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CONTACT: Eliza Shanley
Verve Editions
802 860-2866

“COLLECTING AFRICAN AMERICAN ART: Works on Paper and Canvas is a splendid compliment to the important surveys of African American art appearing in bookstores nationwide.”

-Dr. Lowery Sims, President, Studio Museum in Harlem

COLLECTING AFRICAN AMERICAN ART
Works on Paper and Canvas

Art lovers are found in all walks of life, but to many, the idea of starting a personal collection seems far-fetched. Collecting art is often believed to be an activity reserved for experts or the very wealthy. In the classic, first of its kind book **COLLECTING AFRICAN AMERICAN ART: Works on Paper and Canvas** (Crown, 1999, Verve Editions, 2005), with its updated resource directory, author Halima Taha dispels this myth and other common misconceptions while exposing readers to the talent of American artists of African descent. Intended for both beginners and the more experienced who wish to become more informed about all aspects of collecting and maintaining works of art, this is the ultimate practical guide while also beautifully illustrating the diversity of African American art.

“This book emerged from an awareness that what had once been a arcane topic of discussion--African American artists as the subject of critical discourse among art historians, critics, collectors, curators, auction houses, and dealers-- has become, in recent years, cause celebre, generating excitement, controversy, and optimism,” writes Taha. “As we experience the 21st century, an expanding awareness of African American history and culture, increasing property, and an integrated community of artists, arts professionals, entrepreneurs, and patrons of the arts have fueled the burgeoning interest in African American art.”

Never before has there been such strong interest in African American art. In **COLLECTING AFRICAN AMERICAN ART** Taha writes that it has become among the most actively purchased art today. Despite its popularity, it is also among the most affordable art, thus making it more accessible to enthusiasts who are looking to start a collection.

209 COLLEGE STREET · SUITE 302 · BURLINGTON, VERMONT · 05401

VOICE – 802 · 860 · 2866 · FACSIMILE – 802 · 860 · 7411 · E-MAIL – VERVE@TOGETHER.NET



With 150 full color and 40 black and white illustrations, **COLLECTING AFRICAN AMERICAN ART** showcases many works of art and, combined with Taha's engrossing text, includes information on everything from galleries, auctions, and dealers to framing, insurance, and taxes. In the first five chapters, Taha discusses basic training and pricing information and offers tips on how to display and take care of a collection. She also provides a brief history of African American art from the arrival of the first Africans in Jamestown to the present, spanning such influential movements as the Harlem Renaissance. The final two chapters are devoted exclusively to prints and photography, media that the author suggests are good investments for those looking for valuable but less expensive art.

With forewords written by Deirdre Bibby, noted curator and museum administrator, and Dr. Samella Lewis, an art historian, professor, and founder of the International Review of African American Art, along with an introduction by Ntozake Shange, and the insightful expertise of Taha as an art advisor and consultant, **COLLECTING AFRICAN AMERICAN ART** is the first book to define the role of the collector of African American art.

ABOUT THE AUTHOR

Halima Taha has been an art advisor, appraiser and educator since 1984. She is president of halima ink, a professional arts and education company specializing in art advisory, speaker and appraisal services. She lectures on a broad range of topics, including self-management skills for visual artists, collecting African American art, and appraising African American art. She is a graduate of Sarah Lawrence College and received her MA in Arts management and cultural policy from New York University, and her doctorate in art history from Shepperton University in London. Her interests include valuation theory and the psychology of art acquisition and commerce.



For Immediate General Release
Contact: E. Joyce Moore

September 8, 2011
email: jemiltd@gmail.com

This is the age of reinvention. Halima Taha has taken the art to a new level. With professional credentials, a full bank of experiences and honed skill sets, Taha is initiating a new journey into tested, yet uncharted territories. Defined by one of the greats as "A true ambassador for African American art," (Jacob Lawrence (1917-2000), American painter), Dr. Taha accepted the position of adjunct professor at Bloomfield College, where she is teaching African American Art History. Concurrently, she is the Consulting Director of Educational Leadership for Diversity Prep magazine, a teen publication that addresses diversity and multicultural issues within independent schools

In the course of her career as an educator, art advisor, appraiser, author, and professional speaker, "I find myself drawing heavily upon my experiences. Collectively, my academic, professional and personal background taught me how to look beyond the superficial, to work independently and within a team, as well as have the courage to pursue my vision, said Taha. "There are many carryover skills and sensibilities from my various professional spheres of interest that instill confidence in being able to serve my clients, students, and the art community well."

People who interact with her describe her as welcoming, supportive and gracious to a diverse constituency of students, faculty, collectors, arts professionals, corporate partners and neophytes. Her disposition is engendered from her diverse African, Eastern European, and Ogallala Sioux ancestry, along with her Muslim faith. These combined sensibilities shaped her well-rounded philosophical and ethical commitment to providing a safe and accepting environment for the expression of culture, religion, and lifestyle, as reflected in the diverse cultural mosaic of this country.

Halima affirms, "My own experience as a Muslim woman in America, offers profound insight into the ways in which diversity enriches creative, academic and social environments, as well as in the challenges that the larger society presents to those who do not reflect mainstream standards of culture, beauty, belief, politics or family composition." "Being an art professional enables me to nurture the development of active inquisitive minds toward self-discovery and development through meaningful and personal experiences with art."

But this is far from the end of the story. Halima is just laying the foundation upon which she intends to build. Described by Benny Andrews(1930 – 2006), former NEA Director of Visual Arts and American painter,) as "A quiet fire with great vision," Taha will soon pen a delightful and insightful perspective of her journey -- from dancer and model, to credentialed art expert, wife, single parent, as an African American Muslim woman. Her ultimate objective is to participate in the development of several multi-media projects that will garner the opportunity to share her perspectives on art and life with a much broader audience. Truly a woman to watch.