

**AERO-**  
**AMERICAN**  
**ABSTRACTION**



# AFRO- AMERICAN ABSTRACTION

AN EXHIBITION OF CONTEMPORARY PAINTING AND SCULPTURE  
BY NINETEEN BLACK AMERICAN ARTISTS

ELLSWORTH AUSBY  
BARBARA CHASE-RIBOUD  
EDWARD CLARK  
HOUSTON CONWILL  
MELVIN EDWARDS  
SAM GILLIAM  
DAVID HAMMONS  
DAVID HASSINGER  
MAREN HUNT  
RICHARD HUNT  
JAMILLAH JENNINGS  
JAMES LITTLE  
JAMES LOVING  
ALVIN MITCHELL  
TYRONE MITCHELL  
SENGA NENGUDI  
HOWARDENA PINDELL  
MARTIN PURYEAR  
CHARLES SEARLES  
JACK WHITTEN  
WILLIAM T. WILLIAMS  
Curated by  
APRIL KINGSLEY



This catalogue documents the **AFRO-AMERICAN ABSTRACTION** exhibition as it was at P.S. 1 in Long Island City, Queens, between February 17th and April 6th, 1980. The show received extensive media coverage on WNET-TV's City Editions and WBAI Radio, including a long group interview with Ann Stubbs from which the quotations in the introduction were taken. John Perreault (*Soho Weekly News*, February 27, 1980), Robert Hughes (*Time*, March 31, 1980) and Carrie Rickey (*The Village Voice*, March 3, 1980) each devoted a full page to the show, and John Russell (*New York Times*, March 14, 1980 p. C19), Lawrence Alloway (*The Nation*, April 12, 1980) and Judith Wilson (*Art in America*, Summer, 1980) reviewed it in depth. In its showing at the Everson Museum of Art in Syracuse (February 6-March 29, 1981) and in its subsequent locations, **AFRO-AMERICAN ABSTRACTION** is essentially the same exhibition that was seen at P.S. 1.

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L.A.; no. 11 by James Little, N.Y.; no. 18 by  
Frank Stewart, New York; no. 19 by Irene  
Stern, New York



# AFRO-AMERICAN ABSTRACTION

Afro-American Abstraction is the first important survey of its kind since the spate of shows devoted to Black artists around 1970. Thus it serves to update the work of some established Black artists, as well as to introduce many talented younger artists who have emerged since that time. It seems to me that, despite the enormous diversity of their abstract styles, these 19 artists convey a common spirit. Since each is an American at work in the 1970s, the art naturally reflects the modernist tradition—their direct heritage—and demonstrates the wide range of esthetic options currently available, from shaped canvas, patterning, and assemblage to welded-steel construction and installation art. However powerful their commitments to mainstream modes, the work of these artists also evokes a subtle involvement with their African cultural heritage. A majority, in fact, have visited Africa, and certain characteristics of the great African artistic tradition are visible, whether intended or not. These include a bold physicality, rhythmical liveliness, and textural richness, as well as a tendency to use linear, geometrical imagery, and high-energy color. The work is active, not withdrawn; robust, not tentative. It would seem these artists are at last realizing the potential that Alain Locke, champion of the "New Negro Movement," prophesied more than 50 years ago when he said, "If African art was capable of producing the ferment in modern art that it has, surely this is not too much to expect of its influence upon the culturally awakened (Black) artist."

A few years ago when I was preparing a Village Voice article on the current situation of Black artists, I found that a number of them had been affected, directly or indirectly, by recent contacts with African culture. William T. Williams made the breakthrough into the brilliant kind of painting seen in this exhibition after a trip to Nigeria, and the light and colors of the African landscape poured into Edward Clark's paintings after his visit in 1973. Martin Puryear, who spent two years teaching secondary school in Sierra Leone, West Africa, picked up a great deal of hard technical information from the woodcarvers there which remained apparent in his fine craftsmanship. Melvin Edwards was using much of what he learned about African vernacular architecture on various trips to make powerful post-formalist sculptures out of welded steel planes, and Richard Hunt, though he never actually visited the continent, col-



lected African sculpture in such depth (owning dozens of examples of most styles) that his work was unconsciously reflecting its values.

I also found that a number of younger artists—many of whom showed at Linda Goode Bryant's *Just Above Midtown Gallery*—were making explicit connections with African experience in their art without having been there. Houston Conwill likens the value of this heritage to a number squared in mathematics (which is quite accurate considering the fact that African Art was a major source for modernism in the first place). It raises the work to a higher power, he says. Within the art community as a whole the ritualistic and mythic aspects of art and art making were beginning to replace "mere formalism," and thus this development among Black artists had far-reaching significance. For Maren Hassinger and Senga Nengudi, involvement with dance and performance led to sculptures incorporating a sense of movement akin to that of African sculpture and ritual.

In a recent WBAI interview William T. Williams spoke about some of his main concerns being "the notion of myth and magic and the notion of a work of art having a spiritual function in society, and not being either a decorative object or an object that's engaged in purely formalist endeavors." Earlier in the '70s he'd been struggling to reconcile these ideas with the rigorous formal training he'd received at Yale that had brought him so much success at the outset of his career. In Africa, which Williams visited for Festac in 1977, the artist was (and still is) a necessary member of the community. According to Black scholars W.E.B. DuBois and James H. Porter, "He often combined the functions of medicine man, chief and maker of magic figures," and "artistic expression was a vital part of the lives of everyone." This fact was probably as important to Williams in developing a new approach to painting after his return as any of the visual material he saw there, such as textile designs or architectural and sculptural decorative devices.

In the same WBAI program, Jack Whitten said that in addition to the fact that his main concern is with plastic content, "being Black at this time in America puts me into a rather unique position. It gives me a chance to offer something that has been lying dormant for a little over five or six hundred years. When we speak of that which is spiritual in my case it definitely goes back to Africa. If there is a certain thing that we are to believe in, Jung's theory of collective unconsciousness and so forth, I tend to agree with him. All my ex-



perimentations point to the fact that there is a certain sort of unconscious element, historically speaking, that's still alive . . . the spirit is still alive even though we were removed from Africa."

These words, and those of Edwards and Loving who were also on the program, reinforced my intuitions and confirmed my conviction that the Afro part of Afro-American was coming to have almost as much importance for the artists as the American part. Once the show was up and I was able to see the works collectively, formal links with the linear, geometric, colorful and textured aspects of African art were obvious. The symmetry of Tyrone Mitchell's and Charles Searles' sculptures and the rhythmical vitality of Jamillah Jennings'; the geometric, linear forms and energetic color of Ellsworth Ausby's heraldic wallworks; Alvin Loving's dyed canvas constructions; and David Hammons use of Negro hair, African symbols, and irregular patterning, all make direct connections with Africa. The ceremonial mask aspect of Barbara Chase-Riboud's bronze and silk-cord sculpture; the textile derivations of James Little's surfaces, and Howardena Pindell's encrusted grids (this one dedicated to the Macumba goddess Iemanjá); make oblique references. If one seeks out other more subtle correspondences, Senga Nengudi's hanging fabric piece has a coincidental physiognomic similarity to Bambaran antelope heads, Sam Gilliam's *Phantasy* and *Dupont Circle* suggest warrior's shields, and the clear geometric shapes of Bakota figures seem bound up somewhere inside Melvin Edwards' *Homage to the poet Leon Gontran Damas*.

In general one can say with certainty that there is in all the work a particular vitality, an attitude of aliveness, of vivid equilibrium, which an African would term "looking smart" (as African dancers are judged to look at their best), that sets the work apart in visual presence. This energy is a shared resource.

April Kingsley  
January 1981



# ELLSWORTH AUSBY

Born 1942 in Portsmouth, Virginia. Moved to New York in 1960. Studied at the Pratt Institute and the School of Visual Arts. Has had one-man shows at the Cinque Gallery, Artist House, and the Soho Center for Visual Arts in New York, and has been included in group shows at the Finch College Museum, the Brooklyn Museum, the Whitney Museum of American Art, the Boston Museum of Fine Arts, the Pennsylvania Academy of Fine Arts, the Herbert F. Johnson Museum of Art, Cornell University, and the Alternative Museum in New York. Teaches at the School of Visual Arts and lives in New York City.

1. **Space Odyssey**, 1980

Acrylic on canvas  
c. 6 x 17 feet overall



\* 2. **Space Odyssey**, 1979

Acrylic on paper  
36 x 60 inches

\* 3. **Space Odyssey**, 1978

Oil pastel on paper  
14¼ x 22¼ inches  
Collection, Budd Hopkins

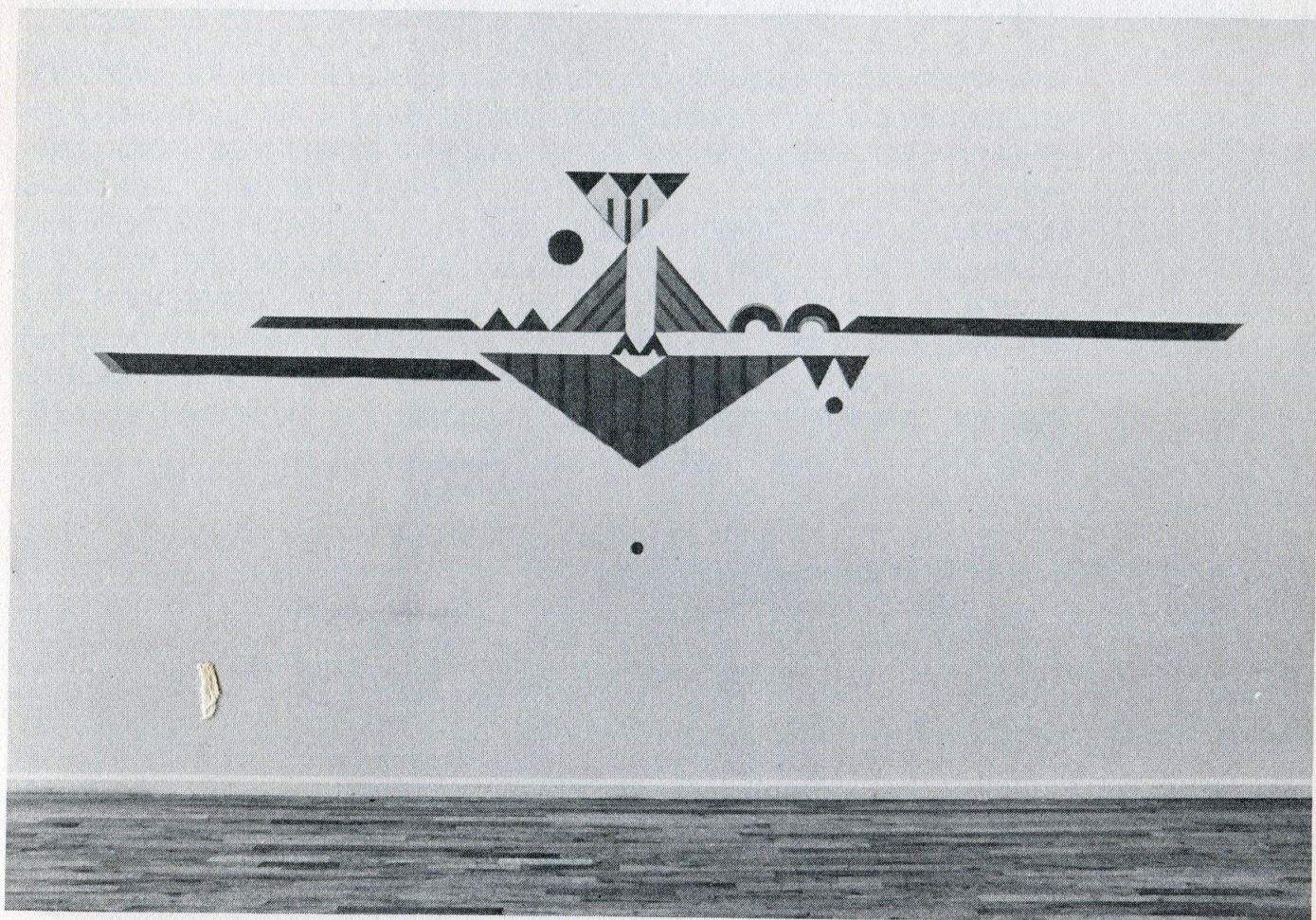
\* 4. **Space Odyssey**, 1978

Oil pastel on paper  
14¼ x 22¼ inches

\* indicates work not included in travelling exhibition

\*\* indicates substitution for work not included





1. SPACE ODYSSEY, 1980

ELLSWORTH AUSBY

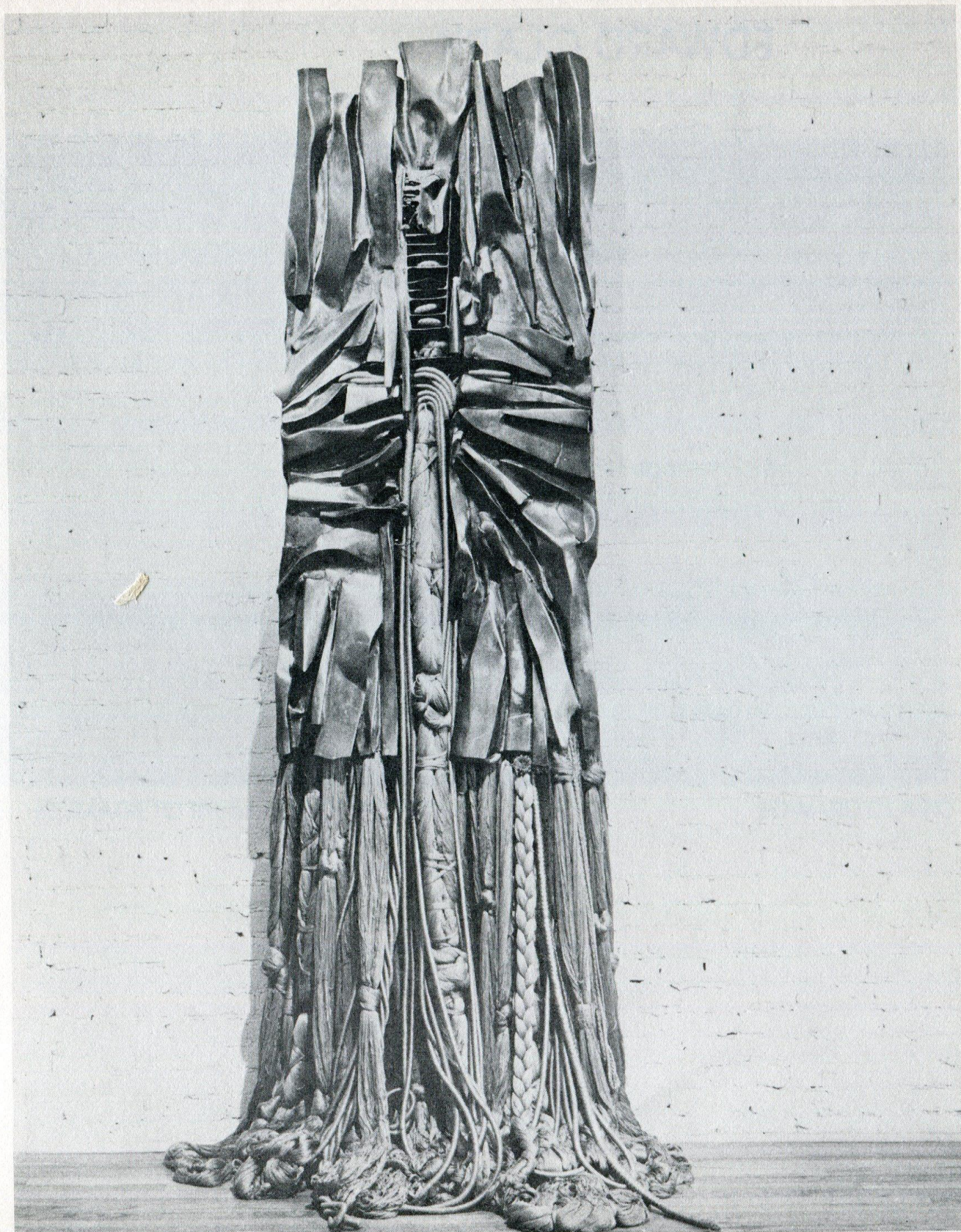


# BARBARA CHASE-RIBOUD

Born 1939 in Philadelphia, Pennsylvania. Studied at the Philadelphia Museum School, Tyler School of Art, Temple University, and the Yale University School of Art and Architecture. Went to the American Academy in Rome. Has travelled all over the world including Africa and had books of poetry and fiction published, including *Sally Hemmings*, a 1980 best seller. Has had one-woman shows at the Bertha Schaefer, Betty Parsons, and Leslie Rankow galleries in New York and at M.I.T. in Boston, the Berkeley Museum, the Detroit Institute, the Museum of Modern Art, Paris, the Dusseldorf Kunstmuseum, the American Cultural Center, Tunis, the Frieberg Kunstverein in West Germany, and the Museum Bellerive in Zurich. Has been included in group exhibitions at the Spoleto Festival, the Pittsburgh International, and the Whitney Museum. Lives in Paris.

- \*\* 5. **All That Rises Must Converge**, 1973  
Polished bronze and synthetic cords  
9'h x 3'w x 14"d  
On loan to the Metropolitan Museum of Art, New York





5. ALL THAT RISES MUST CONVERGE, 1973

BARBARA CHASE-RIBOUD

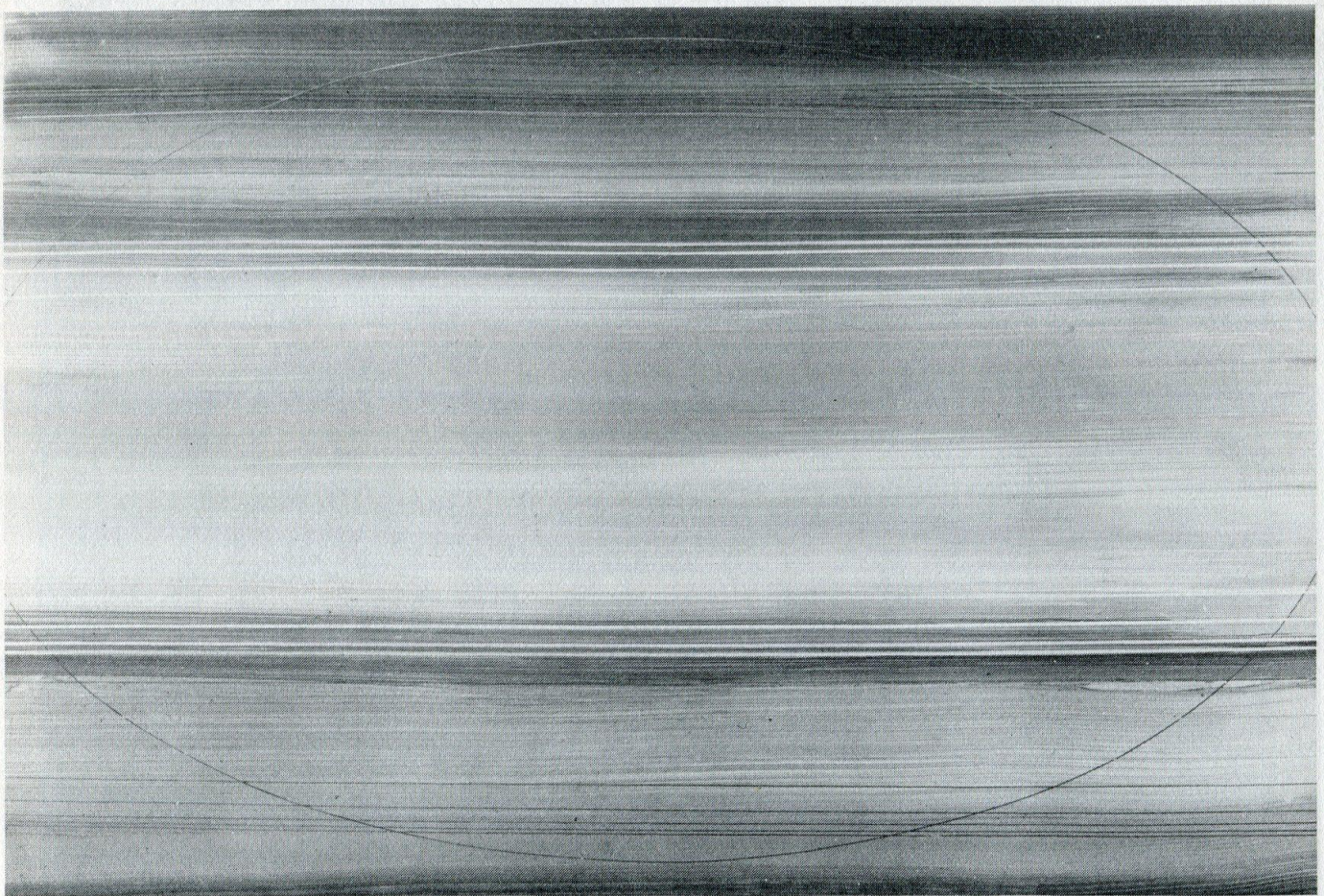


# EDWARD CLARK

Born 1926 in New Orleans, Louisiana. Studied at the Art Institute of Chicago, before going to Paris on the G.I. Bill. Returned to New York, showing at the Brata Gallery and the Riverside Museum before returning to Paris in 1963 where he showed at the Galerie Crueze. Taught in Delaware, Oregon, Skowhegan, Maine, Louisiana State University, and Syracuse since returning to the U.S. in 1969 and has shown at the James Yu, 141 Prince Street, Peg Allston, South Houston and Randall galleries in New York. Travelled to Ife, Nigeria in 1973 and the Yucatan in 1975. Lives in New York City.

6. **Homage to the Sands of Ife**, 1974  
Acrylic on canvas  
8'5" x 13'6"





6. HOMAGE TO THE SANDS OF IFE, 1974

EDWARD CLARK

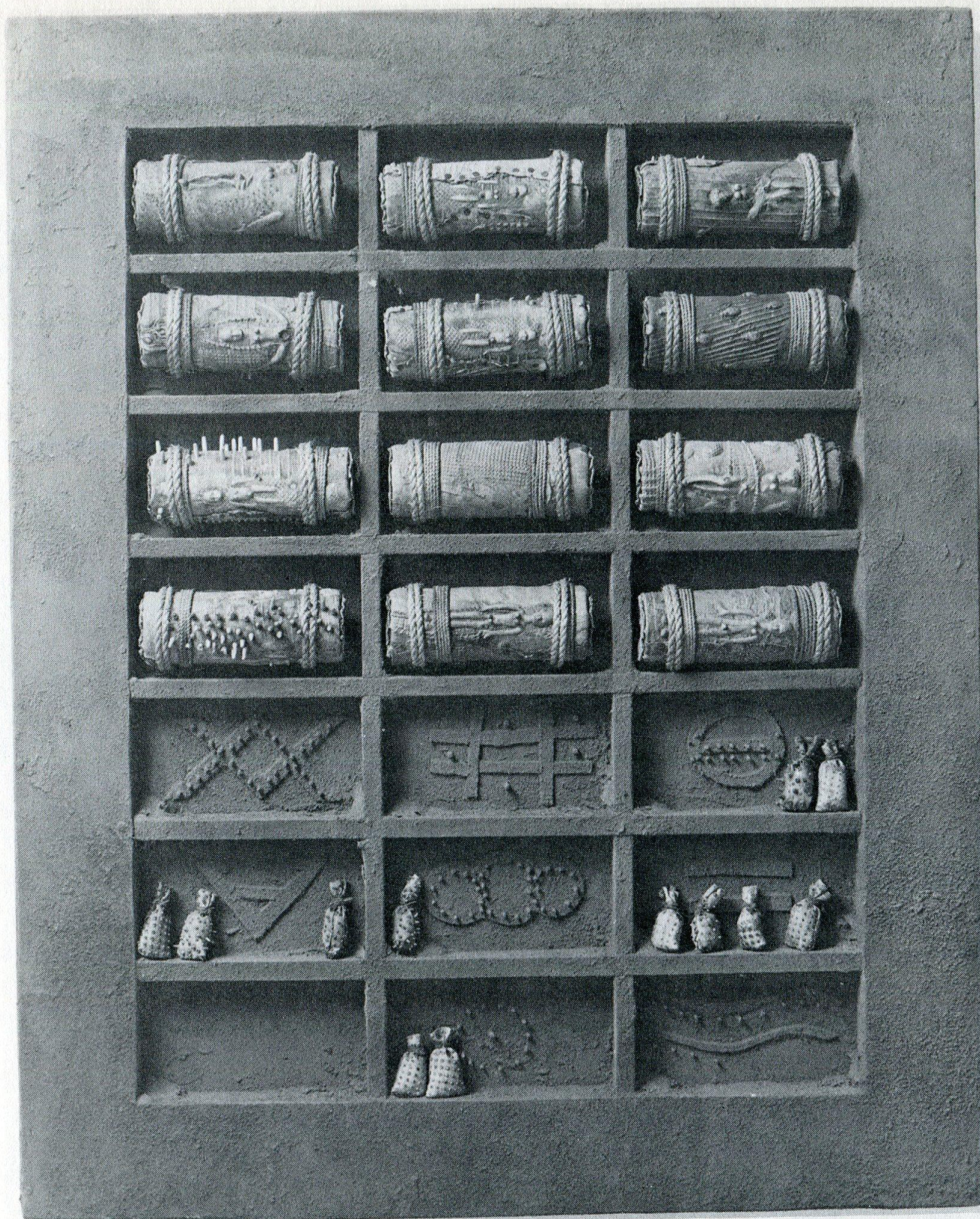


# HOUSTON CONWILL

Born 1947 in Louisville, Kentucky. Studied at the Universities of Maryland and Texas before getting BFA at Howard University. Received MFA from UCLA, and lived in California until 1980, exhibiting at Claremont College, California Polytechnic University, Pomona and the Space Gallery in L.A. as well as at the Just Above Midtown Gallery in New York. Selected for Atlanta Airport commission and studio space at P.S. 1 in Long Island City. Lives in New York City.

- \*\* 7. **Passages: KA-2, 1979**  
Wood, latex, earth, and herbs  
50h x 39w x 5½d inches  
Collection, Mariella and Carl Holman
  
- \*\* 8. **Passages: 6B, 1979**  
Wood, latex, earth, and herbs  
48h x 30w x 3d inches  
Collection, Charlayne Hunter-Gault





7. PASSAGES: KA-2, 1979

HOUSTON CONWILL



# MELVIN EDWARDS

Born 1937 in Houston, Texas. Studied at the Los Angeles County Institute, Los Angeles City College, and received BFA from the University of Southern California at San Diego. One-man exhibitions at the Santa Barbara Museum of Art (1965), the Richard Grey Gallery, Chicago, the Esther Bear Gallery, L.A., the Walker Art Center, Minneapolis (1968), the Andrew Dickson White Museum, Cornell University, Ithaca (1969), the Whitney Museum of American Art (1970), Wright State University, Dayton, Ohio (1972), The Studio Museum in Harlem (1978), and 55 Mercer Street. Travelled to Africa a number of times and has had exhibitions of his work in many African countries. Chairs the Livingston College Art Department of Rutgers University, New Jersey. Lives in New York City.

9. **Homage to the Poet Leon Gontran Damas, 1978**

Steel

c. 7h x 16l x 12d feet

10. **Nine Lynch Fragments, 1979-1980**

Steel

c. 12" diameter each





9. HOMAGE TO THE POET LEON GONTRAN DAMAS, 1978  
10. NINE LYNCH FRAGMENTS, 1979-80

MELVIN EDWARDS

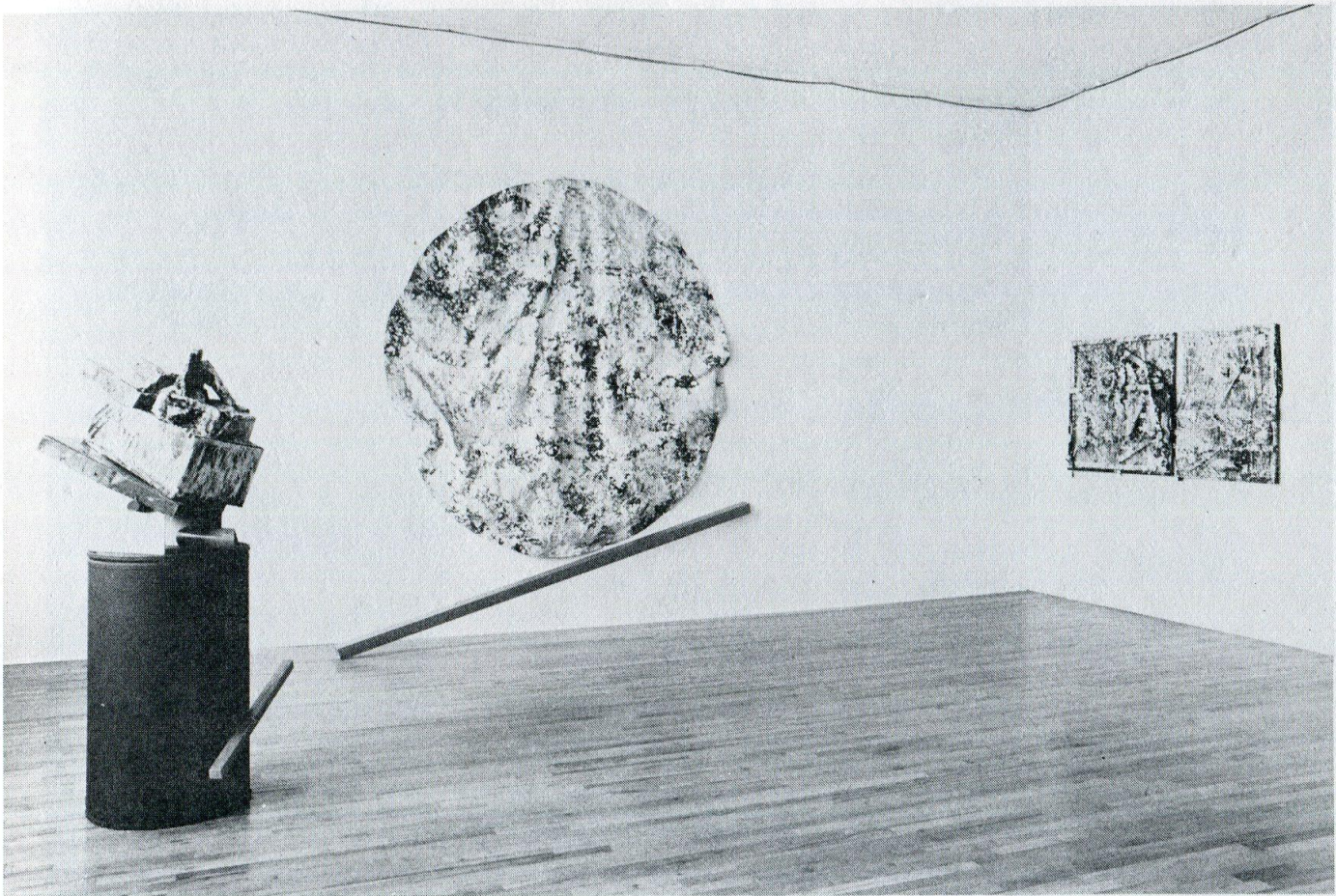


# SAM GILLIAM

Born 1933 in Tupelo, Mississippi. Studied at the University of Louisville, receiving MFA. Has had one-man exhibitions at The Phillips Collection, the Corcoran Gallery of Art, the Jefferson Place Gallery, Howard University, the Fendrick Gallery, and the Middelendorf/Lane galleries in Washington, D.C., as well as in Darthea Speyer's gallery in Paris, Nina Freudenheim's gallery in Buffalo, the Dart Gallery in Chicago, the Phoenix gallery in San Francisco, the Carl Soloway and Hamilton galleries and the Museum of Modern Art in New York, and the Philadelphia Museum of Art. Selected for Atlanta Airport and Boston MTA Commissions. Lives in Washington, D.C.

- 11. **Phantasy**, 1979  
Acrylic on canvas  
80 inches square in two parts  
Collection, Drs. Catherine and Richard Flax
- \* 12. **Marsden Clock/Soft Leaning Sochii**, 1978  
Acrylic and paper on wire mesh and wood  
41 x 73 inches in two parts  
Courtesy of Middendorf/Lane Gallery, Washington, D.C.
- 13. **Dupont Circle**, 1979  
Acrylic on canvas with steel beam  
8½ feet diameter with 10 foot steel beam  
Collection, Drs. Catherine and Richard Flax
- \* 14. **Untitled**, 1980  
Mixed media  
68h x 32w x 32d inches  
Courtesy of Hamilton Gallery, New York





- 12. (r) MARSDEN CLOCK/SOFT LEANING SOCHII, 1978
- 13. (c) DUPONT CIRCLE, 1979
- 14. (l) UNTITLED, 1980

SAM GILLIAM

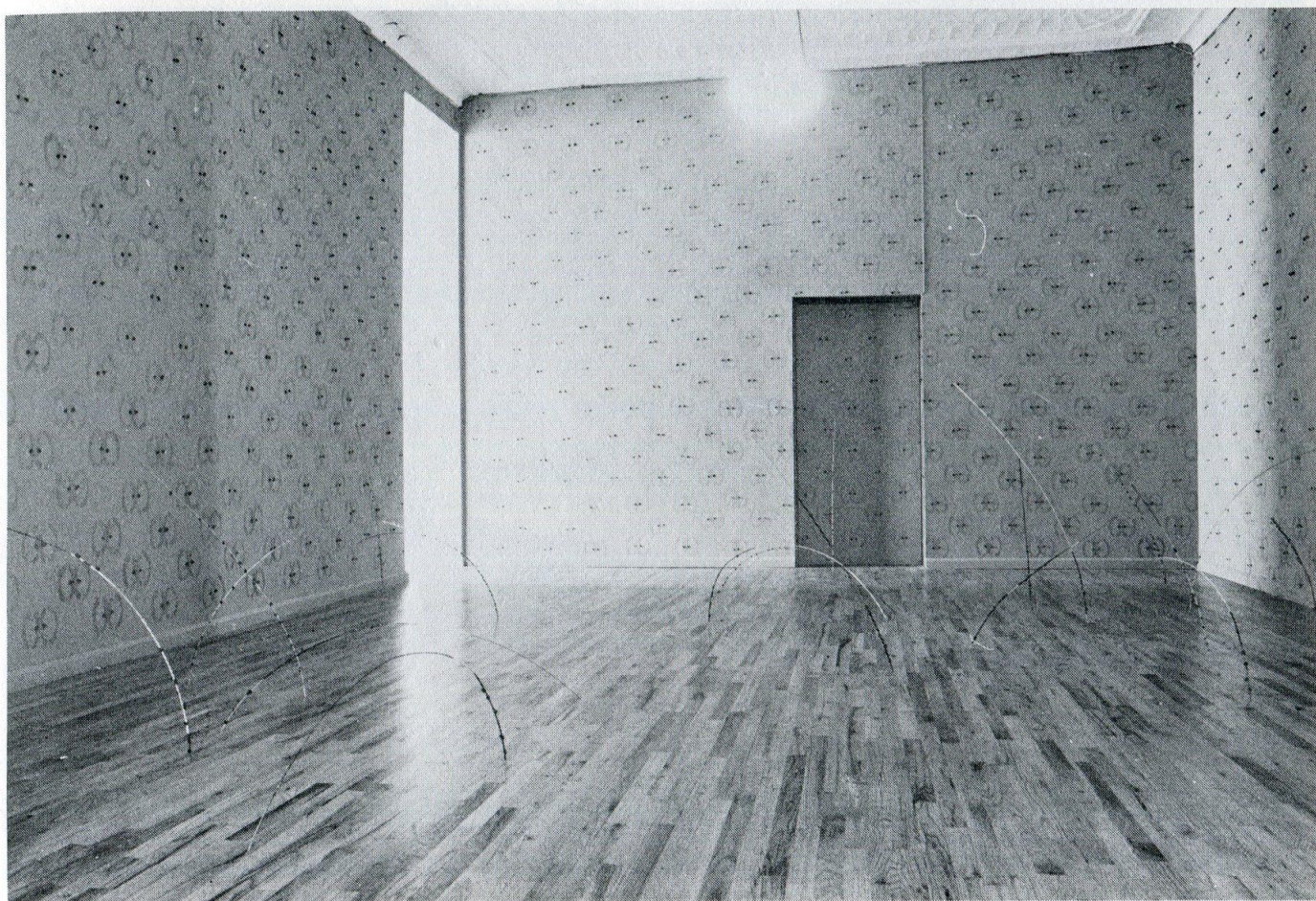


# DAVID HAMMONS

Born 1943 in Springfield, Illinois. Studied privately with Charles White and attended the City College, the Trade Tech College, and Otis Art Institute in Los Angeles. One-man exhibitions at the Brockman Gallery in L.A. and the Just Above Midtown Gallery in New York; group exhibitions at the Whitney Museum of American Art, the Los Angeles Municipal Art Gallery, the L.A. County Museum, the Santa Barbara Museum, the Oakland Museum, the La Jolla Museum of Art, UCLA and the New Museum. Travelled in North Africa. Received Atlanta Airport commission in 1980. Lives in Los Angeles and New York.

- \*\* 15. **Victory Over Sin**, 1980  
Acrylic, graphite, hair, cord, light fixture, and reed  
Room 20'2" x 18"  
Courtesy of Just Above Midtown Gallery, New York





15. VICTORY OVER SIN, 1980

DAVID HAMMONS



# MAREN HASSINGER

Born 1947 in Los Angeles, California. Studied at Bennington College and the University of California at Los Angeles. She has also studied dance, photography, acting, film, theatre and folklore. She has had one-woman exhibitions at Just Above Midtown and has been included in group shows at Battery Park and Zabriskie Gallery in New York and the Woman's Building in Los Angeles, the Waight Art Gallery at UCLA, Artspace Gallery and LACE in Los Angeles. She lives in Los Angeles.

16. **Leaning**, 1980

Wire rope and wire

16''h x 16''w x 16'd

Materials donated by Paulsen Wire Rope Corporation,  
New York



# MAREN HASSINGER

Born 1947 in Los Angeles, California. Studied at Bennington College and the University of California at Los Angeles. She has also studied dance, photography, acting, film, theatre and folklore. She has had one-woman exhibitions at Just Above Midtown and has been included in group shows at Battery Park and Zabriskie Gallery in New York and the Woman's Building in Los Angeles, the Waight Art Gallery at UCLA, Artspace Gallery and LACE in Los Angeles. She lives in Los Angeles.

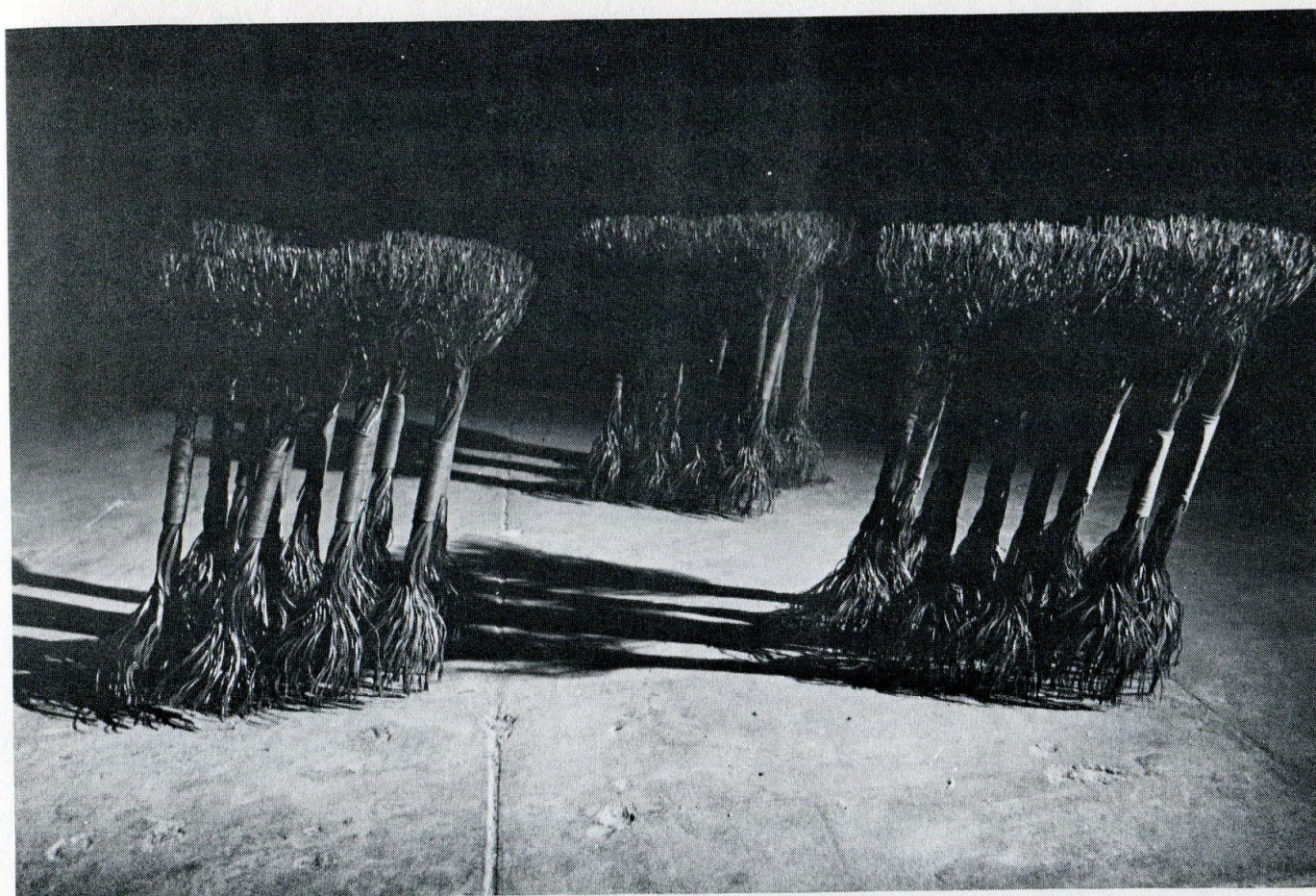
16. **Leaning**, 1980

Wire rope and wire

16"h x 16"w x 16'd

Materials donated by Paulsen Wire Rope Corporation,  
New York





16. LEANING, 1980

MAREN HASSINGER

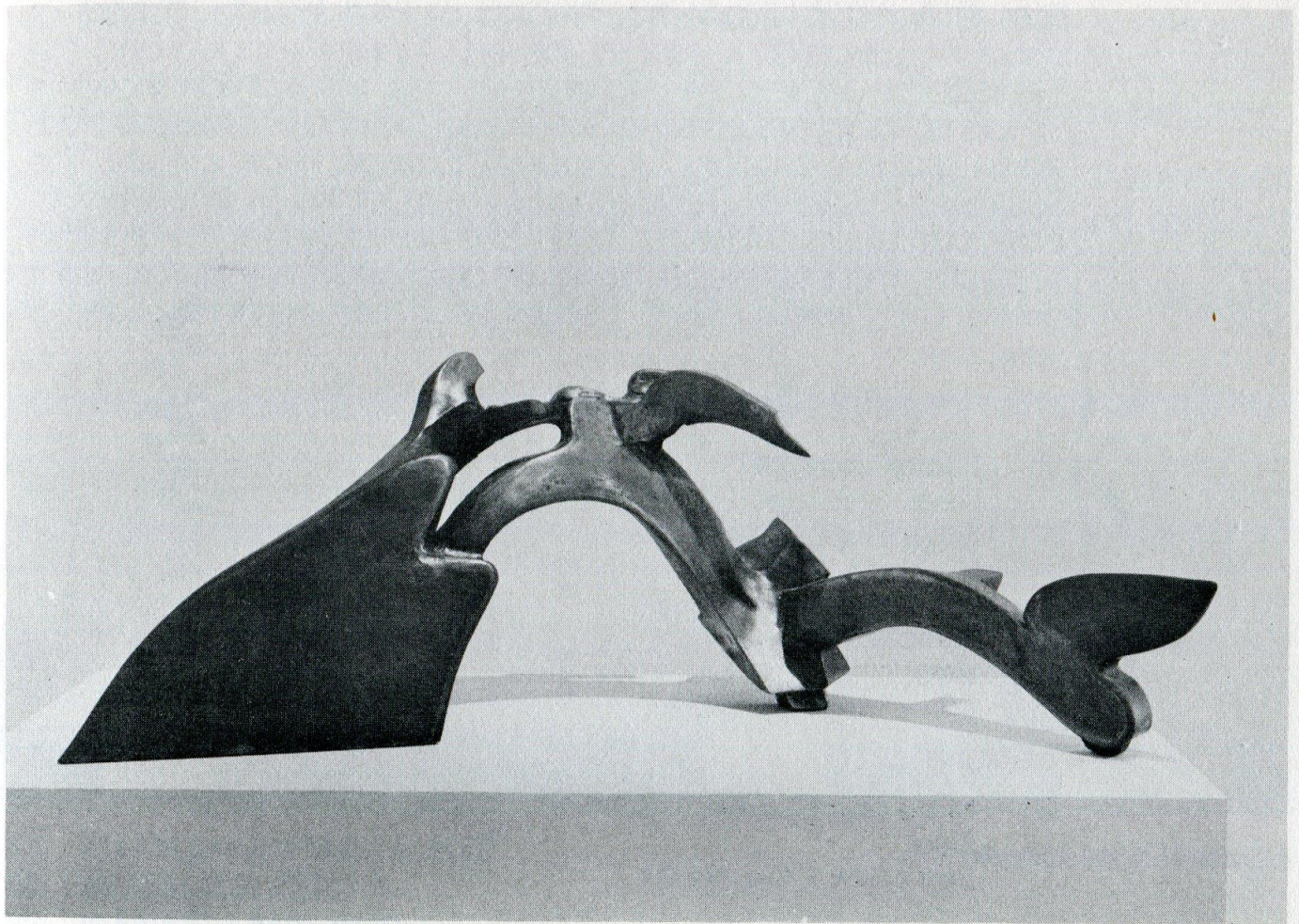


# RICHARD HUNT

Born 1935 in Chicago, Illinois. Studied at the Art Institute of Chicago. Has had one-man exhibitions at the Cleveland Museum of Art, the Milwaukee Art Center, the Museum of Modern Art, the Art Institute of Chicago, the Indianapolis Museum of Art, Greenville County Museum of Art, the Wichita Museum. He has also shown at B.C. Holland Gallery in Chicago and Dorsky Galleries in New York. Major works commissioned for Memphis, Tenn., Richmond, Cal., Howard University, Lexington, Ky., Greenville, S.C., and many sites in Chicago. Lives in Chicago.

17. **Extended Form**, 1975  
Welded Cor-ten steel  
23½h x 67½w x 34d inches  
Courtesy of Dorsky Gallery, New York
18. **Untitled**, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
19. **Untitled**, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
20. **Untitled**, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
21. **Untitled**, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York





17. EXTENDED FORM, 1975

RICHARD HUNT

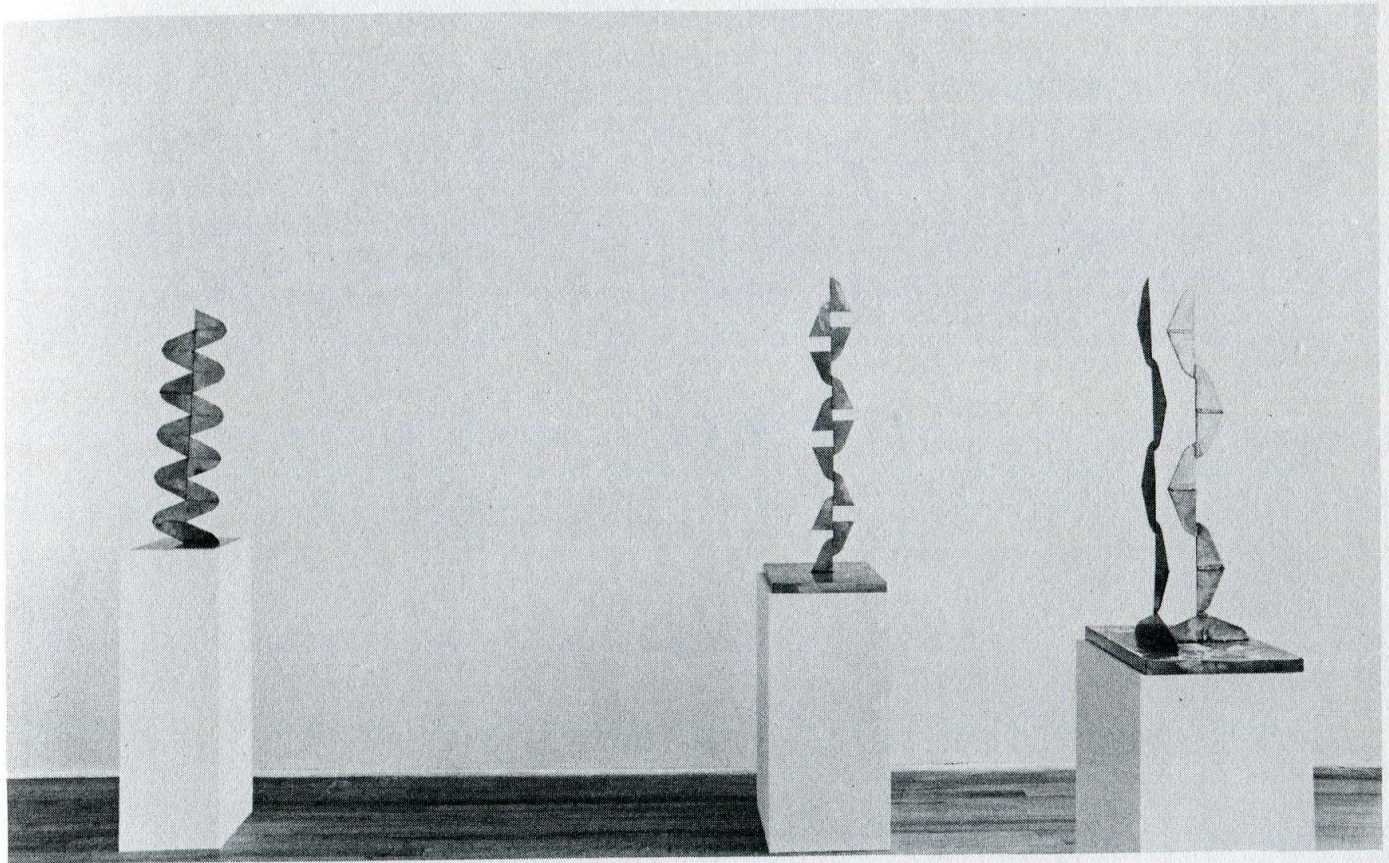


# JAMILLAH JENNINGS

Born in Anniston, Alabama. Studied at Pratt Institute, School of Visual Arts, Brooklyn College, The Art Students League and the Metropolitan Museum Art School. Has had one-woman shows at School of Visual Arts and the Galeria del Rio and has been included in group exhibitions at Brooklyn College, Pratt Institute, the Southwest Research Center and Museum for the Study of African-American Life and Culture, Texas. She has taught at The Brooklyn Museum and Kenkeleba House. In addition to being a sculptor and painter, she is also a dancer and choreographer. Lives in New York.

- 22. **Snake Lady**, 1979  
Steel  
31h x 19w x 10d inches
- 23. **Female**, 1980  
Steel  
40h x 14w x 14d inches
- 24. **Male and Female**, 1980  
Steel  
36h x 14w x 14d inches





- 24. (r) MALE AND FEMALE, 1980
- 23. (c) FEMALE, 1980
- 22. (l) SNAKE LADY, 1979

JAMILLAH JENNINGS

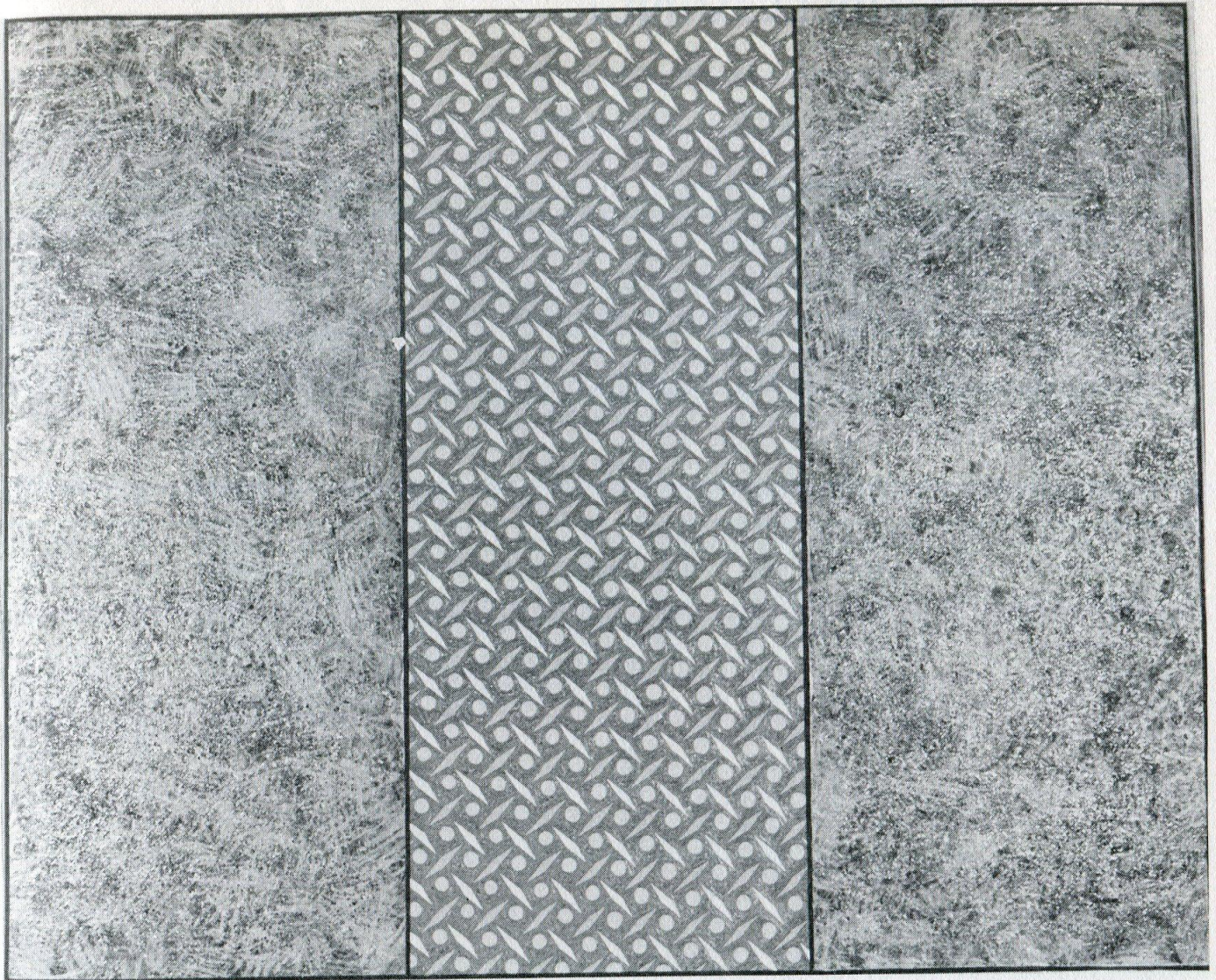


# JAMES LITTLE

Born 1952 in Memphis, Tennessee. Moved to New York in 1976. Studied at the Memphis Academy of Arts and Syracuse University. Has had one-man shows at the Lemoyne-Owen Gallery, Memphis, and the Everson Museum of Art in Syracuse and has been included in group exhibitions at the Arkansas Art Center, Clough-Hanson Gallery, Just Above Midtown, Joe and Emily Lowe Art Gallery, Martha Jackson Gallery, Studio Museum and 22 Wooster Gallery. Lives in New York.

- \*\* 25. **Challenge of the Will**, 1979  
Oil on linen  
54 x 67½ inches  
Collection, Patricia Livingston, Learmonth, N.Y.





25. CHALLENGE OF THE WILL, 1979

JAMES LITTLE



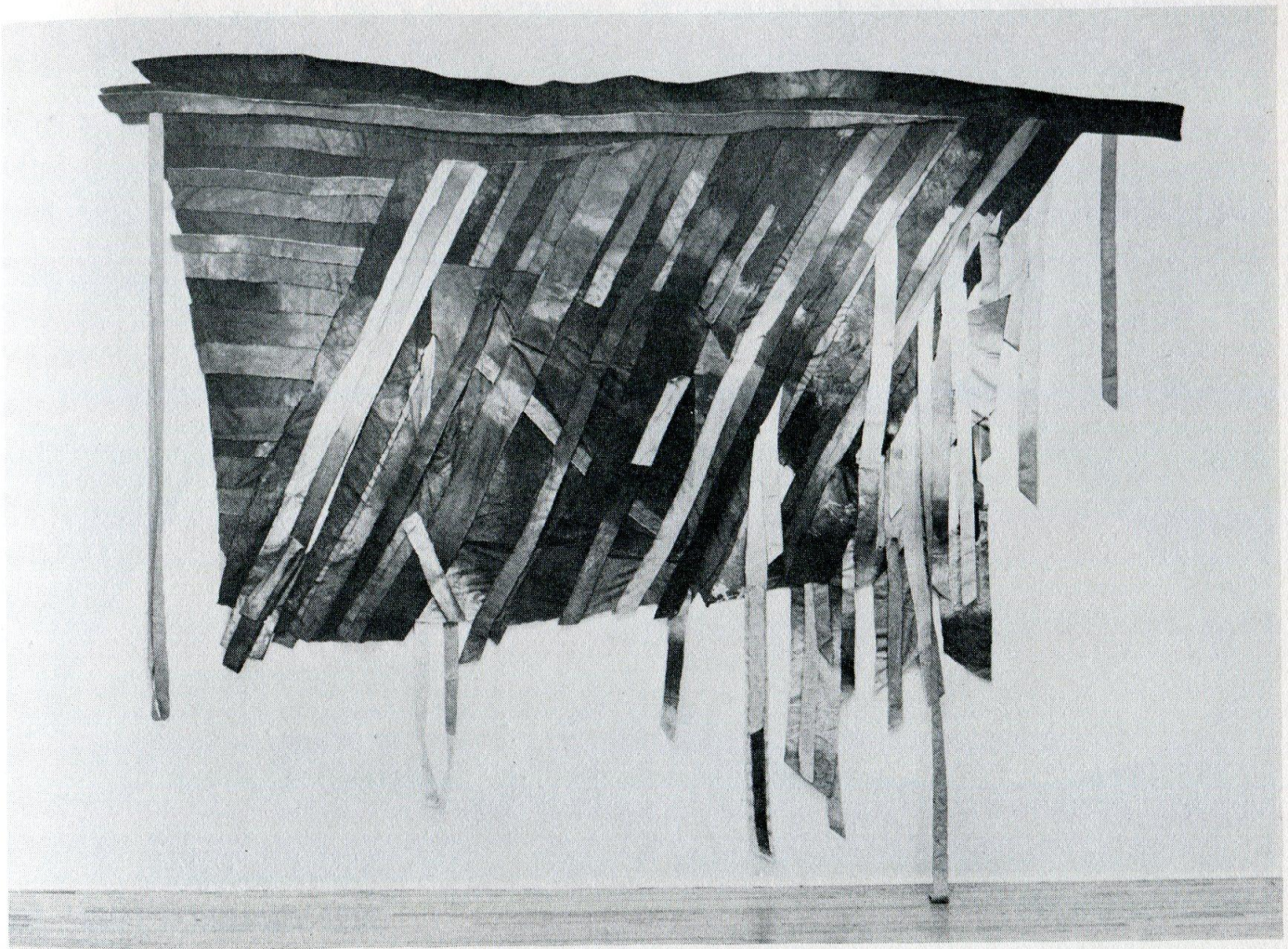
# ALVIN LOVING

Born 1935 in Detroit, Michigan. Studied at the University of Illinois, Champaign. Received MFA from University of Michigan and taught at the University in Ypsilanti before moving to New York. One-man shows at the William Zierler and Fischbach galleries in New York; included in group exhibitions at the Whitney Museum, Brooklyn College, Detroit Institute of Art, and the Museum of New York State University at Stonybrook. Commissioned to execute huge paintings for the South Mall, Albany, the International Arrivals Building at JFK, and the V.A. Hospital in the Bronx. Lives in New York City.

26. **Shades of '73: Composition for 1980**, 1980

Dyed canvas  
c. 10 x 14 feet





26. SHADES OF '73: COMPOSITION FOR 1980, 1980

ALVIN LOVING

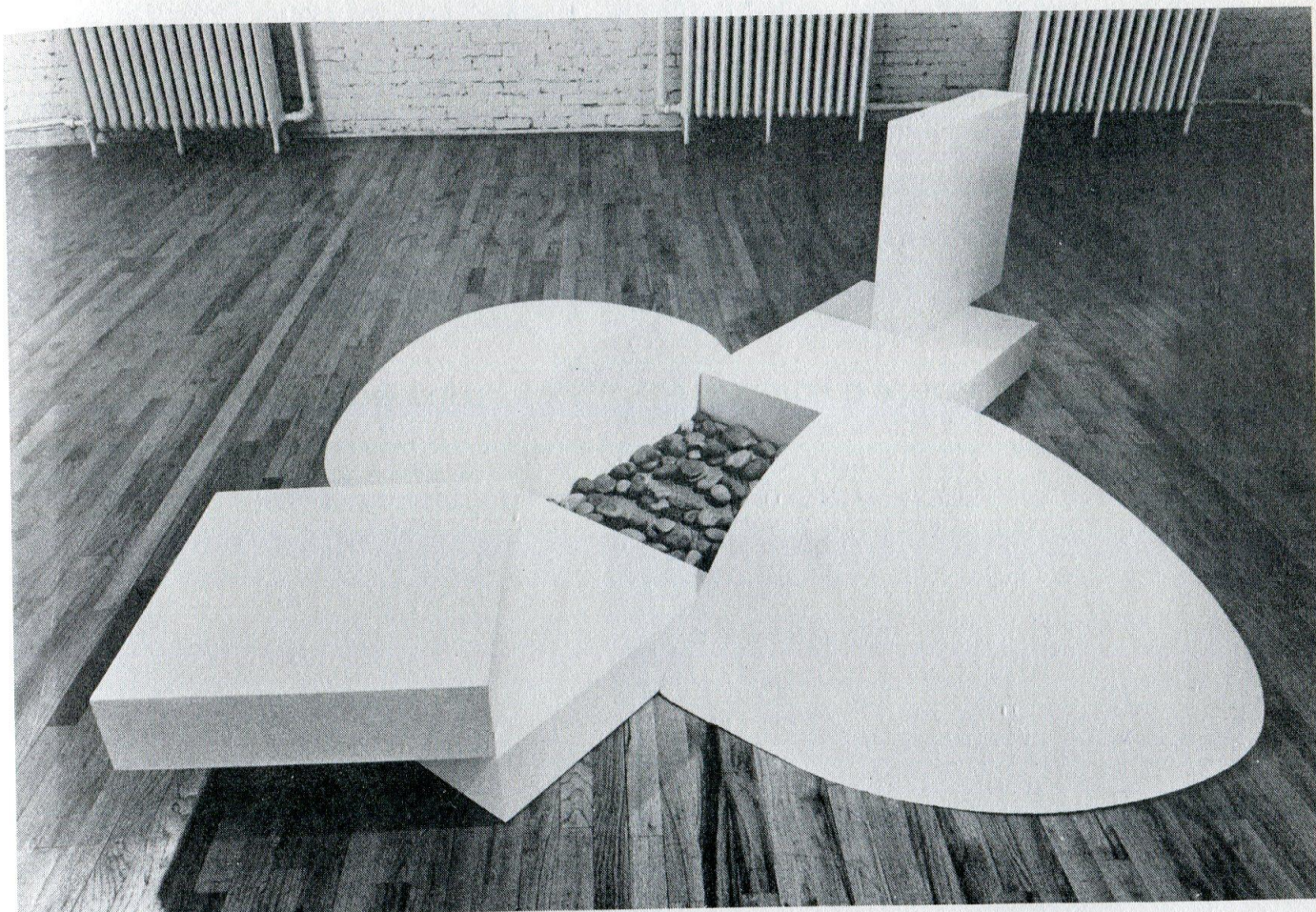


# TYRONE MITCHELL

Born 1944 in Savannah, Georgia. Studied at the Art Students League and the New York Studio School. He has shown at the Cinque and Tim Blackburn Galleries and has had a one-man show at Gallery 1199. He has also been included in exhibitions at The Negro History Museum in Hempstead, NY, the Studio Museum, National Museum of Dakar, Senegal, Lincoln Center, Hunter College and Florida International University. He has taught at the Brooklyn Museum and has travelled to Africa. Presently teaches at the Sculpture Center School and lives in New York.

27. **Gift**, February 1980  
Wood and plaster  
3½h x 14l x 8w feet





27. GIFT, FEBRUARY 1980

TYRONE MITCHELL



# SENGA NENGUDI (SUE IRONS)

Born 1943 in Chicago, Illinois. Studied at California State University and Pasadena City College. Studied Japanese culture and dance at Waseda University in Tokyo. Has had one-woman shows at Just Above Midtown in New York and at Gallery 32 and the Los Angeles Art Gallery and has been included in group exhibitions at the Barnsdall Park Museum, Los Angeles, the Pasadena Art Association, Cinque Gallery, Rath Museum in Geneva and Gallery Central 1015 in Los Angeles. Lives in Los Angeles.

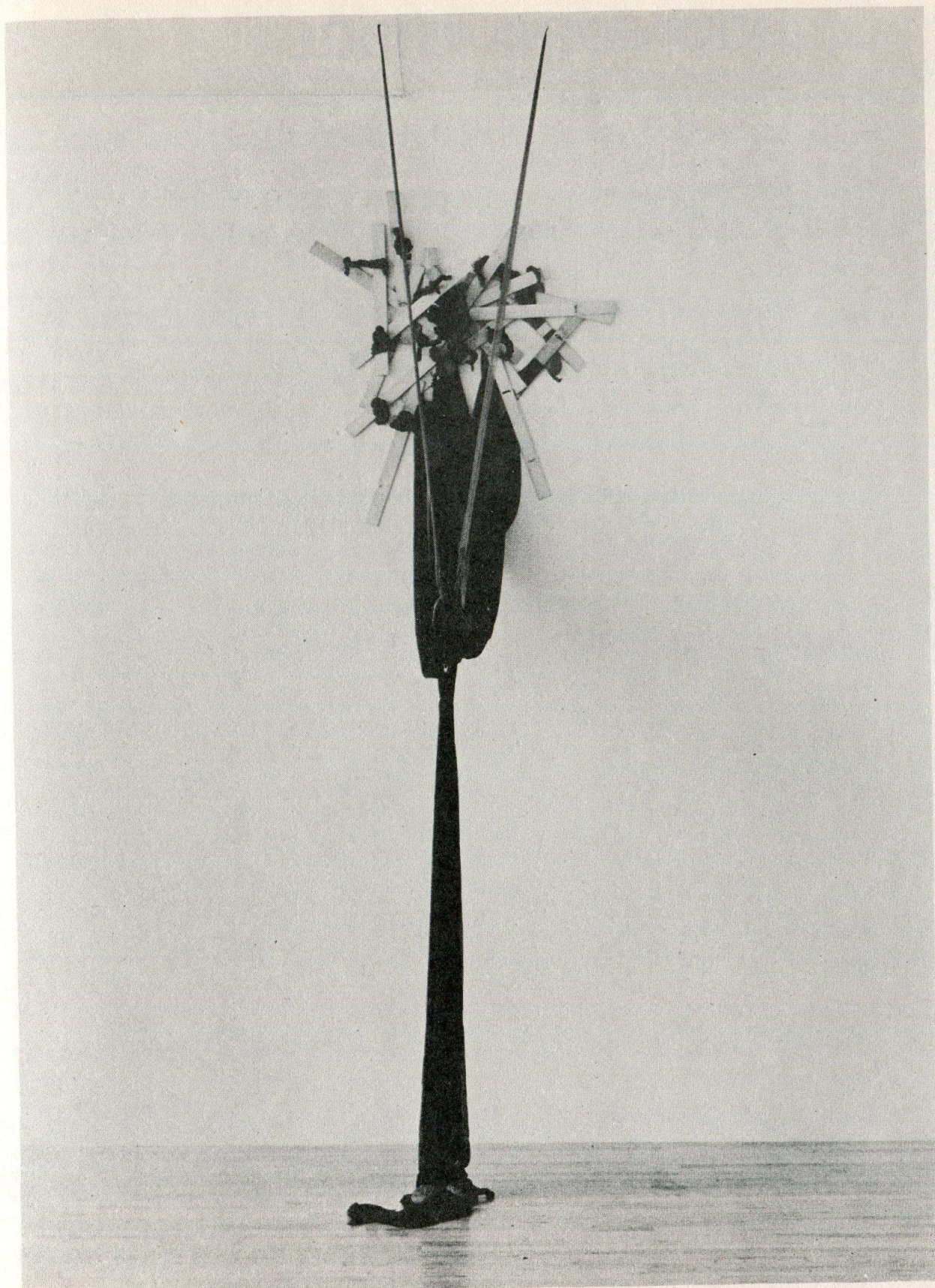
28. **Maybe a Hamburger Will Soak Up the Tears**, 1980

Fabric, wood, and sand

12½h x 4w x 4½d feet

Courtesy of Just Above Midtown Gallery, New York





28. MAYBE A HAMBURGER WILL SOAK UP THE TEARS, 1980

SENGA NENGUDI

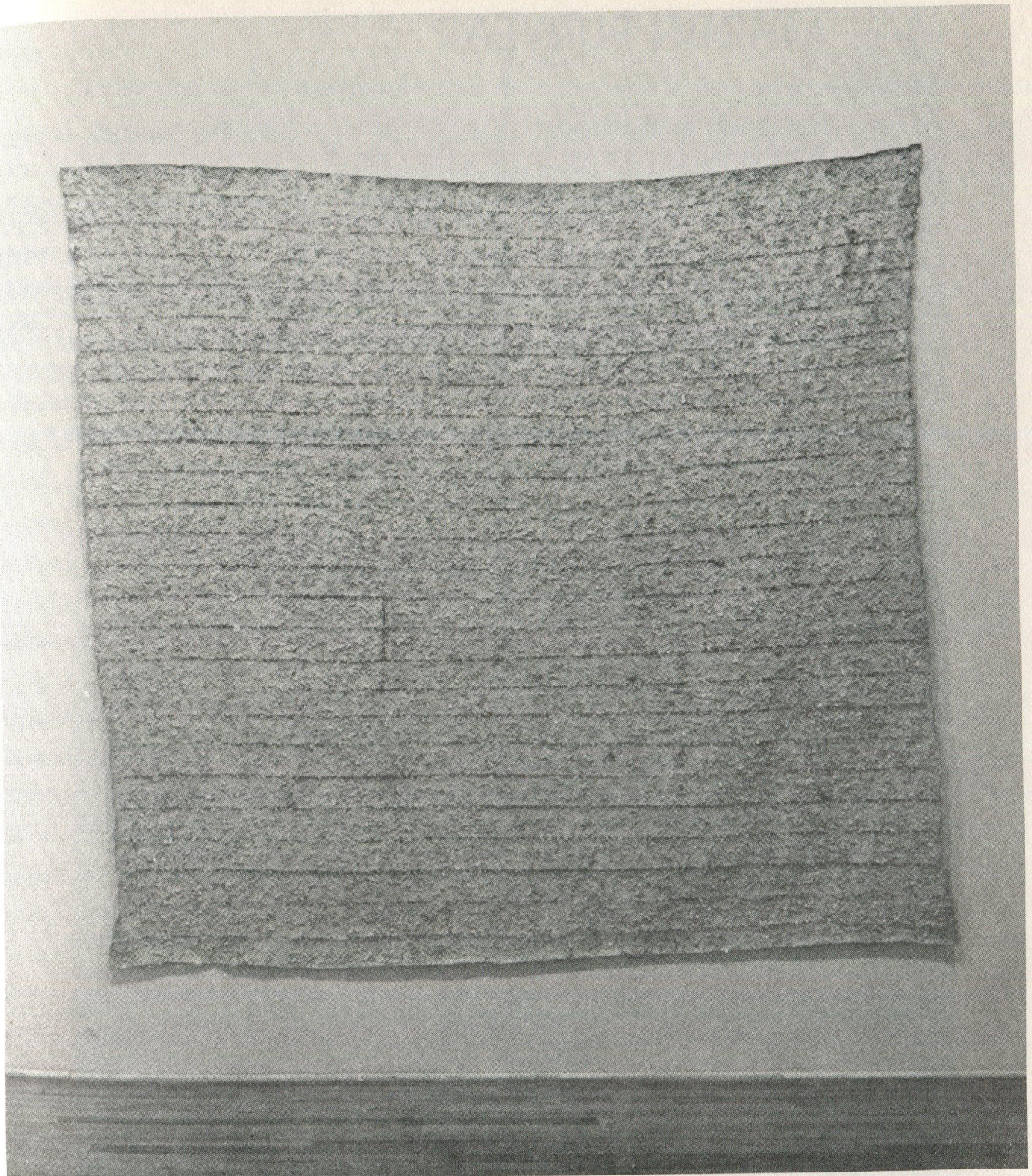


# HOWARDENA PINDELL

Born 1943 in Philadelphia, Pennsylvania. Studied at Boston University and Yale. Was Associate Curator of Prints at the Museum of Modern Art before teaching at the State University of New York at Stonybrook from 1979 on. Has had one-woman exhibitions at Just Above Midtown and A.I.R. and the Rosa Esman and Lerner-Heller galleries in New York as well as at Douglass College, Rutgers University, Clarence White Fine Arts, Chicago, Vassar College Art Gallery, Fyns Sifts Kunstmuseum Odense, Denmark, the Cincinnati Art Academy, Ohio, and the Kunstforeningen in Copenhagen. She has travelled in Africa, Asia, and Europe. Lives in New York City.

29. **December 31, 1980: Brazil: Feast Day of Iemanjá**, 1980  
Acrylic, punched painted and printed papers, dye, sequins,  
glitter, powder, and fragrance on canvas, sewn  
94 x 96 inches  
Courtesy of Lerner/Heller Gallery, New York





29. DECEMBER 31, 1980:  
BRAZIL: FEAST DAY OF IEMANJA, 1980

HOWARDENA PINDELL

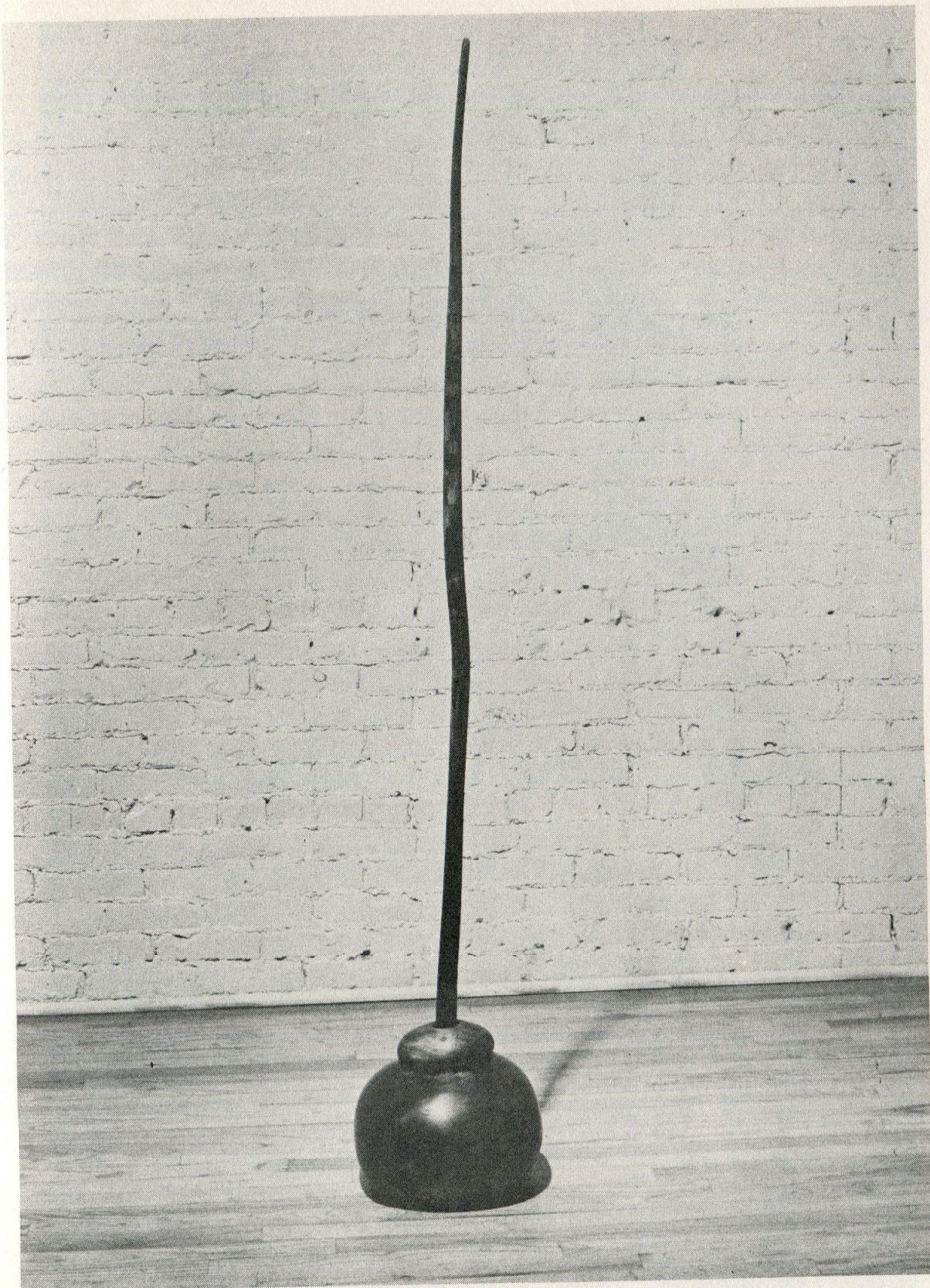


# MARTIN PURYEAR

Born 1941 in Washington, D.C. Studied at Yale, the Swedish Royal Academy of Art in Stockholm and the Catholic University of America. Has had one-man exhibitions at the Museum of Contemporary Art, Chicago, Protech-McIntosh Gallery, the Corcoran Gallery of Art, and Henri Gallery in Washington, D.C. He has been included in group shows at Wave Hill Environmental Center and Sculpture Gardens in New York, U.S. Customs House, the Whitney Museum, The Solomon R. Guggenheim Museum, Art Park, the National Collection of Fine Arts. Trained and experienced in wilderness survival skills. Taught secondary school for two years in Sierra Leone, West Africa. Assistant professor in the Circle campus of the University of Chicago; lives in Chicago.

30. **Untitled**, 1978  
Wood, Osage orange, yellow pine, ash  
67h x 14 diameter inches  
Courtesy of Protech-McIntosh Gallery, Washington, D.C.
- \* 31. **Own**, 1979  
Polychromed basswood and maple  
48 inches in diameter  
Courtesy of Protech-McIntosh Gallery, Washington, D.C.
32. **Three Rings**, 1979  
Hickory sapling and ebony  
41 inches in diameter  
Courtesy of Protech-McIntosh Gallery, Washington, D.C.





30. UNTITLED, 1978

MARTIN PURYEAR



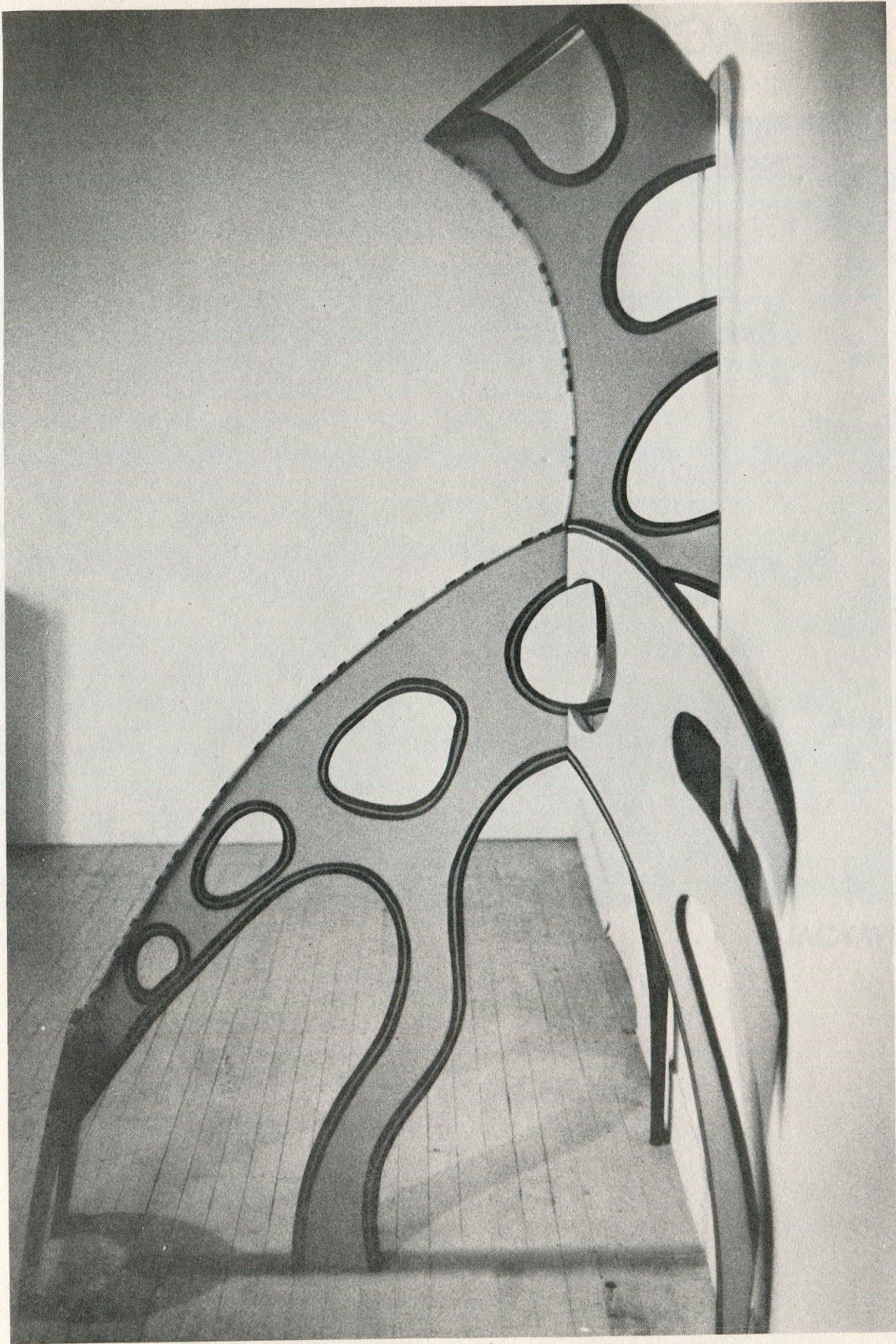
# CHARLES SEARLES

Born 1937 in Philadelphia, Pennsylvania. Studied at the Pennsylvania Academy of Fine Arts and the University of Pennsylvania. He has had one-man shows at Bryn Mawr College, Howard University, Kentucky State University, American International College and the Newman and Landmark galleries. He has been included in group exhibitions at the Whitney, Studio Museum, Philadelphia Museum of Art, Herbert F. Johnson Museum, Boston Museum of Fine Arts, Brooklyn Museum and the Afro-American Historical and Cultural Museum in Philadelphia. He has travelled twice in Africa. Currently teaching in Philadelphia; lives in New York City.

33. **Flight of My Fathers**, 1980

Acrylic on wood  
7'6''h x 6'w x 4'd





33. FLIGHT OF MY FATHERS, 1980

CHARLES SEARLES

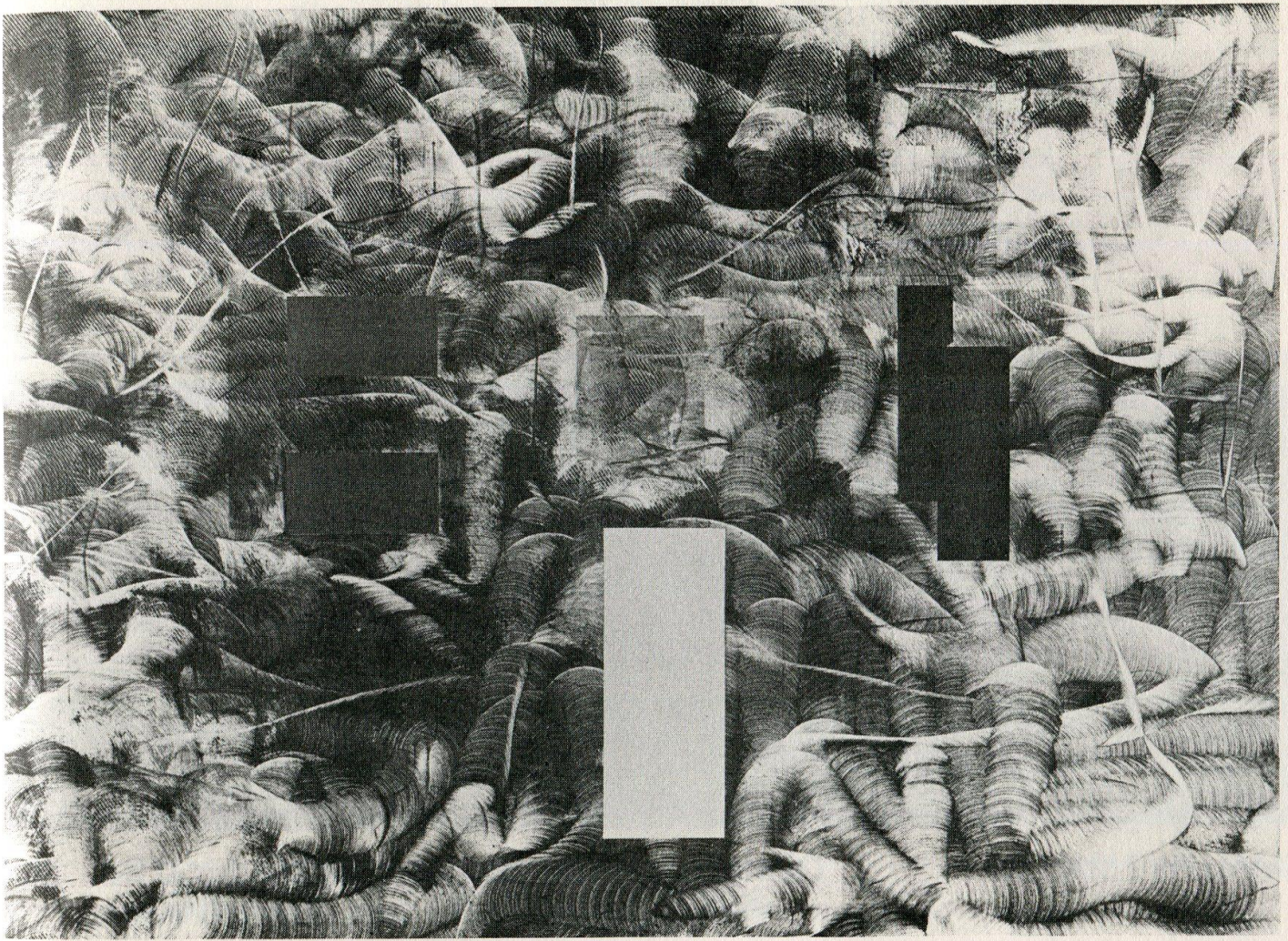


# JACK WHITTEN

Born 1939 in Bessemer, Alabama. Studied at Tuskegee Institute, Southern University, Baton Rouge and Cooper Union. Has had one-man shows at the Whitney Museum of American Art, Montclair State College, Allan Stone and Robert Miller galleries. He has also been included in shows at the Museum of Modern Art, Larry Aldrich Museum, Vassar College, Pratt Institute, Soho Center for Visual Arts. He woodcarves as well as paints and teaches at Cooper Union and the School of Visual Arts. Lives in New York City.

- 34. **Barney's Legacy**, 1980  
Acrylic on canvas  
78 x 108 inches
- 35. **Red Cross for Naomi**, 1979  
Acrylic on canvas  
42 x 42 inches
- 36. **Yellow Cross for Naomi**, 1979  
Acrylic on canvas  
42 x 42 inches





34. BARNEY'S LEGACY, 1980

JACK WHITTEN

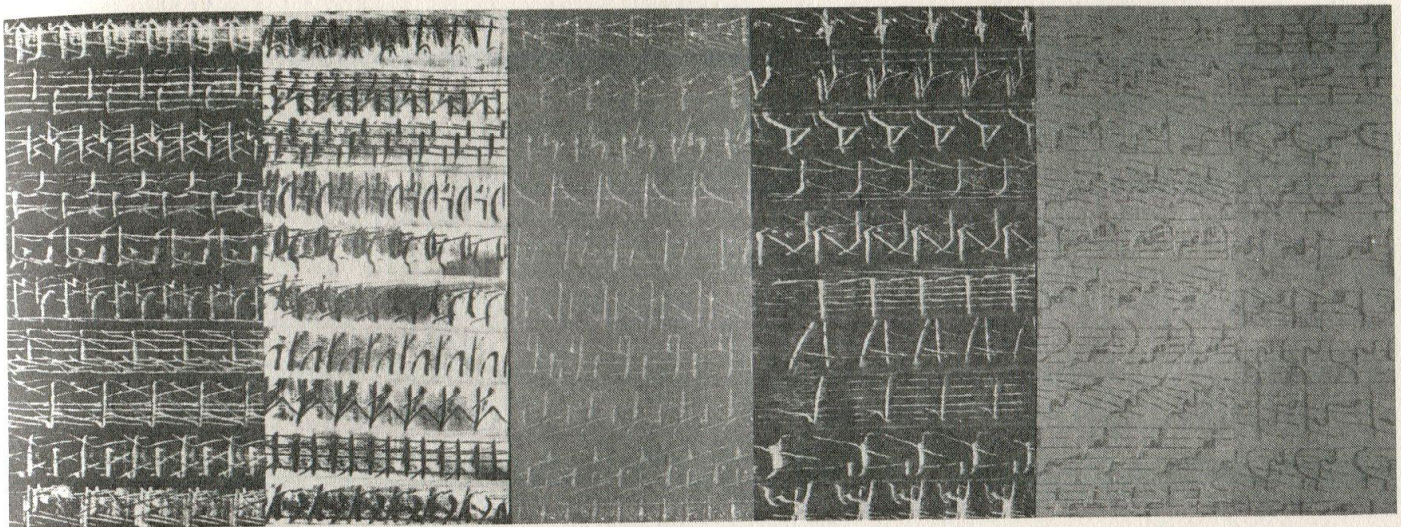


# WILLIAM T. WILLIAMS

Born 1942 in Cross Creek, N.C. Studied at Yale University and Pratt Institute. Has had one-man shows at Carlton and Reese Palley Galleries in New York and the Van Vechten Gallery at Fisk University and has been included in group shows at Kennedy Galleries, Pratt Institute, Institute of Contemporary Art, Wadsworth Atheneum, The Art Institute of Chicago, the Museum of Modern Art, the Indianapolis Museum of Art, the American Embassy in Moscow, the Whitney, the Studio Museum and the Larry Aldrich Museum. He has travelled in Africa and teaches at Brooklyn College. Lives in New York.

37. **The Taxi Dancers (Untitled, Tale for Shango, Ashanti Walk, and E-Flat Green)**, 1978-1979  
Acrylic on canvas  
84 x 240 inches





37. THE TAXI DANCERS (UNTITLED, TALE FOR SHANGO, ASHANTI WALK, AND E-FLAT GREEN), 1978-79

WILLIAM T. WILLIAMS