

Frieze New York

Booth D2

May 1 – 5, 2024

Andrew Edlin GALLERY

Beverly Buchanan and Thornton Dial

Beverly Buchanan (1940 - 2015) and Thornton Dial (1928 - 2016) were both fiercely independent artists from the American South. The works selected for Frieze New York depict well-worn habitations and abstracted images inspired by and, at times, derived from actual places they knew. Dial, unlike Buchanan, never received formal training, but both artists traversed similar ground. Dial, inspired by Southern “yard” art, used salvaged materials to create poignant tributes and homages to notable figures and places from the past. Buchanan was an admirer, but navigated an artistic path that was in a way the converse of his—she began with abstraction and moved into figuration.

In 1976, Buchanan completed a series of paintings for *City Walls*, an exhibition at the Montclair Art Museum. *Wall #75* (1976) is an abstracted representation of a decaying urban façade that has not been exhibited for almost fifty years. In 1977, Buchanan began making minimalist stone sculptures based on the idea of “ruination.” These cast-concrete works possess the solemnity of grave markers while also evoking archaeological ruins. They bear the unmistakable touch of the artist—the imprint of her hand, vestiges of red and black paint after decades of weathering, and vertical indentations reminiscent of *Wall Column* (1981), which is part of the Metropolitan Museum of Art’s collection.

By the mid-eighties, Buchanan began developing the iconography she would become best known for: shacks and barns from the rural south that she manifested in various media: rough-hewn wood sculptures, vibrant oil pastels, and photographs. These works were not conceived as generalized accounts of a collective history—indeed, the artist ascribed highly personal “legends” to many of them, telling stories of the inhabitants and casting Buchanan in the role of incidental anthropologist.

Born in Emelle, Alabama, Dial had been a metalworker at the Pullman Standard Plant in Bessemer, which made railroad cars before closing in 1981. Over the next three decades, he was propelled into the canons of both Self-Taught and Contemporary art history with major solo exhibitions at the American Folk Art Museum, the New Museum of Contemporary Art (1993, two venues), the Museum of Fine Arts, Houston (2005), the Indianapolis Museum of Art (2011), and a predominant place in *History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift*, the Metropolitan Museum’s 2018 exhibition named after a Dial masterpiece.

Beverly Buchanan, on the other hand, was raised in academia in South Carolina and earned two graduate degrees in the sciences at Columbia University. In 1971, she enrolled at the Art Students League where she studied with Norman Lewis (1909-1979). Awarded fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts, Buchanan’s work was exhibited extensively in galleries and museums during her lifetime and a widely acclaimed posthumous retrospective, *Ruins and Rituals*, was held at the Brooklyn Museum in 2016-17.

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

Wall #75, c. 1971 - 1976

Acrylic on canvas

80 x 70 inches

BB0602

Andrew Edlin GALLERY



Thornton Dial (1928 - 2016)

You Can't Get Away from the Shotgun House, 1994

Found wood, cloth, tin, found metal, wire, enamel, spray paint, and Splash Zone compound on canvas on wood

66.5 x 40 x 9.5 inches

2312 / SKU THD3136

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

Shack Condominium, 1990

Wood, nails, sheet metal and glue

5.5 x 16.5 x 8.25 inches

BB0390

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

Dataw Island, S.C., 1993

Oil pastel on paper

60 x 73.5 inches

BB0844

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

High Grass, 1988

Oil pastel on paper

29.75 x 41.75 inches

BB0630

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)
Shingle Shack, 1987
Painted wood and foamcore assemblage
16 × 15 × 9.75 inches
BB0493

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

Wooden Shack, 2001

Wood and glue

12 x 15.5 x 9.5 inches

BB0447

Andrew Edlin GALLERY



Thornton Dial (1928 - 2016)

Jim Walter Number Four, 2011

Steel, metal banding, canvas, sticks, corrugated tin, wood, and enamel on wood

32 x 48 x 7 inches

3324 / SKU THD4121

Andrew Edlin GALLERY



Thornton Dial (1928 - 2016)

Ground Level (Looking for Treasures), 2012

Wood shards, tin, rocks, broken glass, metal, artificial flower, rope, wire glue and enamel on wood

36 x 48 x 4.5 inches

3325 / SKU THD4122

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

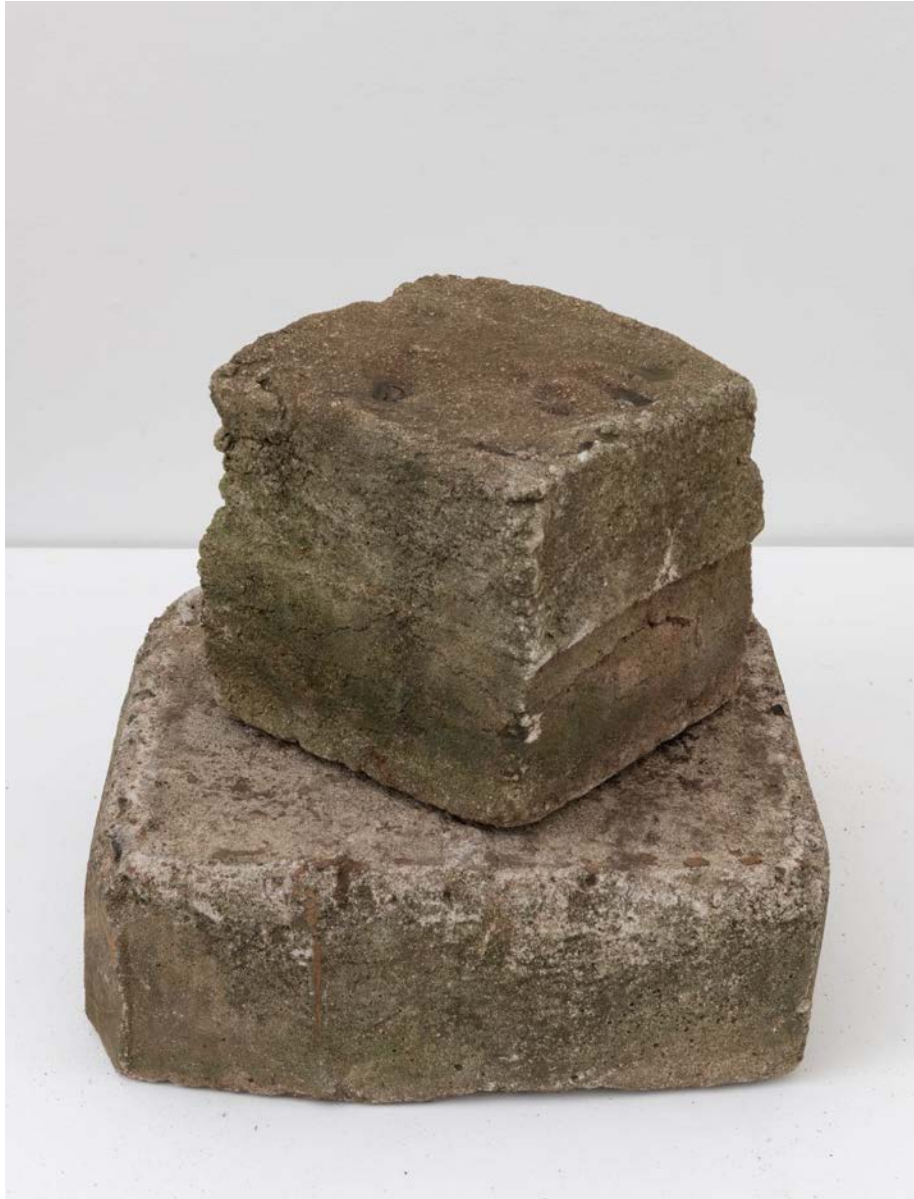
Untitled, c. 1980s

Cast concrete, enamel and nails

19 x 13 x 14 inches

BB0660

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)
Untitled (*top and bottom*), c. 1980s
Cast concrete, enamel
11.5 x 13 x 13 inches
BB0663

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

Untitled, c. 1980s

Cast concrete and enamel

9.25 x 7.5 x 8 inches

BB0668

Andrew Edlin GALLERY



Thornton Dial (1928 - 2016)

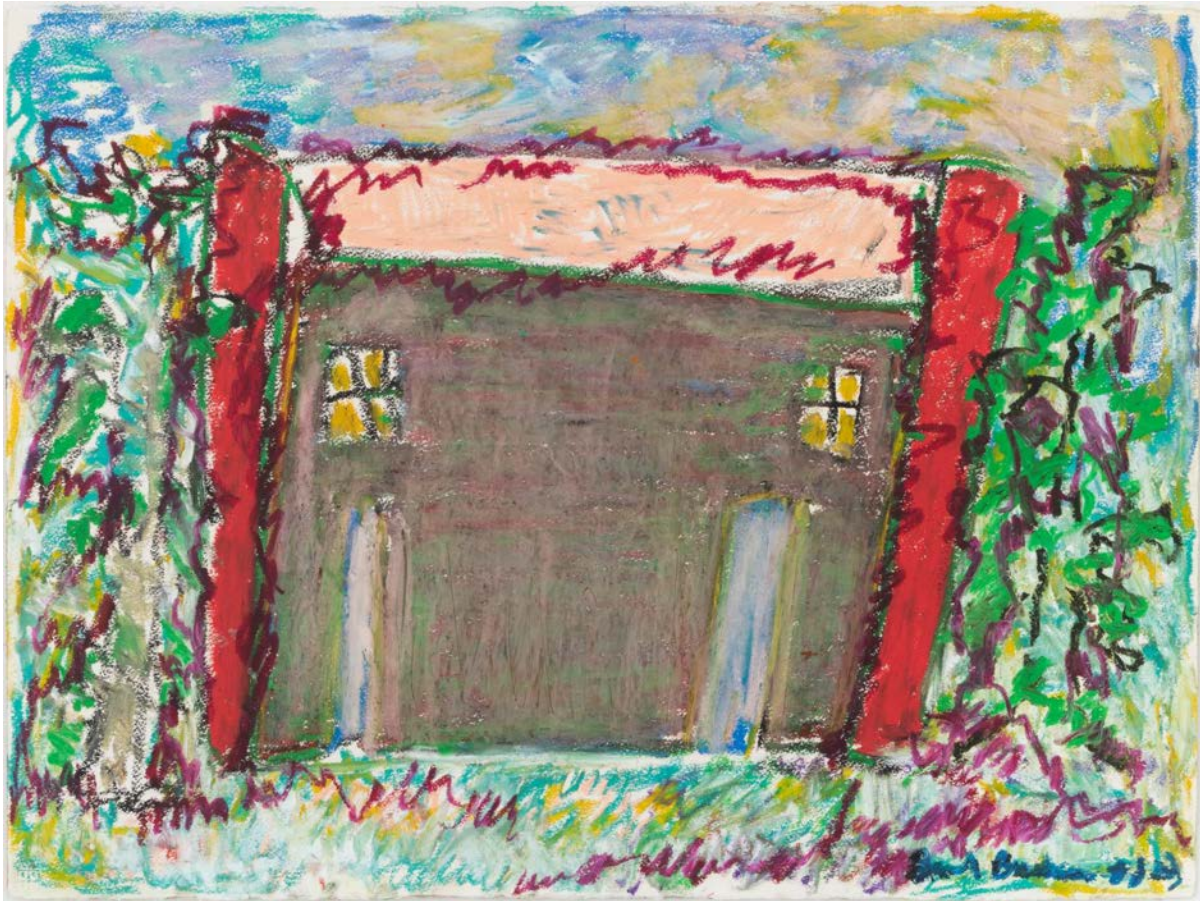
Japanese Winter, 2011

Mixed media

48 x 32 inches

2681 / SKU THD3388

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)
Double Pen Shack with Vines, 2004
Oil pastel on paper
22 x 30 inches
BB0299

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)

One Life, 2004

Oil pastel on paper

22 x 30 inches

BB0294

Andrew Edlin GALLERY



Beverly Buchanan (1940 - 2015)
Mary Lou Furcron House Without Lady #34, 1994
Color photograph
11 x 14 inches
9949