



Katharine T. Carter and Hugo T. Poodle

Ladies and Gentlemen, Ms. Katharine T. Carter by D. Dominick Lombardi

It is morning. She is a transplanted New Yorker, born, raised, and educated in Florida. With sadness in her soul, she finds, after the accident that devastated her plans to expand her career in nearby Philadelphia, that she has lost the use of her arms. She will find out later that it is temporary, but for now, as an artist, the situation is intolerable. As her mind races with the past accomplishments of her growing art career in New York amplified by shows at The New Museum curated by Marcia Tucker, and reviews in *The New York Times* and *Arts* magazine flowing through her mind, she lies wondering what will become of her obsession, her passion for art.

The recovery is long and tedious as the new limits on her previous prowess of a mind/hand connection becomes more and more apparent –

“unfortunately, it became too difficult to paint”. What she was left with was a relentless desire to be in the arts – to share her insights and experience – and a hope of finding a new path.

Katharine T. Carter’s thirty-year career as the queen of art exhibition bookings began, after her long recovery, with a ten-year nation-wide lecture series that segued into her current business model. Since then, with her company KTC & Associates, she has booked over 950 museum, university gallery, and commercial space exhibitions. (Her current goal is to book 1,000 exhibitions by April 2015, the official date of her company’s 30th Anniversary). This ability to help countless artists feed into the ‘art world’ system has not gone unnoticed; as the senior editor of *Art in America* Richard Vine once stated plainly;

“Katharine is a force of nature.”

Her two bibles are *The Official Museum Directory* and *The American Art Directory* and she assures every artist that should own copies. They supply her with nonstop background work – “It’s not just about getting reviewed by major publications, it’s about building respect as a mature artist who has developed keen ideas and skills” Katharine is quick to say. “I come in with fresh eyes and I know I have the contacts, and I’ve never been elitist. This is a big country, and there are many great opportunities out there in the hotbed art cities that we have all come to know, plus other marvelous jewels such as Charleston, SC, Atlanta, GA, Charlotte, NC, Milwaukee, WI, Indianapolis, IN, The Twin Cities in Minnesota, Detroit, MI, Joplin and Kansas City, MO, Memphis and Nashville, TN, Chicago, IL and many cities throughout Texas, California and Florida. “We focus on the non-profits 90% of the time – and my company affiliated associates help to give what I do additional credibility.”

“The first person I approached about the idea of working directly with artists was Bill Zimmer, who then, was writing for *The New York Times*. I started out by sending out slides with other supportive text and materials, but it wasn’t until Bill and I started creating catalogs with Zimmer’s insightful essays things really started to heat up. We felt it was better to send out six or eight large format printed images in a catalog format than it was to send out a sheet of 20 slides. There is something very seductive about a catalog, and that helps to forge and cultivate relationships. To this day, catalogues account for 90% of our bookings,” Katharine says. These catalogues also provide the critical discourse to accompany these artists’ exhibitions, now written by her company’s associate critics.

Still, even with all she has learned, it takes endless hard work and dedication. For every 80-100 packages that are sent out, 1-2 solid museum shows are booked. “If there were two of me I think I’d have twice as many

bookings. You find something that works and you don't screw around with it, and this works."

Then there is the quality of Katharine's artists. Based in New York, Martin Weinstein's most recent body of work exposes the viewer to a unique vision that straddles the line between the teachings of physics and the tendencies of contemporary landscape painting. If physicists believe that physical time is a sequence of moments experienced in a linear order then Weinstein re-presents selected moments in a somewhat cubist, multi-angled, quasi-linear way. That is to say, his interest in the theories of physics is only a part of his thinking. Adjustments can be made, while the poetic license card is played to achieve a more wondrous, a more fantastical effect that maintains a sense of the ever-growing, multi-dimensional world he perceives. Katharine has secured over 30 exhibitions of Weinstein's work.

Susan Read Cronin has found nearly 20 exhibitions through the efforts of KTC & Associates. Working from her studios in Vermont and California, Cronin's sculptures put forth a playfulness that make us think of childhood fables, a time when our thoughts and imaginations were drawn

to magic and mystery. I am reminded of the allegorical, windswept sketches of Heinrich Kley (1863-1945) as I see that same sort of mastery of motion and gesture in the freestanding figures of Cronin.

Also based in California is Kathleen Elliot. She creates sculptures in colored glass that draw on both real and imaginary botanicals. The frailty of her materials and the delicacy of the forms result in a wondrously beautiful art type, while her questionable food series addresses the dangers and inner secrets of our food supply that is controlled by world dominating mega companies that lace our foods with organisms genetically altered and toxic pesticides. Elliot has found success in her 17 exhibitions with Katharine's help.

Massachusetts-based artist Huguette Despault May has booked a dozen exhibitions with KTC & Associates. She is inspired by nature as well, as her *Paper Nest Variations* series looks at the incredible architectural intricacies of hornet and wasp nests. In her mostly charcoal drawings on paper we come face to face with an insect's ability to create a multi-functional space with natural, nearby resources. With her photography, she takes a different approach, a more surreal, Magritte-

like view of smaller nests set against a heavenly sky to imply an 'alien' presence.

Kathy Sosa maintains her studio in Texas, where she paints wildly colorful representations of empowered women and enlivened objects. There are subtle references to Henri Matisse, Faith Ringgold, and Alice Neel in her work, though Sosa has found a way to make her own unique voice heard. Sosa's seven exhibitions with Katharine have helped to define her career.

In the first year of her affiliation with KTC & Associates, Katherine Ace has scheduled four exhibitions. She creates her hauntingly beautiful vignettes of myths and fairytales in alkyd and oil in her Oregon studio. Sometimes somber, other times serene, but most always metaphorical, Ace presents us with a view of a world that is heavy with emotional atmosphere lightened by flawless technique and a promise of renewed self-worth through a better understanding of the laws of nature or myths and fairytales.

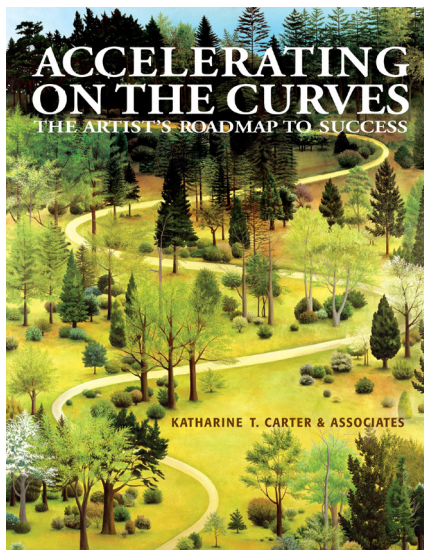
In discussing the art and career of J. J. L'Heureux, Katharine states: "We primarily book photographic exhibitions of J. J.'s *Emperor Penguins and Faces from the Southern Ocean* at major natural history, science, and



Kathleen Elliot, *Questionable Foods #1*, 2012, glass, mixed media, 19" x 13" x 4"



Martin Weinstein, *Sun Dogs 2x*, 2012, acrylic on acrylic sheets, 37" X 40"



Astrid Preston, *Mountain Path*, 1989, oil on canvas, 8' x 6'

children's museums, and zoos. This is a good example of a highly tailored marketing approach that extends beyond a general contemporary/traditional museum venue. In this case, my research efforts were not limited to general museums or college and university galleries. For example, she has had shows at the Detroit Zoo, Children's Museum of Indianapolis, the Peggy Notebaert Museum in Chicago, Ft. Worth Museum of Science & History, Houston Museum of Natural Science, Fernbank Museum of Natural History – 24 such shows total to date."

Jack Dowd of Florida makes mindful, life-sized representations that celebrate the awkwardness of human existence. Nancy Reddin Kienholz and Ed Kienholz had strong political views that often fell to very dark places. Red Grooms most often went for the carefree side of the human condition with hot glue gun in hand. Dowd hangs his hat on our ability to unknowingly present a side of ourselves that we would never imagine others would see. In the flesh, or at least in polychromed resin, with eyes wide open and lost in our own world, we fall prey to the observations of Dowd. His 16 exhibitions with Katharine have appeared throughout the United States.

California-based artist Astrid Preston's 19 shows with KTC &

Associates featured powerful, intensely real views of the quiet, calming effect of a pollution-less natural environment where the brilliance and beauty of nature's forms and colors can be fully realized and finally appreciated. There is harmony, peace and serenity in every vista that Preston recreates allowing viewers to contemplate what should and must be, while her variance of technique, content and composition brings her message home as one compelling must-have reality.

Katharine T. Carter and Associates, which was founded in 1985, remains the only company in the U.S. that provides artists with extensive services encompassing museum and gallery placement, wide-ranging promotional support, as well as outreach and educational programming, and across the board public relations and

marketing services. Institutions benefit as well, as they are afforded all the aforementioned support and materials including full color catalogs, plus access to guest lecturers that includes senior magazine editors, well-known art critics and prolific curators, a pre-existing client mailing list of over 20,000 individuals and institutions and of course, the talented artists that she works so hard to help.

Accelerating on the Curves: The Artist's Roadmap to Success, which includes one of Preston's paintings as its cover, was created by Katharine T. Carter and Associates, and contains information and essays by such art world luminaries as Karen S. Chambers, Peter Frank, Jonathan Goodman, Ann Landi, Robert Mahoney, Dominique Nahas, Richard Vine and the late William Zimmer.



Jack Dowd, *Andy 3 Times*, 2007, resin painted with acrylics, 68"x24" each