



DELITA MARTIN  
ADAA ART FAIR 2024  
BOOTH A13

McCLAIN GALLERY

# DELITA MARTIN

**DELITA MARTIN** (b. 1972, Conroe, TX) is a master printer and draftswoman whose work explores the beauty and complexity found in the spiritual identities of African American Women. Through her mixed-media printmaking practice, which includes the layering of various printmaking processes, drawing, painting, collaging, and hand-stitching, Martin celebrates her sitters' strength and resilience in a world that often overlooks or devalues them. Through her use of pattern, texture, and color, she creates immersive veilscares that are deeply personal yet accessible to viewers. Her distinctive style combines elements of realism, abstractions, and symbolism, creating bold portraits of Black women. Martin received a BFA in Drawing from Texas Southern University in Houston, Texas and MFA in Printmaking from Purdue University, Indiana. Formally a member of the fine arts faculty at the University of Arkansas at Little Rock, Martin is currently working as a full-time artist in her studio in Huffman, Texas.

In 2024, Martin presented two major solo exhibitions. *Sometimes My Blues Change Colors* at the Featherstone Center for the Arts in Martha's Vineyard, Massachusetts marked a historic milestone as Martin was the inaugural female African American artist to present a solo exhibition at this institution. The exhibition was curated by Dr. Myrtis Bedolla. Earlier in the year, Martin's solo retrospective *Her Temple of Everyday Familiars* at the Russell Hill Rogers Galleries, the University of Texas at San Antonio featured a retrospective of the artist's career, including works produced in her adolescence, an interactive installation, and recent works. This exhibition was curated by Aissatou Sidime-Blanton.

In 2021 Martin was commissioned to create a mural titled *Blue is the Color We See Before We Die* which was installed at the Houston Museum of African American Culture. The mural is part of filmmaker Ava DuVernay's Law Enforcement Accountability Project (LEAP), a propulsive fund founded in the wake of George Floyd's 2020 murder to catalyze creative expression around police violence and accountability.

Select exhibitions include the National Museum of Women in the Arts, Washington, D.C.; Crystal Bridges Museum, Arkansas; and the 2022 Venice Biennale. Her works are held in prominent collections, including the Library of Congress, the Minneapolis Institute of Art, and the William J. Clinton Presidential Library. Martin's work was included in McClain Gallery's group exhibition *Strangeness, Tone, Translucency* in 2024.



Image this page:

Delita Martin

Photo by Patrick Buckner Photography



**Delita Martin**

*Looking Behind, 2024*

relief printing, charcoal, acrylic,  
printed papers, hand stitching, liquid

gold leaf paper: 60 x 40 inches

frame: 65 3/4 x 45 1/2 inches

(DEM-16)

\$ 35,000



**Delita Martin**

*Living In Truth, 2024*

acrylic, charcoal, relief printing,  
decorative paper, hand stitching paper:

60 x 40 inches

frame: 65 1/8 x 45 1/8 inches

(DEM-12)

\$ 35,000



Delita Martin

*I Saw You Through My Mother's Eyes, 2024*

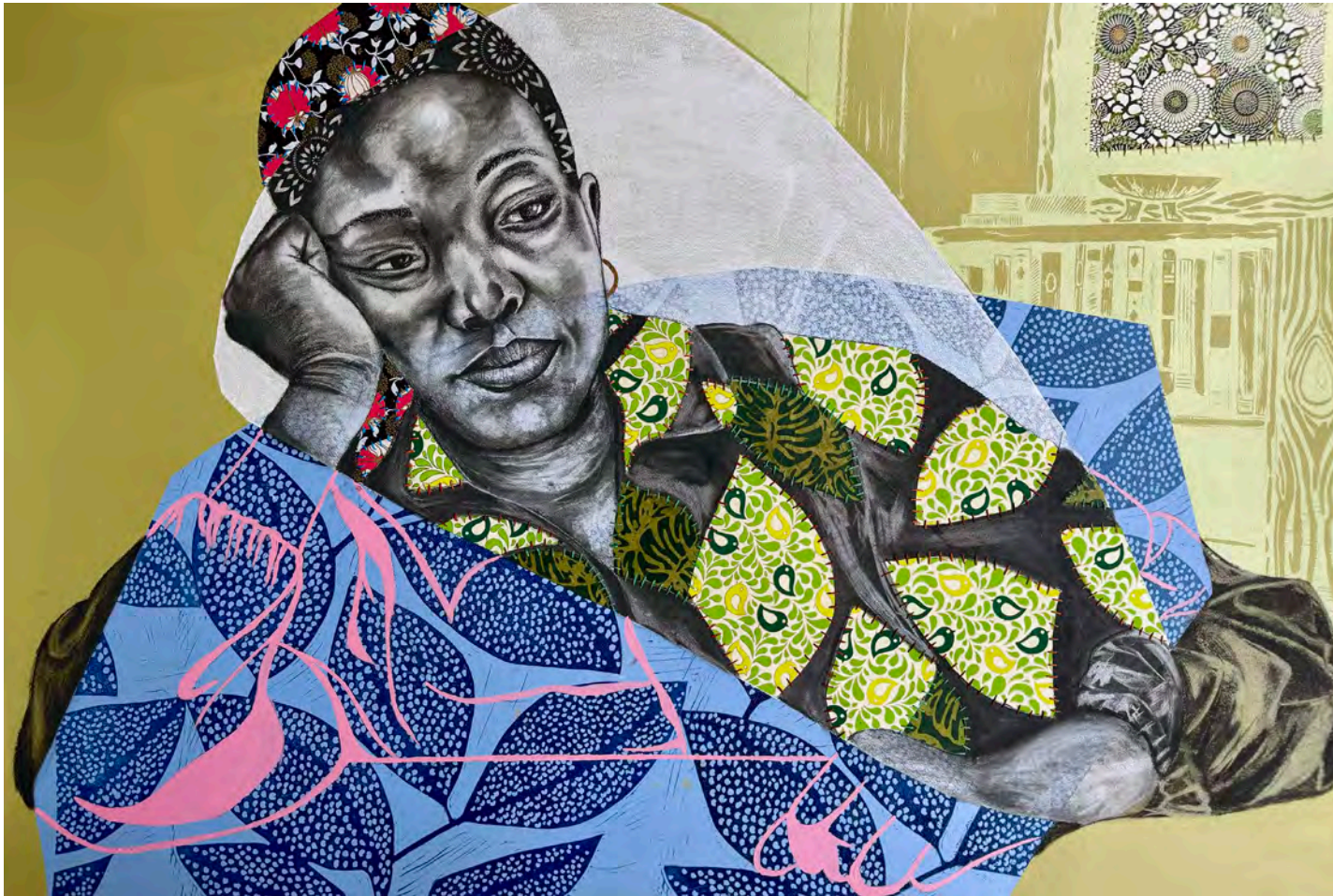
relief printing, charcoal, printed papers,  
acrylic, hand-stitching

40 x 30 inches

(DEM-15)

\$25,000





**Delita Martin**

*What If, 2024*

relief printing, charcoal, printed papers,  
acrylic, hand-stitching

60 x 40 inches

(DEM-14)

\$35,000





**Delita Martin**

*A Study of Self*, 2024  
acrylic, charcoal, relief printing,  
decorative paper, hand stitching  
paper: 60 x 40 inches  
frame: 64 1/2 x 44 inches  
(DEM-13)  
\$35,000



**Delita Martin**

*Star Twin I (Roman numeral 1)*, 2024  
relief printing, charcoal, acrylic, printed  
papers, liquid gold leaf  
30 x 40 inches  
(DEM-17)  
\$25,000





**Delita Martin**

*The Composition of My Being*, 2023  
Relief Printing, Charcoal, Acrylic, Liquid  
gold leaf, Printed Papers  
50 x 57 inches  
(DEM-10)  
\$35,000

## McCLAIN GALLERY - BOOTH A13 - ADAA - THE ART SHOW 2024

### PUBLIC HOURS:

Wednesday, October 30: 12:00 PM – 7:00 PM

Thursday, October 31: 12:00 PM – 7:00 PM

Friday, November 1: 12:00 PM – 7:00 PM

Saturday, November 2: 12:00 PM – 6:00 PM

For over thirty years, McClain Gallery has focused on the exhibition and the acquisition of museum quality modern and contemporary art. McClain Gallery's program represents important twentieth-century figures while continuing to commit to younger generations of artists, which includes primary representation of Texas-based artists. Our exhibition program is augmented by survey and group shows that investigate current themes in contemporary art within historic contexts. In addition to promoting the work of our stable of artists, our strength is guiding and educating both the new, as well as the seasoned, collector. We actively advise and help private individuals and institutions in the acquisition and sale of artworks to organizing a comprehensive program of collecting. With over three decades of proven expertise, McClain Gallery has a strong reputation as secondary market specialists who offer, research, and source artworks of exceptionally high quality with discretion.

McClain Gallery is an ADAA member.

Sharon Graham, Director, [sharon@mcclaingallery.com](mailto:sharon@mcclaingallery.com)

Hélène Schlumberger, Director, [helene@mcclaingallery.com](mailto:helene@mcclaingallery.com)

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McCLAIN  
GALLERY

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TEL 713.520.9988





DOROTHY HOOD  
ADAA ART FAIR 2024  
BOOTH A13

McCLAIN GALLERY

# DOROTHY HOOD

**DOROTHY HOOD** (b. 1918, Bryan, Texas, US; d. 2000, Houston, Texas, US), whose paintings and collage work we presented in a solo booth at ADAA The Art Show in 2020, was a modern master. Hood spent her formative years in Mexico City from 1941 until her return to Houston in the early 1960s. During this dynamic period, poet and political activist Pablo Neruda introduced her to renowned muralist José Clemente Orozco, who not only gave her her first studio but also served as her mentor from 1943 onward. While in Mexico, she developed close ties with Latin American artists, literati, and intellectuals, many of whom were fleeing war-torn Europe. Hood quickly became a respected artist in Mexico City, with her work deeply influenced by the surrealists she encountered there.

In 1944, Hood's drawing *The Seeming Beginning* (1943), an ink and pencil work on paper, was acquired by the Museum of Modern Art (MoMA) in New York through the efforts of John McAndrew, MoMA's curator of architecture, who introduced the work to Dorothy Miller, MoMA's eminent curator and foremost expert on American art. The piece was subsequently featured in two significant MoMA exhibitions—*Drawings from the Museum Collection* (1947) and *Figures and Faces* (1954)—both of which received critical attention, with the drawing specifically highlighted in the MoMA press release for both exhibitions. Hood had her first New York solo exhibition at the prestigious Willard Gallery in 1950.



Upon her return to Houston in 1961, Hood produced some of her largest and most celebrated works, including expansive canvases that merged Color Field theory with post-painterly abstraction. These works, executed at a grand scale, place Hood among the few recognized American women painters of her era who pioneered at such scale and ambition.

Hood's work is held in the permanent collections of prestigious museums such as the Whitney Museum of American Art in New York, the Everson Museum in Syracuse, the Philadelphia Museum of Art, the Menil Collection in Houston and the Museum of Fine Arts, Houston.

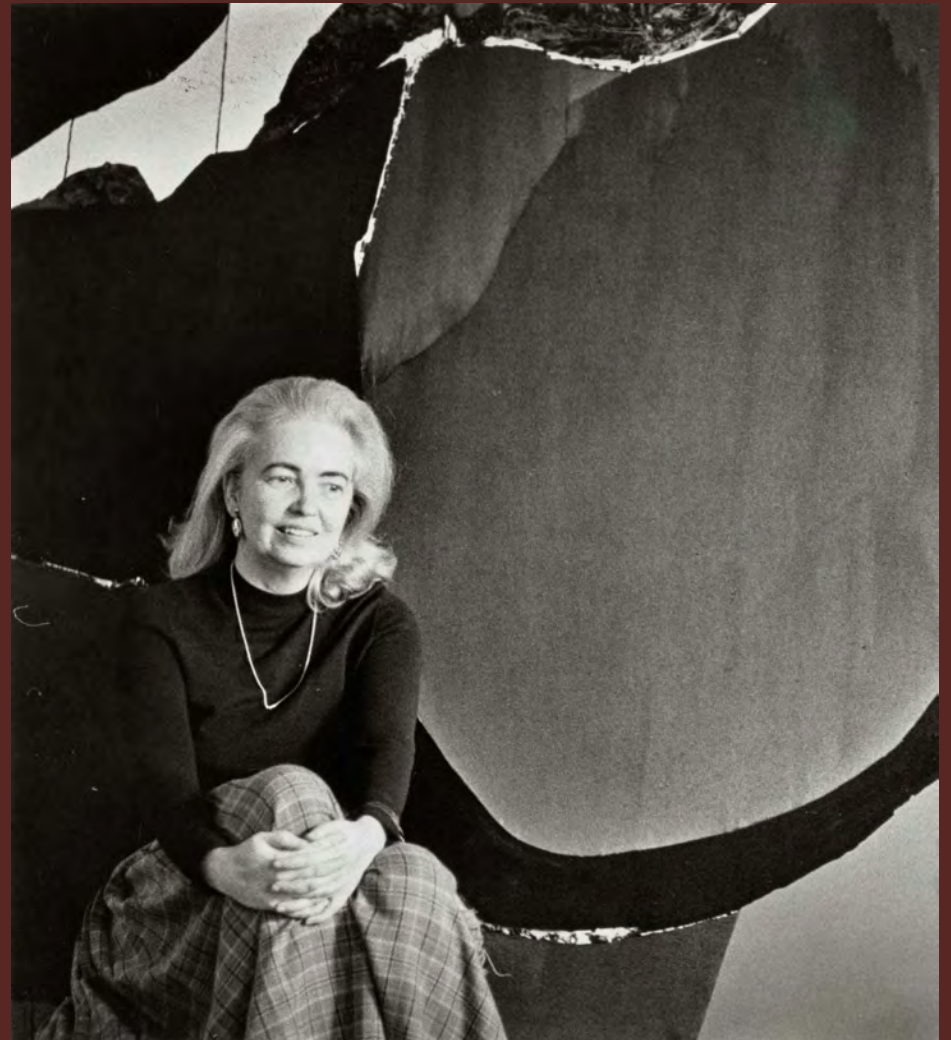


Image this page:  
Dorothy Hood.  
Photo by Curtis McGee, Houston Chronicle



**Dorothy Hood**  
*Pedernal*, 1975  
oil on canvas  
35 x 27 inches  
(DOHO-563)  
\$ 38,000



**Dorothy Hood**

*Dawn*, 1960s or 1970s

oil on canvas

70 x 60 1/4 x 1 inches

(DOHO-125)

\$ 76,000



**Dorothy Hood**

*Brown Cloud Floating*, 1970s or 1980s

oil on canvas

40 x 40 x 3/4 inches

(DOHO-130)

\$ 43,000





**Dorothy Hood**

*Going Forth V*, 1997

oil on canvas

35 3/4 x 36 x 1 1/2 inches

(DOHO-136)

\$40,000



**Dorothy Hood**  
*Untitled*, n.d.  
ink on paper  
25 1/2 x 19 1/2 inches  
(DOHO-553)  
\$25,000



Dorothy Hood  
*Untitled*, 1990s  
oil on canvas  
20 x 24 x 3/4 inches  
(DOHO-175)  
\$ 24,000





**Dorothy Hood**

*Untitled*, 1980s

oil on canvas

canvas: 72 x 60 inches

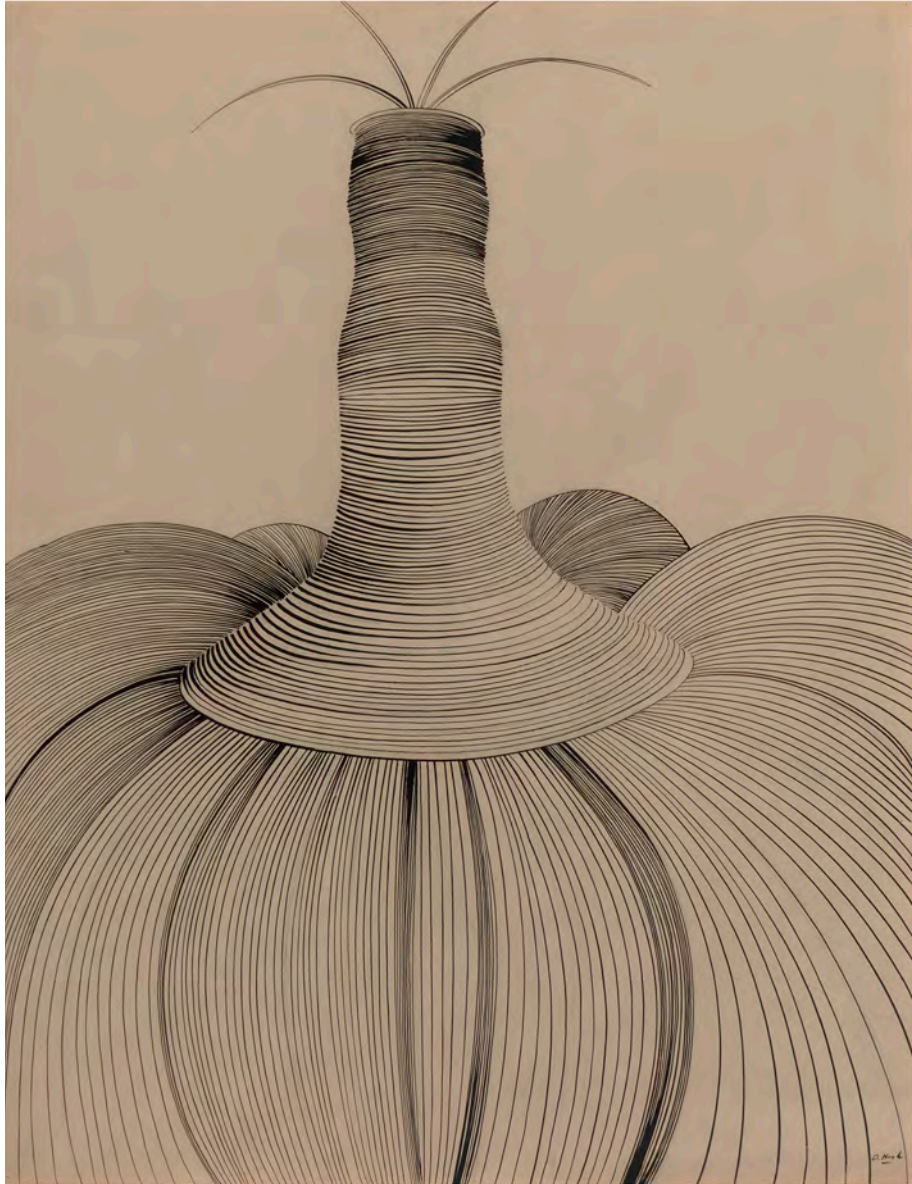
frame: 73 x 60 7/8 inches

(DOHO-115)

\$76,000



**Dorothy Hood**  
*Untitled*, 1990s  
oil on canvas  
48 x 20 x 3/4 inches  
(DOHO-171)  
\$35,000



**Dorothy Hood**

*Fetish Plant*, 1967

pen and ink on gray Canson paper

paper: 25 1/4 x 19 1/2 inches

frame: 30 13/16 x 24 9/16 x 1 1/2 inches

(DOHO-566)

\$25,000



**Dorothy Hood**

*Genies*, 1956

oil on canvas

canvas: 35 1/2 x 43 1/2 inches

frame: 36 7/8 x 46 7/8 inches

(DOHO-508)

\$65,000





Dorothy Hood

*Shards of the Earth*, c. 1980s  
oil on canvas with collage elements  
canvas: 24 x 20 inches  
frame: 24 5/8 x 20 5/8 inches  
(DOHO-81)  
\$25,000



**Dorothy Hood**

*Untitled, 1960s*

intaglio and water media

12 x 15 inches

(DOHO-588)

\$3,000



**Dorothy Hood**  
*Tixo's Void*, 1970  
oil on canvas  
70 x 60 inches  
(DOHO-613)  
\$135,000



**McCLAIN GALLERY - BOOTH A13 - ADAA - THE ART SHOW 2024  
BENEFIT PREVIEW:**

Tuesday, October 29

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