



FROM THE **NOW**

MASTERWORKS OF CONTEMPORARY AFRICAN AMERICAN ART

MUSEUM OF CONTEMPORARY ART **CLEVELAND**

JANUARY 29-MAY 9, 2010



FROM THE NOW

MASTERWORKS OF CONTEMPORARY AFRICAN AMERICAN ART

Radcliffe Bailey Romare Bearden Dawoud Bey Chakaia Booker Willie Cole Robert Colescott

Dexter Davis Leonardo Drew Sam Gilliam Renée Green Trenton Doyle Hancock Mark Howard

Richard Hunt Rashid Johnson Al Loving Glenn Ligon Kerry James Marshall John Moore

Bradley McCallum and Jacqueline Tarry Adam Pendleton Faith Ringgold Alison Saar

Lorna Simpson Alma Thomas Kara Walker Carrie Mae Weems Kehinde Wiley

Selections from the collections of the **Akron Art Museum**,
the **Allen Memorial Art Museum**, the **Cleveland Clinic**,
The Cleveland Museum of Art, and the **Progressive Corporation**

EXHIBITION OVERVIEW



UNPRECEDENTED IN NORTHEAST OHIO, this exhibition brings together for the first time the rich holdings of contemporary African American art drawn from pre-eminent institutional collections of contemporary art in this region. *From Then to Now: Masterworks of Contemporary African American Art* represents many of the most important artists of our time in a range of media including works on paper, painting, sculpture, and installation art. The exhibition begins with signature works by such pioneering artists of the 1970s and 1980s as Romare Bearden, Alma Thomas, and Sam Gilliam, and continues up to the present with prime examples of works by artists such as Leonardo Drew, Alison Saar, Willie Cole, Lorna Simpson, Carrie Mae Weems, and Kehinde Wiley. Replete with energy, power, uncanny beauty and probing insight, this exhibition presents an overview of the rich cultural heritage voiced by African American artists of our time.

The art in this exhibition reflects a broad spectrum of stylistic and thematic concerns ranging from Post War Abstraction to Installation art, Conceptual art, and the more recent resurgence of figuration. Poetic and lyrical, Alma Thomas' abstractions translate the beauty of nature into luminous compositions. Sam Gilliam and Al Loving's abstract works are centered on more formal concerns and the innovative use of technique and materials. Boldly experimenting with the tradition of painting, both artists abandon the frame. Gilliam pours paint on unprimed canvas, then drapes or hangs his works. Loving cut his canvases into strips, sews them together, and hangs them on the wall in seemingly spontaneous, rhythmic configurations. In another approach to abstraction, John Moore creates a vertiginous space with elliptical spheres rendered in acrylic on canvas. Made out of rubber tires, Chakaia Booker's abstract sculptures are aggressive and defiant, as if symbolic of endurance and survival. Also abstract is Richard Hunt's welded steel sculpture, soaring upwards, as if in flight—an allusion to freedom or the ascension of the soul.

THIS EXHIBITION HAS BEEN
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Toby Devan Lewis

WITH ADDITIONAL SUPPORT FROM



Romare Bearden's richly layered collages, Faith Ringgold's lithograph, Radcliff Bailey's and Dexter Davis' works in mixed media, and Kerry James Marshall's narrative paintings are steeped in allegory. Their art celebrates African American life and culture, while exploring personal and collective consciousness. Faith Ringgold's sunny lithograph, *The Sunflower Quilting Bee at Arles* (1996), for example, depicts legendary African American women—Harriet Tubman and Rosa Parks—among others, outside in a sunflower field. They are sewing a quilt, a story quilt, “to spread the cause of freedom,” as the artist describes it. “Look what these women have done, despite their oppression. They are a fortress of African American courage, with enough energy to transform a nation, piece by piece.”¹

A fascination with the history and cultural heritage of Africa is a theme that reverberates throughout several works in the exhibition. Willie Cole's iron singed imagery can resemble tribal masks or the treacherous hulls of slave ships, while his sculptural components assume a ritual tone or totemic stature. Referencing African art traditions, both he and Alison Saar use materials that become containers of memory and spiritual power. Saar clads her sculptures in worn tin, a material that lined ceilings of shacks and safe houses along the Underground Railroad, under which untold histories transpired. Another charged material is cotton that, along with burnt and rusted detritus, are the primary materials in Leonardo Drew's 24 foot-long installation. The intense physicality of his monumental wall work speaks with a raw urgency to the African American experience, not only to the excruciating memory of slavery, but to the destitution of many African American communities today. Addressing social issues in a more direct but equally powerful manner are Rashid Johnson's stirring photographic portraits of homeless black men. Alison Saar's sculpture *Lave Tête* (2001) portrays a woman bending down to wash her hair. An enormous pile of dishes is stacked on her back, rising up towards the ceiling. Addressing the all too often back-breaking role of women in society, this work of art also pays homage to their strength and endurance. A more personal exploration is suggested in Dexter Davis' *Hide and Seek* (1998-1999), a mixed media painting in which different versions of a face come into and recede out of focus as if seeking to locate the self. More lighthearted is Robert Colescott's 1980 painting *Tea for Two (The Collector)*, an example of his satirical, sometimes ribald, and often irreverent critiques of society.

In the forefront of the conceptual works of art in the exhibition is the issue of race, along with that of gender and identity. Carrie Mae Weem's photo and text works explore the devastating impact of the Middle Passage—the excruciating journey from Africa to the Americas—and its aftermath. In his text-based paintings, Glenn Ligon

¹Samella Lewis, *African American Art and Artists* (Berkeley and Los Angeles: University of California Press, 1990), 124.



ALISON SAAR, *Lave Tête*, 2001

THE EXHIBITION
IS A TRIBUTE
TO THE ARTISTS'
TALENT, TO
THEIR SEARCH
FOR MEANING
IN FACING
THE PAST AND
CONFRONTING
THE CHALLENGES
OF THE PRESENT,
AND TO THE
ENDURING
TRIUMPH OF THE
CREATIVE SPIRIT.

employs black oil stick crayons to repeatedly stencil literary excerpts from African American authors onto the canvas. In his painting *Canary (For Rita Dove)*, 1991, the script becomes increasingly smudged and eventually illegible—a comment on invisibility, and an exploration of how culture and language shape personal identity. Lorna Simpson juxtaposes astute fragments of text with stark photographic images of women to challenge ingrained misperceptions about race and gender. Kara Walker's cut paper silhouettes also address the complexities of gender and race. Challenging viewers to confront their own moral principles, her works expose the most depraved human behavior in the ante-bellum South. Perhaps the most scathing indictment of racism and sexism in the exhibition is Renée Green's *Sa Main Charmante* (1989), an installation consisting of a soapbox made with wooden slats, a peep box, speakers, and stage lights. The work is a tribute to Sarah Bartmann (1790-1815), a South African who was put on public display in early 19th-century Europe as a sideshow attraction to demonstrate the alleged anatomical aberrations of the black female. The work is an indictment of colonialism and the abject representation of women of African descent by the West.

As the 1990s moved forward into the 21st century, a new generation of artists entered into the mainstream of contemporary art. While carrying forward the legacy of 1980s and 1990s race and identity politics, some artists moved in alternate directions, re-inventing and energizing new approaches to creative expression. Dawoud Bey's photographic portraits of young African Americans, Latino/Hispanics and Asian Americans explore race and identity but also celebrate youth culture. Kehinde Wiley further defines a new aesthetic in portraits that represent his subjects as “hip,” defiant and proud. His vivid paintings are a celebration of hip hop, fashion, and life that examine and re-define what it means to be an African American male today. Also in a new spirit is Adam Pendleton's wall installation, *I said I love you* (2004-2005), a love poem, a lyrical flow of words that cherish important personal moments in life.

The works of art in *From Then to Now: Masterworks of Contemporary African American Art* demonstrate the complexity and range of creativity produced by a group of outstanding artists over four decades leading up into the beginning of the 21st century. The exhibition is a tribute to their talent, to their search for meaning in facing the past and confronting the challenges of the present, and to the enduring triumph of the creative spirit.

—MARGO ANN CRUTCHFIELD, SENIOR CURATOR

SELECTEDWORKS



RICHARD HUNT

Born 1935. Lives in Chicago.

Firebird, 1975

Welded corten steel, 96 inches high

Gift of Mr. and Mrs. Samuel Dorsky

Collection of The Cleveland Museum of Art

Along with Sam Gilliam, Richard Hunt rose to prominence during the 1970s to become among the most renowned American abstract artists. Made of welded corten steel, his elegant sculptures are imbued with metaphoric references to both industrial as well as natural forms. "One of the central themes in my work," Hunt says, "is the reconciliation of the organic and the industrial. I see my work as forming a bridge between what we experience in nature and what we experience from the urban, industrial, technology driven society we live in."

The title of this sculpture, *Firebird*, symbolizes power, energy, and fire, perhaps signifying the mythological Phoenix, a bird that never dies but rather sets itself on fire and rises from the ashes to be born again. Positioned somewhat tenuously yet soaring upwards as if in flight, Hunt's sculpture is positioned somewhat tenuously, yet soaring upwards as if in flight, as if embarking on a journey towards physical and or spiritual freedom.



ALMA W. THOMAS

(1891-1978)

Pond-Spring Awakening, 1972

Acrylic on canvas, 68 x 55 inches

Gift of Mr. and Mrs. David Anderson

Collection of the Akron Art Museum

Alma Thomas' profound reverence for nature inspired her luminous abstract canvases. In these works the artist translates a fascination with plants, flowers, and landscape into shimmering fields of muted color set aglow by vibrant highlights that seem to emanate from behind the surface plane. In *Pond-Spring Awakening*, Thomas applied vertical strokes of gray paint tinged with blues and greens, flecked with sparks of red, orange, and yellow. The interplay of color, space, and light creates an optical effect and an almost fluid sense of rhythm that suggests light dancing and wind rippling on the pond's surface. Similarities have been found with Thomas's work and George Seurat's pointillism, Byzantine mosaics, and the paintings of the Washington Color School artists such as Morris Louis, Kenneth Noland, and Gene Davis. Yet Thomas' abstract compositions are entirely distinctive. With a quiet, almost smoldering vitality, paintings like *Pond-Spring Awakening* honor the beauty of nature, and place Thomas firmly in the twentieth-century tradition of Abstraction.

Thomas was the first African American woman to have a solo exhibition at the Whitney Museum of American Art (1972), followed that same year by a retrospective at the Corcoran Gallery of Art in Washington, D.C.

ROMARE BEARDEN

(1911-1988)

Conjur Woman, 1975

Collage with spray paint on paper

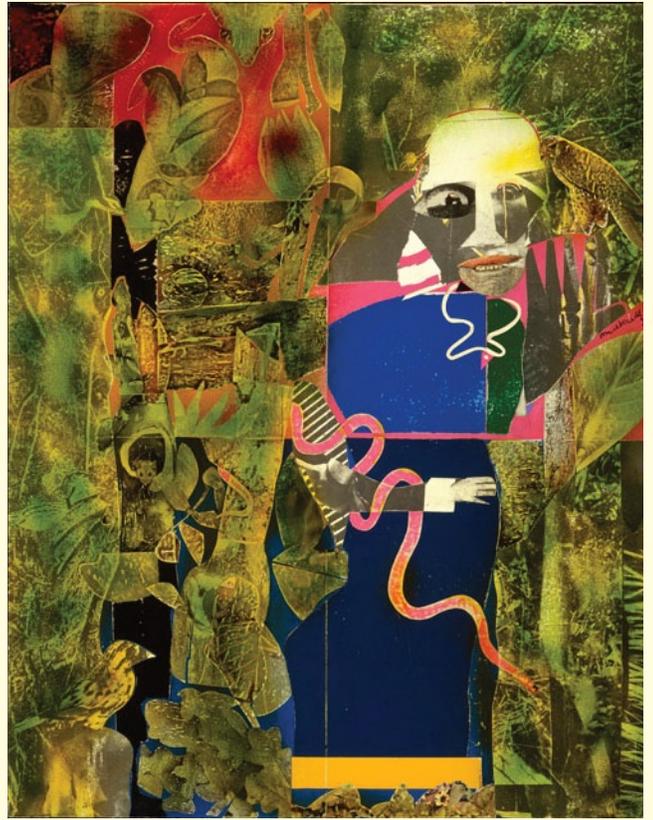
46 x 36 inches

R. T. Miller, Jr. Fund, 2001

Collection of the Allen Memorial Art Museum

Renowned for his watercolors, oil paintings, photomontages and prints, Romare Bearden is one of the pre-eminent African American artists of the 20th century. Throughout his prolific and distinguished career he experimented with many different mediums and styles, but it is his collages for which he is best known. In these works, Bearden melds myriad stylistic influences ranging from Surrealism and Cubism to African Art and mid-century Modernism into rich, textured imagery centered in the African American experience. Themes from everyday life, classical literature, religion, ancient myths, and music—particularly jazz—coalesce in these vibrant, multi-layered works of art. Bathed in fluid, spontaneous washes of greens and reds, *Conjur Woman* (1975) portrays an ancient ritual or ceremony, a possible invocation or calling of the spirits. As one of the leading historians of African American art, Samella Lewis, has stated: “Bearden’s art has always been of the spirit. It is an art of celebration...It is an art that lives and transcends boundaries.”¹

¹Samella Lewis, *African American Art and Artists* (Berkeley and Los Angeles: University of California Press, 1990), 124.



CHAKAIA BOOKER

Born 1953. Lives in Manhattan and Allentown, Pennsylvania.

Blue Bell, 1998

Rubber tires, steel, wood

48 x 42 x 48 inches

John G. W. Cowles Director's Fund, 2001

Collection of the Allen Memorial Art Museum

A prime example of the sculptures Chakaia Booker has been constructing since 1994, this tangled mass of cut and mangled rubber, tubes, and metal commands the surrounding space. Imposing, like a gnarled totemic form, the sculpture seethes with an exuberant, almost explosive energy.

In a unique and rigorous working process, Booker cuts, bends, shreds, and transforms discarded rubber tires into provocative works of art. Richly textured with various tread patterns, the works range in color from matte grays to glistening shades of black. Essentially abstract, Booker's sculptures allude to wildly imaginative plant or animal forms. They are also powerful metaphors that reference the black body and spirit.

For Booker, the resilience of rubber symbolizes strength and survival, while the chromatic nuances of the material evoke a range of black skin tones. The geometric patterns of tire treads have been interpreted as references to African textiles and scarification rituals. It has also been observed that “each tire, with varying degrees of wear and tear, tells an individual story of production, use, and abandonment.”¹ Even more disturbing is the evocative symbolism that Booker's techniques suggest—slicing, twisting, folding, and binding—all of which hint at a terrifying and abhorrent past.



Despite such analogies, in salvaging scraps of rubber from city streets, auto body shops, and dump sites, and transforming them into audacious works of art, Booker makes a universal statement about breaking free from constraints and the sheer power of forging “something out of almost nothing.” Furthermore, “the rubber tire with its circular shape,” she states, “is about growth, and about mobility.”² Booker's striking sculptures speak to endurance, re-invention, and the power to overcome adversity.

¹Charlotta Kotik, *Chakaia Booker New Sculptures*. (New York: Malborough Gallery, 2001), np.

²Chakaia Booker quoted in the 2000 Malborough Gallery exhibition press release.



WILLIE COLE

Born 1955. Lives in Somerville, New Jersey.

Proctor Silex (Evidence and Presence), 1989

Re-assembled steam iron, plastic, rubber, wood, steel, and scorched canvas

Figure: 28 x 4 x 32 inches

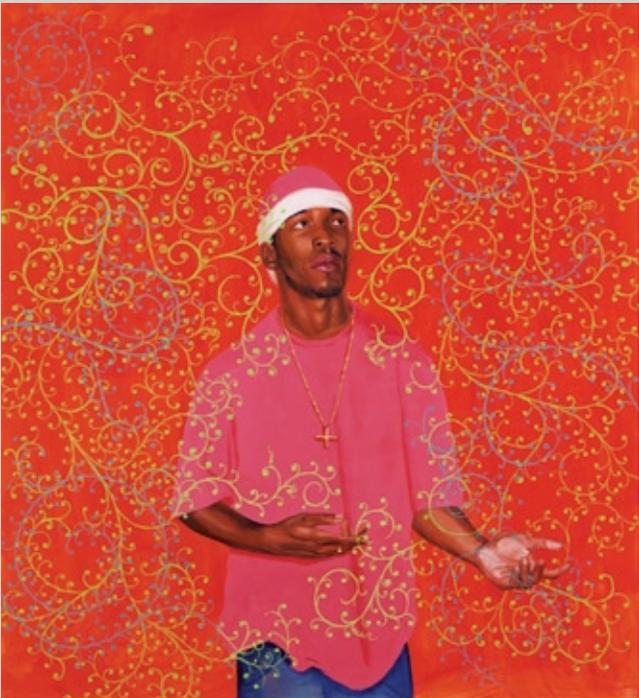
Canvas: 72 x 70 inches

Ruth Roush Fund for Contemporary Art, 1991

Collection of the Allen Memorial Art Museum

Steam irons and their scorch marks are the hallmarks of Willie Cole's prints, canvases, sculptures, and installations. Since the mid 1980s, Cole has used irons both as found objects in his art, and as implements to create burnished patterns of scorch marks on his canvases. In his work, this humble, everyday object is imbued with a wealth of associations. Irons reference domestic labor. They evoke the servitude of African American women who served as forced domestics, while alluding in more recent times, to those who toil in low paying housekeeping jobs. The iron's singed imprints in Cole's prints and canvases evoke African shields and tribal masks, scarification rituals practiced by some African cultures, or branding—to mark humans as property. Cole's use of the iron image, seared into the canvas and repeated in sequence, also references the Middle Passage of the slave trade with its uncanny resemblance to the hulls of slave ships.

Like much of Cole's work, the installation *Proctor Silex (Evidence and Presence)*, 1989, is imbued with a metaphoric power that speaks across centuries into the present. The rows of scorch marks on the canvas resemble African shields and tribal masks, or rows of slave ships at sea, and the horrific memory of entire peoples stripped of their dignity and humanity. Assuming a figurative, almost ritual presence is an iron, mounted on a darkened wooden stand, pointing in silence towards the painting. As if a witness to the course of events, this assemblage assumes an almost spiritual and mythic power that draws from the past while being grounded in the realities of a contemporary artwork made of found objects, mixed media, and canvas.



KEHINDE WILEY

Born 1977. Lives in Brooklyn, New York.

Passing/Posing, 2003

Acrylic on paper

72 x 65 x 3 inches

Collection of the Progressive Corporation

Incorporating a range of influences from hip hop and street culture to Western art history, Kehinde Wiley's remarkable paintings depict young black men—with their hoodies, baseball caps, and baggy jeans—in the grand tradition of European painting. Wiley portrays his subjects in heroic poses reminiscent of Old Master paintings of the Renaissance, 18th and 19th century, often juxtaposed against opulent Baroque or Rococo patterned backgrounds. Bold and richly colored, his portraits explore black masculinity, re-contextualizing the African American male in positions of power and authority.

Throughout the history of Western Art, portraiture has essentially been an elitist genre, created for and by white men, with the representation of the black figure rarely evident. Portraiture and its history thus provide rich terrain for Wiley's exploration of identity and power. In casting the urban African American male in striking positions of wealth, power, and prestige, Wiley subverts and counters preconceived stereotypes. His stunning portraits challenge the ways in which images from the past have documented history, while examining how African American males perceive themselves and are perceived by society.



LEONARDO DREW

Born 1961. Lives in Brooklyn, New York.

Untitled, 1999

Mixed media, cotton, rust, wood
120 x 288 x 8 inches

Collection of the Allen Memorial Art Museum

Built from rows of stacked boxes stuffed with cotton, soaked rags, rope, paper, burnt wood and scavenged junk from urban streets, Drew's monumental wall reliefs are formally abstract but emotionally charged works of art. Based on the ordered structure of the grid, his assemblages build on minimalist precedents, but are enriched by the use of expressive, metaphoric materials. Caked with rust to suggest deterioration and decay, his materials are laden with symbolic significance. For the artist, "cotton has a memory. It has a history. It is not something that is picked up at random, it is something that has a life of its own."¹ Emblematic of the black experience in the United States, cotton and the other materials Drew uses suggest the hard labor and suffering under slavery.

Measuring 10 feet high by 24 feet long, *Untitled, (1999)*, is an expansive and especially powerful work of art. Its scale and the raw impact of its materials elicits a visceral response. It's not only that rope and cotton recall the tragedy of slave bondage. The sections of worn, rusted, and burnt sections of Drew's installation also alludes to urban wastelands, and are a stark reminder of urban decay. The work is a comment on society's abandonment and disenfranchisement of entire communities.

¹Drew, quoted in Sarah Krajeski, *Leonardo Drew*, exh. cat. (Madison, W.I., 1999), np.



LORNA SIMPSON

Born 1960. Lives in Brooklyn, New York.

Partitions & Time, 1991

Gelatin silver print
20¹/₁₆ x 24¹/₈ inches

Horace W. Goldsmith Foundation Photographic Fund, 1991
Collection of the Allen Memorial Art Museum

Lorna Simpson is widely recognized for her powerful films and photographs through which she confronts and confounds stereotypes of race, gender, and identity. By manipulating a straightforward, documentary approach to photography and adding text to her images, Simpson exposes the complex, layered connotations of one's personal and collective identity. Featured in this exhibition are two works that depict African American women, but only in segments; their heads face away or are not shown, and only parts of their overall body are represented. The fragmented image suggests withheld information, or a partially obscured, unfinished narrative. It also presents the female as truncated, dissected, and under the glare of scrutiny. The message in Simpson's work, however, is never clear-cut. Her alternately cryptic and poetic texts prompt questions that further enhance the metaphoric meaning of her images.

KARA WALKER

Born 1969. Lives in Brooklyn, New York.

Untitled, 1998

Cut paper and adhesive

55 x 32 inches

Collection of the Progressive Corporation

Printmaker, painter, installation artist, and filmmaker, Kara Walker has achieved international recognition for works of art based on the 19th century cut paper silhouettes. Walker's bold, black and white cut outs, depicting slavery and plantation life in the ante-bellum South, explore difficult, often heinous issues relating to race, sexuality, and the subjugation of women. Although *Untitled* (1998), the work in this exhibition, may at first appear playful and innocuous, a sinister and melancholic mood belies its imagery. A woman kneels with tightly clasped hands, but it is impossible to distinguish if her pose is one of reverence and prayer, or supplication. There is a distinct undercurrent of hidden or suppressed histories. In this work, Walker peels back the facade of history to examine and expose disconcerting truths.

FROM THE NOW

WORKS IN THE EXHIBITION

Height precedes width precedes depth

RADCLIFFE BAILEY

Jack Leg, 1995
Mixed media on wood
60 x 60 inches
Collection of the Progressive Corporation

ROMARE BEARDEN

Conjur Woman, 1975
Collage with spray paint on paper
Overall: 46 x 36 inches
Frame: 48 x 38 x 3 inches
R. T. Miller, Jr. Fund, 2001
Collection of the Allen Memorial Art Museum

Outchorus, 1979-80
Photo etching and aquatint
Image: 12³/₈ x 16¹/₄ inches
Sheet: 22 7/16 x 39 inches
Gift of Nancy and Mark Edelman, 1986
Collection of the Allen Memorial Art Museum

DAWOUD BEY

James, 1995
Three Polaroid Polacolor ER Prints
31¹/₂ x 23 inches each
Collection of the Progressive Corporation

Patrick, 1995
Four Polaroid Polacolor ER Prints
Overall: 60 x 44 inches
Collection of the Progressive Corporation

CHAKAIA BOOKER

Blue Bell, 1998
Rubber tires, steel, wood frame
48 x 42 x 48 inches
John G. W. Cowles Director's Fund, 2001
Collection of the Allen Memorial Art Museum

WILLIE COLE

Man, Spirit, and Mask, 1999
Etching, woodcut, embossing, hand-coloring
Image: 38¹/₈ x 25⁹/₁₆ inches each
Sheet: 39³/₁₆ x 26⁹/₁₆ inches each
Ruth Roush Fund for Contemporary Art, 2000
Collection of the Allen Memorial Art Museum

Por la Mesa de mi Abuelita, 2007
Cotton with inclusions
Sheet: 40 x 40 inches
Framed: 42¹/₄ x 41³/₄ inches
Collection of the Cleveland Clinic Foundation

Proctor Silex (Evidence and Presence), 1989
Reassembled steam iron, plastic, rubber, wood, steel and scorched canvas
Figure: 28 x 4 x 32 inches
Canvas: 72 x 72 inches
Base: 48 x 11 x 32 inches
Ruth Roush Fund for Contemporary Art, 1991
Collection of the Allen Memorial Art Museum

Rapture, 2008
Chine Cole Lithograph
Sheet: 46 x 30³/₄ inches
Framed: 51¹/₄ x 35³/₄ inches
Collection of the Cleveland Clinic Foundation

ROBERT COLESCOTT

Tea for Two (The Collector), 1980
Acrylic on canvas
84⁷/₈ x 72⁷/₈ x 1¹⁵/₁₆ inches
Collection of Aggie Gund
Long term loan to The Cleveland Museum of Art

DEXTER DAVIS

Hide and Seek, 1988-1999
Tempera, woodcut, collage, paint, charcoal
56¹/₄ x 44¹/₄ inches
Collection of the Progressive Corporation

LEONARDO DREW

Untitled, 1999
Mixed media, cotton, rust, wood
120 x 48 x 288 inches
Art Museum Gift Fund, 2001
Collection of the Allen Memorial Art Museum

SAM GILLIAM

Softly Still, 1973
Acrylic, latex and dyes on polypropylene, ponderosa pine sawhorse
Sawhorse: 30¹/₄ x 36 x 13 inches
Painting: 182 x 119 inches
Gift of the artist
Collection of the Allen Memorial Art Museum

RENÉE GREEN

Sa Main Charmante, 1989
Installation: stage lights, paper, paint, and ink on wood
Overall: 70 x 88 x 63¹/₂ inches
Ruth Roush Fund for Contemporary Art, 1991
Collection of the Allen Memorial Art Museum

Components:
Sa Main Charmante: Picture Frame, 1989
Wood, paint
Overall: 6 x 8¹/₂ inches

Sa Main Charmante: Shelf, 1989
Wood
6 x 24 x 4¹/₂ inches

Sa Main Charmante: Main Unit
Wood, collage, paint
101³/₁₆ x 61¹/₂ inches

Sa Main Charmante: Stage Light, 1989
Wood, paper, paint
54⁵/₁₆ x 16¹/₄ x 8¹/₄ inches

Sa Main Charmante: Stage Light, 1989
Metal, glass, rope
55¹/₈ x 24¹³/₁₆ x 21⁵/₈ inches

Sa Main Charmante: Crate, 1989
Wood, metal, paint
10⁵/₈ x 17¹¹/₁₆ x 12⁵/₈ inches

TRENTON DOYLE HANCOCK

Daft Cow, 2002
Graphite and Acrylic on paper
13 x 11 inches
Collection of the Progressive Corporation

MARK HOWARD

Club Mix, 1988
Silkscreen on mirror
56¹/₂ x 40 inches
Collection of the Progressive Corporation

RICHARD HUNT

Firebird, 1975
Welded corten steel
Height: 8 feet
Gift of Mr. and Mrs. Samuel Dorsky
The Cleveland Museum of Art

RASHID JOHNSON

Jonathan, 1998-1999
Van Dyke brownprint
Image: 38¹/₂ x 49¹/₂ inches
Framed: 41⁷/₈ x 53³/₄ x 1³/₄ inches
Ruth Roush Fund for Contemporary Art, 2001
Collection of the Allen Memorial Art Museum

Jonathan with Hands, 1998-1999
Van Dyke brownprint
Image: 38³/₁₆ x 49¹/₄ inches
Framed: 41³/₄ x 53³/₄ x 1³/₄ inches
Ruth Roush Fund for Contemporary Art, 2001
Collection of the Allen Memorial Art Museum

AL LOVING

Untitled, 1973
Acrylic on canvas
105 x 88 inches
Purchased with funds from Mr. and Mrs. Lawrence Mohr and the Museum Acquisition Fund
Collection of the Akron Art Museum

GLENN LIGON

Canary (For Rita dove), 1991
Oil stick and gesso on panel
80 x 30 inches
Collection of the Progressive Corporation

KERRY JAMES MARSHALL

Bang, 1994
Acrylic and collage on canvas
103 x 114 inches
Collection of the Progressive Corporation

Many thanks to the
Akron Art Museum,
the **Allen Memorial Art Museum,**
the **Cleveland Clinic,**
The **Cleveland Museum of Art,**
and the **Progressive Corporation**
for lending these works to
the exhibition.

BRADLEY MCCALLUM & JACQUELINE TARRY

Evidence of Things Not Seen, 2008-2009
Installation with 8 components

Jo Ann Robinson (arrest #7042), 2008
Oil on canvas and toner on silk
14 x 10¼ inches
Collection of the Progressive Corporation

J.W. Bonner (arrest #7057), 2008
Oil on canvas and toner on silk
21¾ x 14¾ inches
Collection of the Progressive Corporation

Rev. M. L. King Jr. (arrest #7089), 2009
Oil on canvas and toner on silk
20 x 14 inches
Collection of the Progressive Corporation

Audrey Belle Langford (arrest #7080), 2008
Oil on canvas and toner on silk
25¾ x 18 inches
Collection of the Progressive Corporation

Willie James Kemp (arrest #7104), 2008
Oil on canvas and toner on silk
21¾ x 14¾ inches
Collection of the Progressive Corporation

Rosa Parks (arrest # 7053), 2009
Oil on canvas and toner on silk
14¼ x 10¼ inches
Collection of the Progressive Corporation

L.R. Bennett (arrest #7022), 2008
Oil on canvas and toner on silk
19¾ x 14 inches
Collection of the Progressive Corporation

Ralph D. Abernathy (arrest #7018), 2009
Oil on canvas and toner on silk
12½ x 8¾ inches
Collection of the Progressive Corporation

JOHN MOORE

Mirrors and Eyes, 1994
Acrylic on canvas
80 x 68 x 2 inches
Private Collection, promised gift
to The Cleveland Museum of Art

ADAM PENDLETON

I said I Loved You, 2004-2005
1 piece with 18 parts
Overall: 20 feet long
Individual pieces: 18 x 20, 19 x 17,
15 x 24, 13 x 15 inches
Collection of the Progressive Corporation

FAITH RINGGOLD

The Sunflower Quilting Bee at Arles, 1996
Color lithograph
22½ x 30 inches
Gift of Mr. and Mrs. Paul Arnold, 1996
Collection of the Allen Memorial Art Museum

ALISON SAAR

Lave Tête, 2001
Mixed media
102 x 15 x 23 inches
Oberlin Friends of Art Fund and Gift of Betty L. Beer Franklin
(OC 1965), 2001
Collection of the Allen Memorial Art Museum

LORNA SIMPSON

Partitions & Time, 1991
Gelatin silver print
20½¹/₁₆ x 24½¹/₈ inches
Horace W. Goldsmith Foundation Photographic Fund, 1991
Collection of the Allen Memorial Art Museum

Untitled, 1989
Two gelatin silver prints
27 x 35 inches overall
Collection of the Progressive Corporation

ALMA THOMAS

Pond-Spring Awakening, 1972
Acrylic on canvas
68 x 55 inches
Collection of the Akron Art Museum
Gift of Mr. and Mrs. David Anderson

KARA WALKER

Untitled, 1998
Cut paper and adhesive
55 x 32 inches
Collection of the Progressive Corporation

CARRIE MAE WEEMS

Untitled from the Africa Series (When Allah...), 1993-1995
Three gelatin silver prints and screen print on paper
20 x 20 inches each
25 x 80 inches installed
Knight Purchase Fund for Photographic Media
Collection of the Akron Art Museum

Untitled from the Sea Island Series (Ebo Landing), 1992
Two gelatin silver prints and screen-print on paper
20 x 20 inches each
Purchased with funds from Beatrice K. McDowell
Collection of the Akron Art Museum

KEHINDE WILEY

Passing/Posing, 2003
Acrylic on paper
72 x 65 x 3 inches
Collection of the Progressive Corporation



SAM GILLIAM, *Softly Still*, 1973



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The George Gund
Foundation



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