

Moan Black Lisa

Ten Working Studies · 8×10 · C-Print · 2026

A Decision Arc

Moan Black Lisa is a portrait held together by a decision arc. The finished plate — an 8×10 C-Print of a Black priestly figure — arrives at the end of ten working studies, each of which is a small argument about what may be worn, carried, or refused.

The archive is annotated in the Redwing Annotation System, after DK's Art, Annotated: pinned decisions, kept vocabulary, discarded ornament. What survives from each study to the next is named. What is dropped is named too.

The series proposes the sitter as her own vestment. State cloth, braided cross, mitre, and stillness are tested against the body until the body is undeniable on its own terms.

SERIES

Moan Black Lisa

FORMAT

8×10 · C-Print

STUDIES

Ten annotated working plates

SYSTEM

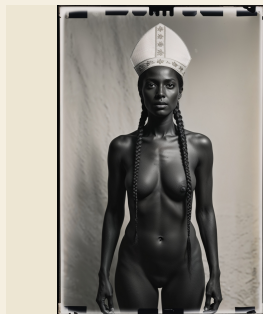
Redwing Annotation System

ARTIST

Allen Redwing

Ten Working Studies

The decision arc from Nude Vow to Final Study.



I
The Nude Vow



II
The Rope Cross



III
The Ascetic



IV
Out of Order — First
Statement



V
Kneeling Liberty



VI
Salute



VII
Black Mitre



VIII
Cross & Standard



IX
Red Duotone · Braided



X
Final Study



PLATE I
The Nude Vow

Base vocabulary — mitre and twin braids on an unadorned body.

The body is the vestment. Before any state, cross, or standard enters, the figure must already read as ordained. Everything downstream inherits this posture and this silence.

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The Nude Vow



PLATE II

The Rope Cross

Ritual objects can be carried, not worn.

The braided rope pectoral cross enters here and survives the entire lineage. Tassel earrings are dropped as costume; the hand-braided cross remains as evidence of labor.

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The Rope Cross



PLATE III

The Ascetic

First color accent — crimson at the hairline.

Color becomes admissible only when structural. The red hairline foreshadows the red-duotone print skin locked in at Studies IX–X. Silver jewelry is rejected.

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The Ascetic



PLATE IV

Out of Order — First Statement

The thesis image: occlusion and defiled state ground appear together.

This is the semantic center of the series. Seated posture, burnt flag ground, and the OUT OF ORDER label are locked in. Everything after either compresses this decision or gets rejected.

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Out of Order — First Statement



PLATE V
Kneeling Liberty

The state costume enters as body itself.

The stripes wrap the figure rather than serving as background — flag as vestment, kneeling as address. The pose becomes the sitter's argument, not the artist's caption.

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Kneeling Liberty



PLATE VI
Salute

Salute rejected as legibility trap.

The gesture reads too fast as commentary. The lineage moves past salute in favor of stillness — the body doing less so the argument does more.

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Salute

VI



PLATE VII
Black Mitre

The final head arrives.

White gives way to black. The mitre becomes vestment made of the same substance as the sitter — no separation between office and person.

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Black Mitre

VII



PLATE VIII
Cross & Standard

Standard tested against the figure.

The state cross is placed alongside the sitter for scale;
the composition rejects the standard as prop. The
cross survives only as embroidery on cloth.

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Cross & Standard

VIII



PLATE IX

Red Duotone · Braided

Print skin locked in.

Red-duotone printing arrives as the series' native voice. The braids read as ritual instrument; the duotone as the flag's afterimage on the sitter's body.

MOAN BLACK LISA · WORKING STUDY · 2026

Red Duotone · Braided



PLATE X
Final Study

The finished 8×10 C-Print.

The finished plate — everything the working studies argued for, held in a single frame. The body is the vestment; the flag is the ground; the vow is unspoken and stated at once.

Glossary — In Plain Language

Terms used in this catalog, defined in plain language for collectors and stewards.

WORKING STUDY

A plate made to test a decision that will or will not survive into the finished work.

DECISION ARC

The internal logic that links study to study — what advances, what is rejected, and why.

SERIES

A group of works held together by one question or one idea, made and read as a set.

EDITION

How many prints of one image exist. A small edition means fewer copies in the world.

ARCHIVAL

Made to last generations without fading — acid-free paper, pigment inks, careful handling.

PROVENANCE

The record of who made a work, who has owned it, and where it has been shown.

COLOPHON

The production note at the end of a book — the fonts, paper, dates, and contact behind how it was made.

REDWING ANNOTATION SYSTEM

A pinned-annotation method after DK's Art, Annotated — decisions kept, decisions rejected, and what carries forward.

PLATE

A single numbered artwork in a series (I, II, III ...). Think of it as one page of the exhibition.

CYCLE

A series meant to be walked through in order — beginning, middle, end — like a song cycle.

GICLÉE

A high-quality inkjet print on fine-art paper. The standard for archival photographic reproduction.

CONTACT SHEET

Small thumbnails of every image in a series laid out on one page — a visual index.

SITTER

The person in a portrait — the one being pictured, whether present or reconstructed from the record.

Colophon

Moan Black Lisa — Working Studies is a ten-plate annotated archive by Allen Redwing, made in 2026 as the working ground for a finished 8×10 C-Print.

Each study is presented in the Redwing Annotation System (after DK, Art, Annotated) with named advances and named rejections. The finished plate closes the sequence.

Typeset in Noto Serif Display and Noto Sans. The finished C-Print and the annotated study set are both available as archival editions; sizes and pricing on request.

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ACQUISITION & LICENSING

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