young artists in Philadelphia, Gray noted, seem to recognize Turner's worth. His influence is apparent in their work.

The art establishment's overall neglect of Turner's work drove Caplan to recall the many artists who share Turner's fate. "These gifted American artists, many of whom remained outsiders, were already recognized by Walt Whitman who said, 'To the artist has been given the command to go forth into all the world and preach the gospel of beauty.' The Van Goghs and the Soutines, and the thousands of artists who will be forever unknown—one must revere their lonely persistence in preaching 'the gospel of beauty,' more often than not, without the encouragement that comes from recognition. I hope that my effort to recognize Turner will give him some post hoc satisfaction, wherever he might be, the tall man with the black hat, ambulating in the heavens above, looking down on West Philadelphia."



Patron of the Arts, James Asher Caplan



Marcus and Michael Gray, curators of The Andrew Turner Museum, Chester, PA



Jammin





Dixieland

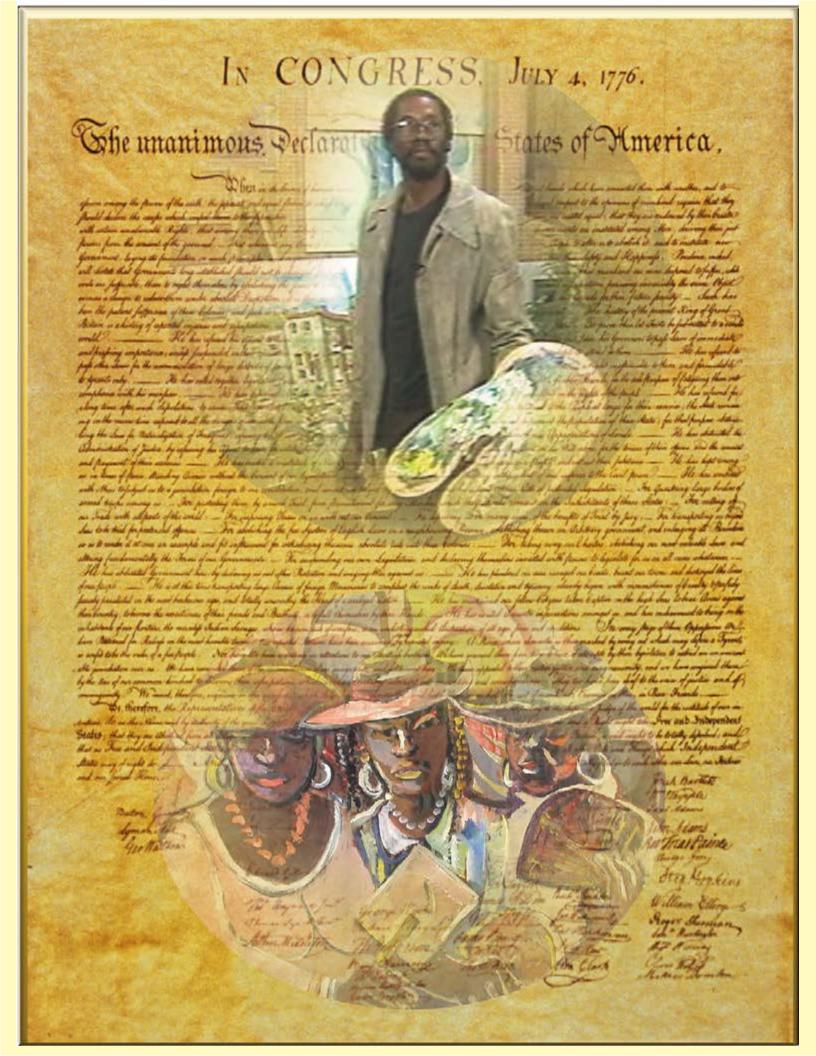


Jazz Combo Black and White

## THE DECLARATION OF INDEPENDENCE AND Andrew Turner

LIFE WORKS by J.D. Gray

J.D. Gray is a retired Education Representative of International Union, United Auto Workers. He has been collecting art from various arts genres for over forty years. His love for history put him on the road to discover and capture the astonishing history of African-Americans and for J.D. what better way to do that than through the arts.



Andrew Turner's artwork gives abundant testimony to the importance that art gives to us as human beings. His work is created in a cultural context that brings his paintings to life and gives meaning to the African-American people. Mr. Turner knew that our story had to be told through the African-American lens.

Andrew's art captures the history of how African-Americans interacted with their environment. African-American interaction brings you face to face with trials, sorrows, pains and a longing for comfort in your God, children playing their games of the day, or musicians deep in their groove. You gain a sense of the joys of life, or whatever the subject matter, Mr. Turner's works invite you to take part in the moment!

The psychological affect his work has on you as a viewer, is that it draws you in and causes you to want to relive the moment that he has frozen in eternity. There are some pieces that I own of Andrew Turner's work that move your emotions into a range of areas. The piece that took me back to my childhood was a piece that he did of a lil' boy shooting marbles. That boy aims with an agate marble with an intent to clean the ring out. You could feel the emotion of that lil' boy's competitive spirit to win and take those marbles home with him.

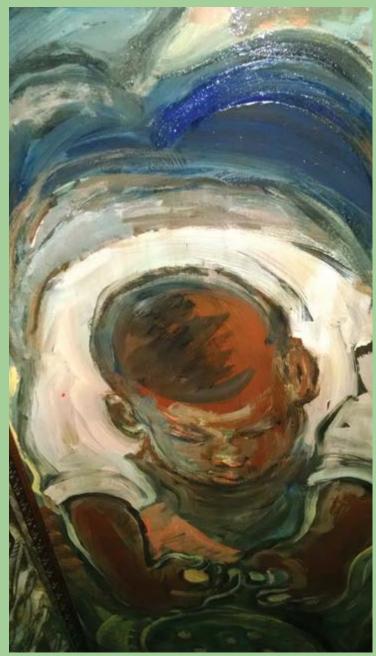
That leads me to the second piece, which is the Muhammad Ali/Sonny Liston first round, knockout heavyweight title rematch fight at St. Dominic's arena in Lewiston, Maine on May 25, 1965. You can feel Mr. Ali's pride as he towers over Mr. Liston, at the age of 23, in the match which launched his career as the "Greatest" boxer in the history of the sport.

Or you can look at the painting "Sisters". There are two sisters with a look of "despair" on their faces. This piece draws you into the painting with a sense of giving hope to those little girls. You want to assure them that they can get better with time and not give up on life.

I own the "Inner City Blues" abstract painting. That visual language drives you into the composition. It makes you want to hold these contrasting elements together.



From left to right: Patrons John Sangster and J. D. Gray with entertainer Isaac Hayes at October Gallery's Philadelphia International Art Expo.



Lil' Boy Shooting Marbles

I have the Miles Davis piece with the jazz master blowing his trumpet. You feel the passion that he had for his craft. You want to get in the groove as Miles takes you out into another sphere and Mr. Turner captures this feeling of the "cool of jazz" that Miles Davis played, always pushing the envelope for innovation of a new sound.

Andrew Turner will take you to church, as he did with my prized piece "Keepin' the Faith". This painting captures the essence of my Louisiana childhood growing up in church. These three women with the fans, dressed to kill, remind me of mama Cleo, her sister Aunt Helen, and her best friend, sister Nita and the sophistication, confidence, dignity and self-worth that each of these women had in themselves. It was the "church fan", usually sponsored by a local African-American funeral home or insurance company. The way you would fan yourself told the church your pedigree. They were the epitome of the church. They raised more money for the pastor's anniversary by selling pies, chicken dinners, you name it. They raised the most money to help build the new church or raised money to help in a family crisis. And yes, those hats said it all - we have arrived!

You could see their faith in God written all over their faces. Their verbal and nonverbal were in sync. The visual clues were that Mr. Turner had each woman with different looks of sincerity on their faces communicating it, like a palette brightly colored paints on a tapestry of micro-signs and signals that said that we are proud to be African-American women of beauty!

Andrew's paintings communicated to African-Americans and non African-Americans alike that his artwork showed pride in the African-American culture. He never wanted you to lose sight of the contributions African-Americans had made to America and the world. He captured the humanity of the American people of African descent. His love for art and storytelling were equal. He never compromised the true in his art and he gave hope to future generations to come. He wanted them to be proud of their African heritage.

How appropriate to celebrate the lifeworks of an African-American artist as we celebrate another milestone in the history of our country. On July 4, 2016, we as Americans, celebrated the reading of the Declaration of Independence on July 4, 1776, 240 years after penning it, voting on it and presenting it to the people of Philadelphia. As Thomas Jefferson penned the unanimous declaration of the thirteen United States of America's Declaration of Independence to be free, it was as if Mr. Turner was in the room trying to converse with Mr. Jefferson about how all Americans wanted to be free, not just some, when the founding fathers decided they wanted to be free from Great Britain and its tyrant, King George III.





Greatest

It was as if Mr. Turner, the native son from Chester, Pennsylvania, of the metropolitan area of Philadelphia's answer was as clear as the ringing of the Liberty Bell for freedom, that the founding fathers had made a misguided judgement not to free all Americans when they penned and voted on the Declaration of Independence and Constitution of the United States.

Our preamble framed the essence of why we wanted to be free from Great Britain, "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable rights. That among these are life, liberty and the pursuit of happiness..." This framed the basis on which Americans could invoke the right of having a revolution to be free. It was the same spirit that Andrew Turner used his God-given gift to answer our founding fathers decision to use the three-fifths rule where representatives and direct taxes could be calculated.

Andrew Turner took his gift to document the African-American culture, not as three-fifths of a human being, but as a whole human being! Mr. Turner spent a lifetime documenting our African-American culture from every life's angle. He wanted to show our culture as American as apple pie! Looking back over his lifetime of work, there is no area in the American life that he did not freeze in eternity. There is a piece where a little boy is trying to fill out the boots of a buffalo soldier that brings the image of the Four Star General, Colin Powell. There is a little boy standing at a musical stand practicing playing his trumpet, Louis "Satchmo" Armstrong and Wynton Marsalis, two jazz masters come to mind. One of the greatest legal minds of the 20th century, the man that took the lead in dismantling the "separate but equal" doctrine in the 1896 Plessy v. Ferguson U.S Supreme Court case and the unanimous decision of the 1954 Brown v. Board of Education. U.S. Supreme Court Associate Judge Thurgood Marshall would be the figure that would come to mind!

Back to the three-fifths rule, just a brief part of the United States Constitution. Yes, it was in the very first article, Article 1, Section 2. The third paragraph of the U.S. Constitution: "representatives and direct taxes shall be apportioned among the several states which may be included within this union, according to their respective numbers, which shall be determined by adding to the whole number of free persons, including those bound to service for a term of years and excluding Indiana not taxed, three-fifths (3/5) of all other persons" (African-American...). It was this article and section of our U.S. Constitution that gave meaning to Mr. Turner's work.

fordrow purner



The sacred document that we all live by as Americans, our U.S. Constitution, begins with three of the most powerful words ever written, We the people of the United States in order to form a more perfect union." That perfect union in Mr. Turner's world, was to bring to life the true African-American culture in the sum total of the American culture. Plain and simple, he wanted to show that as Americans, we live in a culturally diverse society, which is our strength as Americans. He knew the story had to be told through the African-American lens.

Andrew Turner appears to have asked himself the question, "what can I do to answer our founding fathers' response to the southern slave state wanting equal representation because of their slave population"? The compromise by Congress was to make African-Americans three-fifths of a human being in the counting of the number of representatives each state would have. It was the three-fifths that appear to move Mr. Turner as he approached his works of art documenting the proud culture of the African descendants.

As we celebrate two hundred and forty years, in 2016, of the signing of that sacred document called the Declaration of Independence, signed and read on July 4, 1776. This declaration invoked us to the cause of democracy, equal rights and individual liberty. With Philadelphia being just 18.6 miles from his hometown of Chester, Pennsylvania, Turner dedicated his life working to answer that three-fifths of a human being question through his artwork, why three-fifths and not a whole human being? He also said to our founding fathers, every American and the world, that we are beautiful people.

Our children love playing games such as hopscotch. They love playing basketball, baseball, riding tricycles and bicycles, jumping rope, shooting marbles, reading books and other things children love doing. We are God-fearing Americans with faith in the Supreme Being. We are good, loyal citizens who work to protect our freedom and democracy. We fight through the courts and political system for justice for all. Mr. Turner's answer to the founding fathers was, we too have a history, a story, dreams and aspirations to open the doors of opportunity just as every American has!

His love for his people, his love for his country and his love for humanity gave meaning to his vision to never let negative forces stop you from creating an environment of hope! He knew the secret of the great master - it was that you had to tell the stories of your time. Art was never about the money or fame to him. He knew he was put here on earth to connect us back thousands of years to the foundation of our greatness.



Inner City Blues



Cool of Jazz



Grambling State University Marching Band



Two Friends Coing to Busch Stadium

As he connected us back to our great history, his work moved generations forward. We owe him a debt of gratitude for all he has done to keep our story alive. His sacrifice to capture fleeting events, our experiences as Americans, depictions of everyday life and the aesthetic beauty of human forms has moved us closer to our realities to make the world a better place, better than we found it!

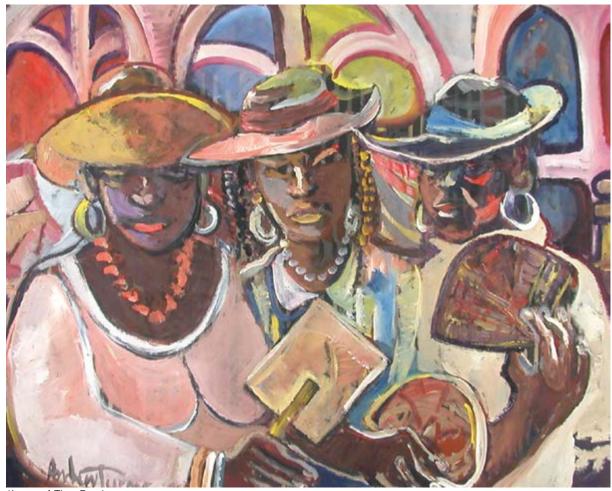
He wants us to know we have value as human beings on this earth, although twenty Africans came to this country in 1619 as enslaved human beings. However, we came from an ancient people, we were the first human beings on earth! The origins of all humankind trace back to the continent of Africa, from a long line of African kings and queens and builders of society, but yet we were reduced to three-fifths of a human being or chattel property (just as a cow or horse). Andrew would spend his entire life recapturing the splendor and glory of the African-American people and culture!

It was "we the people" in our preamble of the U.S. Constitution that Mr. Turner grabbed hold of to tell the African-American story. That story was that we are Americans and a part of "we the people". He captured that American spirit and never let go of that spirit to bring hope, joy, pain and a better tomorrow for the African-American people through his work. His work focused like a laser beam on that idea of African-Americans having the same hopes and dreams of every other American.

Those of us who own Andrew Turner's artwork know that without his sacrifice, African-Americans, as well as others, could not have recognized the fullness of our culture! Because he never wavered in telling the truth about the African-American culture. That spirit turned my world upside down with the pieces that I own. These and other pieces I have been privileged to come into contact with, make me proud to be an American and has caused me to work hard to help protect and keep the story alive for future generations to come. Andrew Turner truly captures the soul of Black folk!

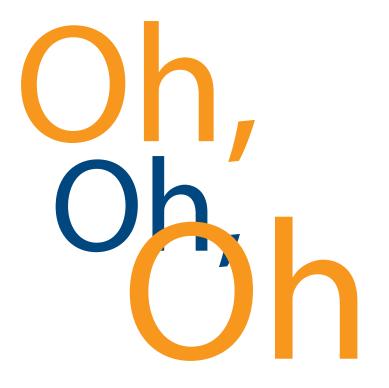
Thank you Mr. Turner for your 20th century vision. You captured the essence of humanity!





Keepin' The Faith

## **COMMENTS AND REVIEWS**



It's Tom Joyner

I met Tom Joyner in Philadelphia at one of his early Sky Shows. Andrew Turner had painted a special work of art for Tom of a woman sitting at the piano with an unusually large derriere. This original painting was called *I Play for the Players*. In the letter below, Tom makes reference to that painting in the postscript.

Thanks, Tom, for loving the art.



March 21, 2006

Evelyn Redcross October Gallery 68 North 2<sup>ad</sup> St. Philadelphia, PA 19106

Hi, Evelyn!

Congratulations on your and Mercer's twenty-one years of success with the October Gallery! It's no small feat to turn a dream into a thriving business venture, but you are living proof that dreams DO come true. All that you are doing to preserve the legacy and history of African American art is so important. African American art not only chronicles who we've been and where we've come from, but it continues to tell our stories and share our dreams within our communities and across the globe.

Here's to many, many more years of growth and success for October Gallery. Thanks for all you do to keep the spirit of African American art and artists alive!

Tomoyae W

P.S. "I Play for the Players" is still one of my all-time favorite works! And all that booty hangs on our wall with some strong hooks!

While in college I had the romantic notion of majoring in art. I still paint, but in another venue. On or about 1995, I had the unique opportunity by chance of meeting Andrew Turner. I had contracted with a young lady to restore her Victorian porch, located in the Powelton Village area of Philadelphia. While working on the top side of this porch, I spotted a tall, angular-looking fellow walking by holding an elongated painting, which caught my eye. I yelled down to him, asking him who had painted the picture. Naturally, he responded, "I did."

We introduced ourselves to one another, and he asked me if I would be interested in buying his artwork. Upon negotiation, I purchased my first Andrew Turner painting. He asked if I wanted to buy more of his artwork and needless to say, within one week's time, I had bought five of Andrew Turner's paintings.

Donald Stafford Patron

Andrew Turner's work is powerful, dramatic and emotional. Sometimes he would paint at my house in West Philadelphia. When he painted he appeared to be completely absorbed in his efforts to create a work of art. I truly miss him.

Horace Wright
Patron and Friend



Little Sis

I own three of Andrew Turner's paintings that I bought directly from him. I have had these paintings over twenty-five years and I would not part with them. The first one was purchased at an outdoor art fair and we loved it so much that my husband and I called him, went to see him, and purchased two more paintings. Andrew Turner was a lovely man and a brilliant artist. His paintings give me pleasure every day.

Georgi A. Michele Patron

Andrew Jurner

"Exploring the full range of an artist's work, Andrew Turner's art spans his enthusiasm for jazz clubs and images of life in Chester City."

## By Victoria Donohoe, Inquirer Art Critic Posted: February 06, 2005

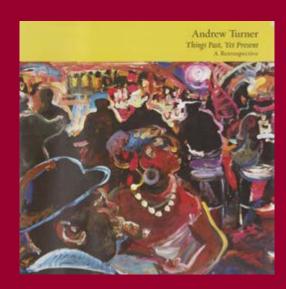
"Just a Man Who Paints" is the title of Andrew Turner's current large exhibit at Widener University. And using that quote from the artist, who was born in Chester in 1944 and grew up there in the 1950s and 1960s, gives his latest show an invitingly relaxed and fortuitous air.

There's a certain modesty in Turner's works, despite their obvious exuberance. A highlight of this show by the painter, who died in 2001, is that Sande Webster and Dr. William Dodd organized it, and they have included many paintings from private collections.

The full range of Turner's work is represented - jazz subjects from the days when Turner was under the spell of the jazz clubs in Philadelphia. He idolized and paid particular homage to the creativity of John Coltrane.

These things were especially meaningful for him. But so were the influences he felt from the City of Chester - they left their mark on his images of children on bikes, a family saying grace at the table, bartenders, pool tables, dancing. He portrayed all kinds of neighborhood life, from the simplest and humblest to the most colorful celebrations enjoyed by all.

There's boldness and directness in his approach as a painter. Turner, who attended Temple University's Tyler School of Art, liked action and tried to capture it with his paintbrush. He relished the play of shadow and light. His people subjects - and they were ruggedly painted - have a controlled forcefulness about them as they pony up the energy and excitement to be found in the daily round of their activities.





In The Bar

Mr. Turner was an artist whose works grabbed the essence of his upbringing. His use of anything that he put images on is what separates him. A Philadelphia Jewel. Glad that I got an opportunity to meet him.

Adrian J. Moody Collector and Gallery Owner of Moody JONES Gallery

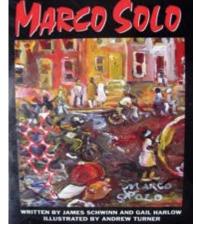
What an incredibly talented man. His work is alive with texture, color and sound.

Linda Garrison Brownell Patron

My husband and I are huge Andrew Turner fans. In the 90s, we lived in Philadelphia, eventually working our way up to being able to afford an apartment across the street from Sande Webster's gallery (on Locust). She had Turner's paintings in the window. We agreed we would buy one, but couldn't agree on which one, so we bought two! We had no business buying any (given finances at the time) but I'm so glad we did.

I also have a copy of Marco Solo (children's book) with his beautiful work in it. I will post photos of the two we have. One is called "Boppin" and the other - I think "Eight Ball."

Valerie Greenberg, July 2015



Turner's colorful pictures document daily life, but they also communicate affection and tenderness. While his subject matter is African-American, the spirit of his work embraces everyone. These oil paintings are culture-specific in their descriptive particulars, but general in their humanism.

Edward J. Sozanski, Inquirer Art Critic, September 2001

Andrew Jurner



Untitled

I often look at my Andrew Turner painting and marvel at his technique and style. If it were possible to encounter his presence again I would just stand there and look at him, not saying a word and finally tip my hat in tribute.

Perry McCotter, Jr. Patron

Over the years of my friendship with Andrew and the October Gallery it is safe to say ...... Andrew Turner was to the October Gallery as Smokey was to Motown.

Mike Tendler Patron When I walk into my home and look around, I get a warm feeling for something good that I have done. I can pass my art collection on to my heirs and it can remain in my family forever. I bought my first piece of art, an Andrew Turner, at an October Gallery art show. Now, not only do I continue to attend their shows and add to my collection, but I have introduced many of my friends to art collecting. Good art calms and soothes me like good music.

Sylvia Pinkney Collector

Mention African-American art to me and one name immediately comes to mind, Andrew Turner. A gifted artist whose works have been exhibited throughout the U.S. and grace the walls of my home.

Nelson Harper Art Patron

Andrew Turner was what I would call a lyrical artist who created his own genre of painting, instantly recognizable, no matter what his subject was. I say, lyrical because somehow or other, his paintings seemed always to be a positive aspect of whatever scene of everyday life he was depicting. Once in a while, there might appear a touch of wistfulness, but, never ugly, mean or violent.

Toni Nash, a true believer Producer: "Andrew Turner, Just a man who Paints."



Eileen

I was never into African-American art until Mercer Redcross gave me a painting by Andrew Turner at Unity Day one year. And, by going to Expo every year and meeting the artists, especially Cal Massey and Tom McKinney, I developed an appreciation and accumulated a wonderful array of pieces. The most magnificent piece I ever saw was the creation by Andrew Turner that hangs in the lobby of WDAS Radio. It is more than a painting. It is more than a sculpture. It is true art.

Tamlin Henry Patron



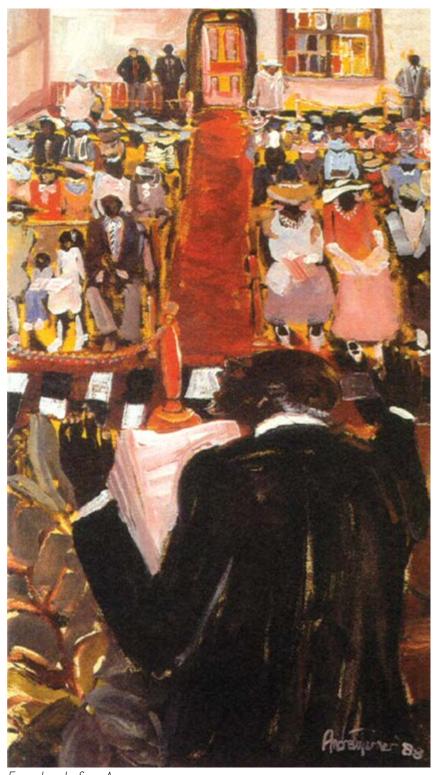
Tribal



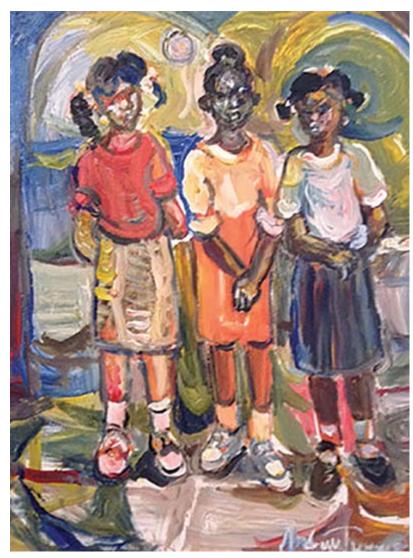


Bass Man In Blue

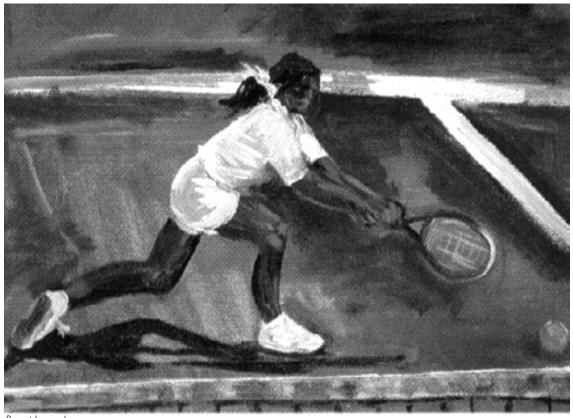




Everybody Say Amen



Three Sisters



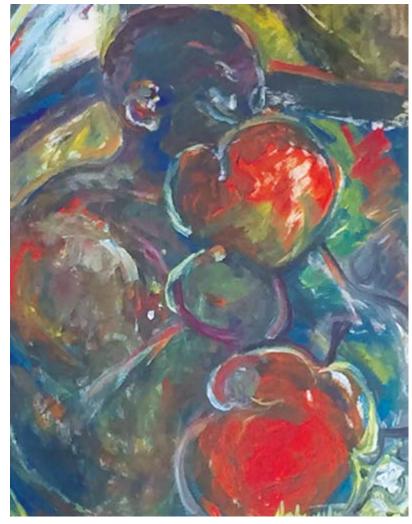
Backhand



The Gift



In The Park



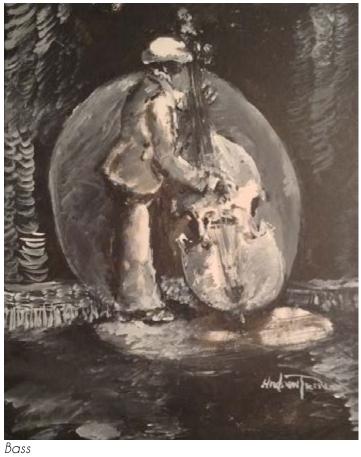
The Boxer



Flower Vases



Keyboard



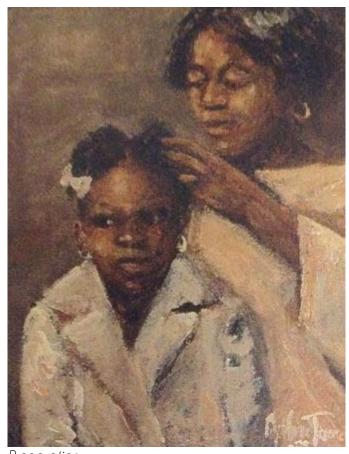








Bath Time



Preparation



Best Friends



Faces



Boy with Hat on China Plate



"I lived life to the fullest. I enjoyed every day doing what I loved to do: paint."

Andrew Jurner



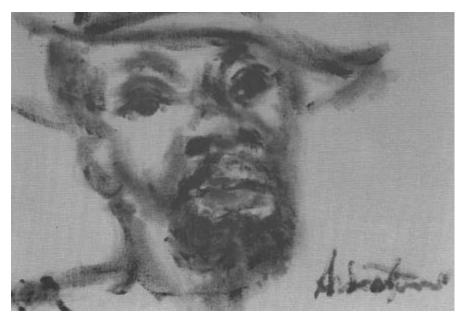
Double Dutch



Four of Us

"I look to the jazz idiom more so than to other contemporary visual artists for guidance and inspiration."

Andrew Jurner



Self Portrait



An Andrew Turner Drawing

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Andrew Jurner