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**USF**  
UNIVERSITY OF  
SOUTH FLORIDA  
COLLEGE OF THE ARTS

# BLACK PULP!

Curated by  
WILLIAM VILLALONGO & MARK THOMAS GIBSON

## EXHIBITION GUIDE

June 2 –  
July 22

USF CONTEMPORARY ART MUSEUM  
Tampa, Florida

Lee & Victor  
Leavengood Gallery



Laura Wheeler Waring (American, 1887–1948)  
*The Crisis: A Record of the Darker Races*, April 3, 1923,  
Published by National Association for the Advancement of  
Colored People. Courtesy of Rose Library, Emory University.

**BLACK PULP!** is an unprecedented overview of over a century (1912–2016) of image production by Black artists and publishers, and non-Black artists and publishers who foreground the Black experience. Many works on view offer windows into the darker, erotic, satirical, and more absurd recesses of the Black popular imagination, while underscoring important debates around personhood and identity. The exhibition sets historical material in dialogue with contemporary art that together explore the creative and strategic use of printed media. These range from small-run magazines, novels, posters, and comic books, to traditional and experimental fine art prints—along with other mediums on view—that challenge racist narratives and preconceived notions of Black experience.

The historical print media includes contributions by significant writers, scholars, and artists such as Aaron Douglas, Emory Douglas, Langston Hughes, Zora Neal Hurston, Loïs Mailou Jones, Alain LeRoy Locke, Jackie Ormes, Winold Reiss, and Charles White, among many others. Through fiction, cultural criticism, poetry, playwriting, and illustration, these rigorous thinkers narrate the struggles and dreams of a people forged in

the darkness of chattel slavery—their freedom despised by many—and whose descendants continue to shine their creativity and wit on the face of this history.

The contemporary works offer critical rebuttals to a derogatory image history surrounding the Black body, questioning this history through fiction, irony, humor, and strategic appropriation. Exhibiting artists are Derrick Adams, Laylah Ali, Firelei Báez, Nayland Blake, Robert Colescott, Renee Cox, William Downs, Ellen Gallagher, Trenton Doyle Hancock, Lucia Hierro, Yashua Klos, Pope.L, Kerry James Marshall, Wangechi Mutu, Lamar Peterson, Kenny Rivero, Alexandria Smith, Felandus Thames, Hank Willis Thomas, Kara Walker, and Fred Wilson.

Whether by influence or coincidence, narrative and visual synergies emerge from the works on view. *Black Pulp!* provides insight into deeply moving and critical conversations that forge paths to Black self-definitions from early twentieth-century America to today.

— William Villalongo and Mark Thomas Gibson, Curators

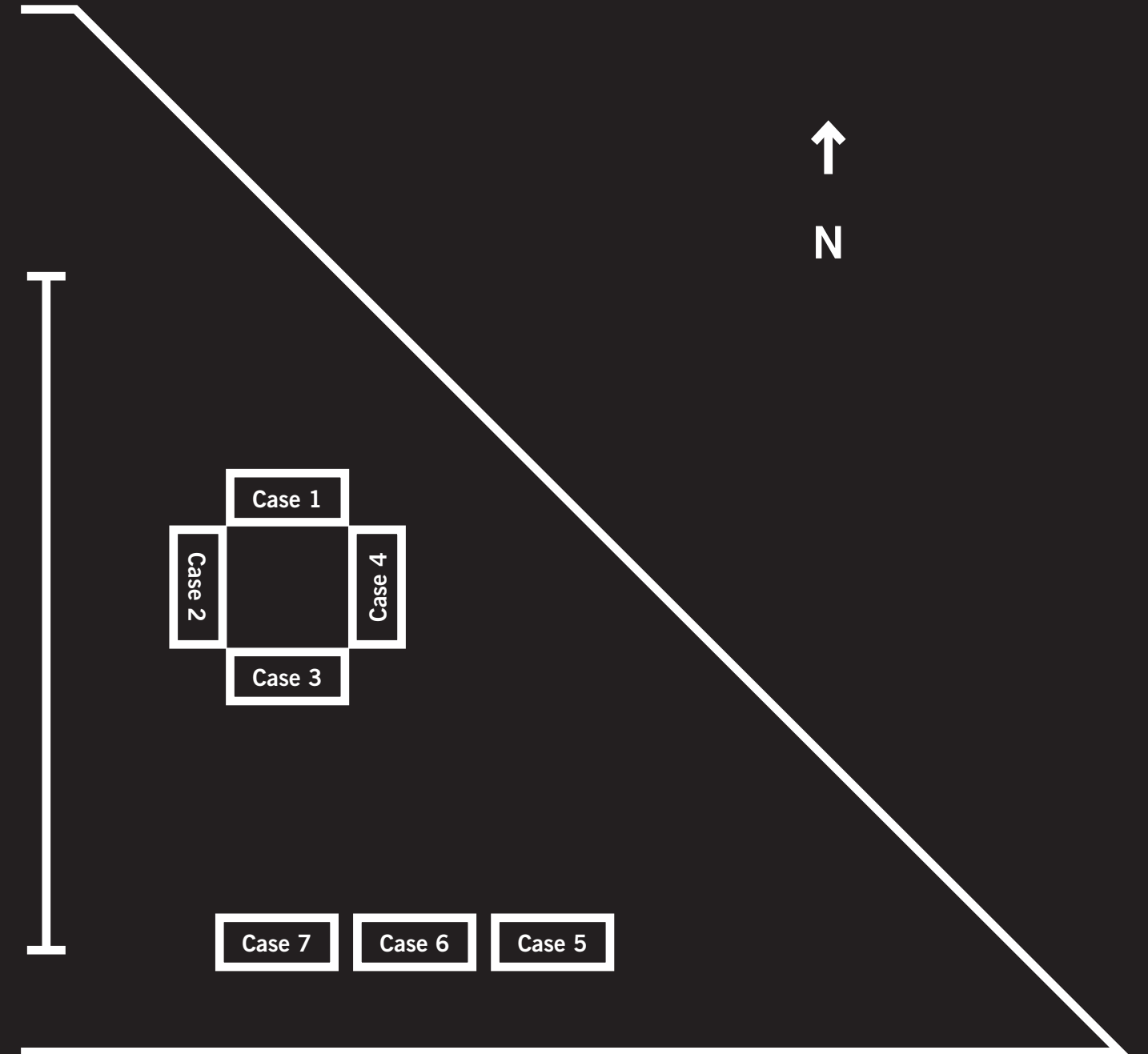
## HISTORICAL WORKS

### CONTRIBUTORS

Don Arneson  
Gwendolyn Bennett  
Harry Bennett  
Kurtis Blow  
Arna Bontemps  
E. Simms Campbell  
Cravat  
Cooper  
Miguel Covarrubias  
Charles Cullen  
Countee Cullen  
Sadie Iola Daniel  
John Davis  
Aaron Douglas  
Emory Douglas  
W.E.B. Dubois  
Orrin Cromwell Evans  
George J. Evans Jr.  
Elton C. Fax  
E. Franklin Frazier  
Jessie Fauset  
Billy Graham  
Oliver (Ollie) W. Harrington  
George Herriman  
Chester Himes  
Alvin Hollingsworth  
Mitchell Hooks  
Zora Neal Hurston  
Michael Jackson

Charles S. Johnson  
James Weldon Johnson  
Loïs Mailou Jones  
Jacob Lawrence  
Alain LeRoy Locke  
John Lykes  
Gertrude Parthenia McBrown  
Dwayne McDuffie  
Claude McKay  
Owen W. Middleton  
Kelly Miller  
Robert R. Morton  
Alice Dunbar Nelson  
Richard Bruce Nugent  
Jackie Ormes  
Eleanor Paul  
Sun Ra  
Winold Reiss  
Arthur A. Schomburg  
Donna Summer  
Tony Tallarico  
John Terrell  
Wallace Thurman  
Jean Toomer  
Carl Van Vechten  
Laura Wheeler Waring  
Charles White  
Walter Francis White  
Carter G. Woodson

## LEE & VICTOR LEAVENGOOD GALLERY



## **Case 1: Historical Narratives: Jim Crow, WWII, Vietnam War, Racist Caricature & Black Power**

The items of this display give a brief overview of the many pressing issues in American society for Black folks during the first half of the 20th Century. These items offer a critical foundation for understanding the exhibited works in *Black Pulp!* by providing cultural and literary documentation conveying Black peoples' historical struggles for social and political equality. Black communities have historically faced systemic oppression through damaging notions of "race" in America. Collectively resisting racism in mainstream culture and public policy, a powerful Black narrative emerges through the use of print media to educate, organize, and critically rebuff perceived notions of Black inferiority.

» From Left

### **Counter Attack, May 1970. Facsimile Newspaper. The Black Panther Party (1968–1982), New Haven. Courtesy of Rose Library, Emory University.**

*Counter Attack* was published by the New Haven chapter of the Black Panther Party (BPP). The front page calls for the abolition of war and features young activists clashing with police in protest on the Green in New Haven, CT. This issue recounts May Day demonstrations to support the release of nine BPP members facing alleged murder charges. Publications were produced by many chapters of the BPP throughout the U.S. to organize community service for the poor and elderly, and provide youth programs and relevant news to Black communities.

### **NAACP poster, 1944. Elton C. Fax (American, 1909–1993). Facsimile poster. Courtesy of the Library of Congress.**

Artist and writer Elton C. Fax illustrated this poster for the NAACP in 1944. World War II and the atrocities that followed had a profound affect on the world. Humanitarian organizations

such as the NAACP were the vanguard for the call for peace. Elton C. Fax began his career in the late 1930s working for the Work Projects Administration, eventually using illustration and writing for research projects sponsored by the U.S. State Department and the American Society of African Culture.

### **Ouwa Own Wattamellun Jake advertisement, 1960s. Courtesy of Rose Library, Emory University.**

Little is known about this illustration found in the Black Print Culture collection at Emory University's Rose Library. The advertisement satirizes U.S. segregationist politics of the 1960s: it depicts a fictional U.S. one-dollar bill with the presidential portrait replaced with "Wattamellun Jake," a common, racist caricature of Black folk in the "New South." In popular media, the New South would often depict happy watermelon-eating "darkies" as a representation of Blacks' contentment with Jim Crow Law. At the bottom of the bill, we see the signatures of Lurleen Wallace as "Treasurer" and George C. Wallace as "Ruler." This refers to George Wallace and his wife Lurleen. From the 1960s through the 1980s, Wallace served four times as governor of Alabama. Wallace is perhaps best known for his three unsuccessful runs for the U.S. Presidency, buoyed by the platform of racial segregation in 1962 that was reinforced by the Klu Klux Klan. In a televised stump speech, Wallace famously shouted, "Segregation now, segregation tomorrow, and segregation forever!"

### **Anti-Fascist Front, Facsimile Newspaper The Black Panther Party (1968–1982), New Haven. 1968–1969, Courtesy of Rose Library, Emory University.**

Attributed to the Black Panther Party (1968–1982), this newspaper was one of many anti-fascist newspapers circulating throughout the world with the mission to expose the fascist ideologies of any group or individual. The BPP was part of a larger Pan-Africanist and global humanitarian movement in motion well before the 1960s demanded an end to imperialism and tyranny. The anti-fascist movement began earlier in European countries in the 1920s.

## **Case 2: The New Negro and the Road to Self-Definition**

» From Left/Top

### **The New Negro, 1925. Alain LeRoy Locke (American, 1885–1954). Illustrations: Winold Reiss. Book with facsimile dust jacket. Courtesy of Rose Library, Emory University.**

*The New Negro* was published by Albert and Charles Boni in 1925, and dressed in a dust jacket with the signature Afro-Art Deco style of African-American artist, Aaron Douglas. Alain LeRoy Locke is one of the most important African-American scholars of our time. *The New Negro* is considered the pinnacle text of the Harlem Renaissance (1918–1937)— which is also called the "Negro Movement." *The New Negro* is a compilation of cultural criticism, literature, art, and poetry. The book introduces the outpouring of new talent and scholarship within Black history, as the contributing authors were armed with the power of political and cultural self-determination. This text includes important illustrations by Aaron Douglas and Winold Reiss. Douglas became Reiss's apprentice for two years, after meeting Reiss through Charles S. Johnson, then editor of *Opportunity* magazine. German émigré Winold Reiss (1886–1953) was Douglas' mentor and one of the most influential illustrators in the New York publishing world. *The New Negro* features social and political essays by W.E.B. DuBois, E. Franklin Frazier, James Weldon Johnson, Kelly Miller, Robert R. Moton, activist Walter Francis White, as well as poetry and non-fiction by Countee Cullen, Langston Hughes, Zora Neale Hurston, Claude McKay, and Jean Toomer.

### **The Negro Drawings, 1927. Miguel Covarrubias (Mexican, 1904–1957). Book illustration. Courtesy of © Villalongo Studio LLC.**

*The Negro Drawings* is a compilation of illustrations by Miguel Covarrubias, made in the jazz clubs and theaters of Harlem, and published by Alfred A. Knopf in 1927. Covarrubias was born José Miguel Covarrubias Duclaud (1904–1957) in Mexico City. He started publishing caricatures and illustrations at a young age in Mexico, later

moving to New York City in 1923 through a grant from the Mexican government. He would eventually be introduced to the literary world of the Harlem Renaissance and New York publishing through Carl Van Vechten. Covarrubias immersed himself in the jazz, theater, and cultural life of Harlem, capturing its energy in mainstream publications like *Vanity Fair*. Covarrubias also made illustrations for many Harlem-based publications.

### **The Weary Blues, 1926. Langston Hughes (American, 1902–1967). Illustrated by Miguel Covarrubias (Mexican, 1904–1957). Book and dust jacket. Courtesy of Rose Library, Emory University.**

Perhaps his most important illustration is on the cover of *The Weary Blues*, the first book of poetry by Langston Hughes published in 1926 by Alfred A. Knopf, with art direction by Carl Van Vechten. Written in 1925, this group of poems by Hughes was first published in the Urban League magazine, *Opportunity*. Miguel Covarrubias became part of the fabric of Harlem art, fashion, and literary circles, where the humor of his illustrative hand was well received. He was not completely immune to criticism for his depictions of Black subjects, however. Covarrubias maintained that his works were serious drawings, not satirical caricature. Covarrubias undeniably captured the vibrant cultural life of Harlem.

» From Left/Bottom

### **The Crisis: A Record of The Darker Races. Jan 3, 1930, April 3, 1923, and May 3, 1930.**

### **Opportunity: A Journal of Negro Life. Dec 1, 1925, July 1, 1926, and Sept 1, 1930. Courtesy of Rose Library, Emory University.**

*The Crisis: A Record of the Darker Races* and *Opportunity: A Journal of Negro Life* were crucial Harlem-based publications that voiced African-American literary, political, and visual expression. The publications built a considered and informed image of African-American life in the face of mainstream media's racist caricature. The first two editions on display (from left) feature cover

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illustrations by Aaron Douglas (1899–1979), the most sought after and celebrated African-American artist of the era. Douglas led the art direction for both magazines throughout his career. Following in succession are other notable illustrators for *Crisis* and *Opportunity*: respectively, E. Simms Campbell (1906–1971), Gwendolyn Bennett (1902–1981), Laura Wheeler Waring (1887–1948), and Eleanor Paul (unknown). *The Crisis* was established in 1910 by the NAACP and under the leadership of editor W.E.B. Dubois (1868–1963), while *Opportunity* was launched in 1923 as the official magazine of the National Urban League under editor Charles Spurgeon Johnson (1893–1956). Dubois and Johnson were African-American scholars and cultural critics who led the call to political activism through publishing.

### **Case 3: Art As Weapon: Towards an Expansive Black Subjectivity**

» From Left/Top

***Fire!! A Quarterly Devoted to Younger Negro Artists, 1926 (1982 reissue).* Wallace Thurman, editor (American, 1902–1934). Book with facsimile dust jacket and forward page. Published by National Urban League. Reissue published by Thomas H. Wirth. Courtesy of © Villalongo Studio LLC.**

*Fire!!* (top left of display) displays cover art by Aaron Douglas (American, 1899–1979). The interior features artwork and a story titled “Cornelia the Crude” by Richard Bruce Nugent (American, 1906–1987). *Fire!!* is an independent magazine created by Langston Hughes, Richard Bruce Nugent, Zora Neale Hurston, Gwendolyn Bennett, John Davis, Aaron Douglas, and Wallace Thurman. It was conceived in 1926 and explored “edgy” issues within the Black community, such as homosexuality, bisexuality, interracial relationships, promiscuity, prostitution, and color prejudice. The magazine’s founders hoped to convey changing attitudes of younger African-Americans, yet it only lasted for one issue. *Fire!!*

was met with harsh criticism by the older African-American intellectuals such as W.E.B. Dubois who called the publication “decadent” and “vulgar.” The publication nevertheless inspired younger generations of Black artists and thinkers.

***The Black Christ & Other Poems, 1929.* Countee Cullen (American, 1903–1946) and Charles Cullen (American, unknown). Book with facsimile dust jacket. Courtesy of © Villalongo Studio LLC.**

*The Black Christ & Other Poems* is a collection of poems by Countee Cullen in collaboration with illustrations by Charles Cullen. On display is a first edition published by Harper & Brothers in 1929. The two men were not related (Countee, a Black man, and Charles, a White man) which bears certain significance in Countee’s poems, given that Countee addressed the fault lines of racial difference. Charles’ sinewy, eroticised figures compliment the drama of Countee’s poems. On the title page of the “Black Christ,” Countee Cullen writes in parenthesis: “hopefully dedicated to White America.” The poem was met with harsh criticism for the use of Christian imagery as Countee compares the lynching of a wrongfully accused young Black man to the crucifixion of Jesus Christ.

» From Left/Bottom

***Ebony & Topaz: A Collectanea, 1927.* Charles S. Johnson (1893–1956), editor. Book with facsimile dust jacket. Courtesy of Rose Library, Emory University.**

*Ebony & Topaz* is a beautiful arts and literature publication of the Harlem Renaissance. This example includes a cover illustration by Charles Cullen. The interior also features artwork by Cullen as does the introduction to the volume. Charles Cullen, a non-Black artist, and Richard Bruce Nugent (American, 1906–1987), one of very few openly gay artists in the Harlem Renaissance, are featured extensively throughout the book. Nugent was also a writer who bridged the gap between the Harlem Renaissance and the Black gay movement of the 1980s. Together their contributions to the artistic dialogue of the period unveils the rich intercultural exchange happening amongst artists and publishers. Published by the *Journal of Negro Life* and the *National Urban League* in 1927, and edited by

Charles S. Johnson, contributors include: Langston Hughes, Jessie Fauset, Arthur A. Schomburg, Arna Bontemps, Alain Locke, and Alice Dunbar Nelson. Also included is a one-act play by Zora Neale Hurston with illustrations throughout by Aaron Douglas, Charles Cullen, and Richard Bruce Nugent.

***The Autobiography of an Ex-Colored Man, 1927.* James Weldon Johnson (American, 1871–1938). Dust Jacket: Aaron Douglas. Courtesy of Rose Library, Emory University.**

African-American cultural critic and novelist James Weldon Johnson’s (1871–1938) *The Autobiography of an Ex-Colored Man* is a fictional and tragic, coming-of-age tale about a young mulatto in the early 20th century. The unnamed narrator, who has a Black mother and a White father, is light-skinned. Passing for a White man, his emotional connections to his mother’s heritage make him reluctant to fully embrace a different culture. Johnson anonymously published *The Autobiography of an Ex-Colored Man* in 1912 through the small New York publisher Sherman, French, and Company. Johnson decided to publish it anonymously because he was uncertain of how the potentially controversial work would affect his diplomatic career. He openly wrote about issues of race and discrimination that were not then common in literature. The book’s initial public reception was poor. It was republished in 1927 by Alfred A. Knopf, an influential publisher of many Harlem Renaissance writers. Johnson was credited as the author.

***The Blacker the Berry, 1929.* Wallace Thurman (American, 1902–1934). Dust Jacket: Aaron Douglas. Book and dust jacket. Courtesy of Rose Library, Emory University.**

Featuring a stunning dust jacket illustration by Aaron Douglas (1899–1979), *The Blacker the Berry* by African-American novelist Wallace Thurman, was first published in 1929 by the Macaulay Company. In 2008, it was republished by Dover Publication, which is a testament to its lasting influence. This widely read novel during the Harlem Renaissance was the first to take on color prejudice and racial discrimination, capturing the spirit of the time. Poignant and powerful, the novel tells the story of Emma Lou Morgan, a young woman growing up in Boise, Idaho, who navigates a world in which her dark skin brings her scorn and shame from her peers, family, and community. Emma eventually embarks on

a journey to Harlem, known as the “Black Mecca.” Wallace Thurman recreates this legendary time and place in rich detail, describing Emma’s visits to nightclubs, dance halls, and house parties, as well as her sex life and catastrophic love affairs, her dreams and disillusionments – and finally describing the momentous decisions she takes to survive.

### **Case 4: Art As Weapon: Towards an Expansive Black Subjectivity**

» From Left/Top

***Black Dances of the 1930s, 1939–1940.* Esquire Magazine illustrated editorial. E. Simms Campbell (American, 1906–1971). Courtesy of Robert Stepto, Professor of African American Studies, Yale University.**

E. Simms Campbell was perhaps the most prolific African-American illustrator to be published in nationally distributed magazines. Campbell was a staff illustrator for *Esquire* and featured work in nearly every issue from 1933–1958. He often produced major journalistic essays accompanied with bold, colorful illustrations. A great example on display is a double-page spread for *Esquire*, presenting his essay on the Black dance styles of the 1930s. Campbell vividly brings these dances to life on the pages of this article while bringing sharply into focus the beauty of African-American culture.

***Fortune Magazine, The Migration Series* article, 1941. Jacob Lawrence (American, 1917–2000). Courtesy of © Villalongo Studio LLC.**

Jacob Lawrence is probably most famously known for his *Migration Series*, (1940–1941). It is one work comprised of 60 paintings chronicling the African-American migration from the Southern

United States to rapidly industrializing Northern cities between World War I and World War II. Also seeking work opportunities, the people of this migration were escaping from the Jim Crow south, where lynchings of Black people were increasingly common. Lawrence narrates the migration with small paintings and accompanying text, though very little was documented of the migration at the time. This issue of *Fortune Magazine* features an exposé on Jacob Lawrence that includes the entire *Migration Series*. Lawrence's series is perhaps the most important singular work made by an African-American artist.

**Portfolio 10 / Charles White, 1962. Charles White (American, 1918–1979). Offset lithographs. Courtesy of Rose Library, Emory University, and Ian White**

This group of ten offset lithographs were produced by Pro Artis in Los Angeles from original drawings by Charles White. The title page includes an introduction by famed singer-songwriter Harry Belafonte (b. 1927) who was a collector of White's work and a close friend of his. As his work grew in popularity, White would lament in a 1971 catalogue, "the primary audience that I was addressing myself to was really the masses of Black people. They were not turning out in hundreds to see my shows, and I had to find some way of reaching them, since my subject matter was related to them and should be made available to them." White later published inexpensive offset lithograph portfolios of his work: *Portfolio of Six Drawings —The Art of Charles White, Portfolio 10 / Charles White*, and *Portfolio 6 / Charles White*.

### **Case 5: Art As Weapon: Towards an Expansive Black Subjectivity**

Lois Mailou Jones and the Carter G. Woodson Collection at Emory University. Lois Mailou Jones (American, 1905–1998) was one of the most influential female African-American illustrators of her time. On display are two important dust jackets by Jones for *Women Builders* and *The Picture Poetry Book*. Both were published by the Associated Publishers, the oldest

African-American publishing company in the United States, and founded in 1920 by Carter Godwin Woodson (1875–1950), a professor at Howard University. On display is an original artwork by Jones from the Carter G. Woodson collection courtesy of Rose Library, Emory University. Woodson recognized the need for a greater appreciation of African-American culture, and he hoped to unmask the historical distortions and misrepresentations of African people. For this end, Woodson gave the Black community an instrument for publishing the best scholarly documents on African and African-American history. The Associated Publishers was dissolved in 2005 and is now the intellectual property of the Association for the Study of African American Life and History. Carter G. Woodson is considered one of the first scholars to study African-American history and founded the celebration of Black History Month.

» From Left/Top

**Women Builders, 1931. Sadie Iola Daniel (American, 1892–1975). Dust jacket: Lois Mailou Jones (American, 1905–1998) Book with facsimile dust jacket. Published by the Associated Publishers. Courtesy of the Carter G. Woodson Collection at Rose Library, Emory University.**

*Women Builders* features the biographies of seven Black women who founded institutions for the African-American community. Included in this volume are Lucy Craft Laney, Maggie Lena Walker, Janie Porter Barrett, Nannie Helen Burroughs, Charlotte Hawkins Brown, Jane Edna Hunter, and Mary McLeod Bethune. Heirs to the work of the humanitarian movements and women's movements of early to mid-1800s and post-Civil War advocacy for Black education, these women became "builders of educational, financial, and social institutions" within Black communities.

**The Picture Poetry Book, 1935. Gertrude Parthenia McBrown (American, 1898–1989). Storyboard art by Lois Mailou Jones (American, 1905–1998). Book with facsimile dust jacket. Courtesy of the Carter G. Woodson Collection at Rose Library, Emory University.**

**Negro History Story Hour, 1989. Facsimile photograph. Published by Associated Publishers (1922–2005). Courtesy of the Carter G. Woodson Collection at Rose Library, Emory University, and Association for the Study of African-American Life & History.**

The book was first published by the Associated Publishers and features extensive illustrations by Lois Mailou Jones in collaboration with writing by Gertrude Parthenia McBrown. The book was a children's classic that was subsequently revised in 1968. Gertrude Parthenia McBrown was a playwright, poet, actress, educator, and active contributor to the arts of the Harlem Renaissance. In this display, the book is accompanied by Jones' original artwork which served as a mockup for its eventual publishing.

### **Comic Relief: Political Satire, Comic Strips & Pulp Comics**

» From Left

**Dark Laughter Series, April 2, 1960. Oliver Wendell "Ollie" Harrington (American, 1912–1995). Facsimile comic panel. Published by the Pittsburgh Courier. Courtesy of Dr. Helma Harrington and Library of Congress.**

Ollie Harrington was a political cartoonist and Yale School of Art alumnus. On display is a cartoon from the *Dark Laughter* comic, which sharply underscores the lunacy of Jim Crow policy within the U.S. Military during World War II. Harrington produced political cartoons for the Black press throughout the 1930s and 1940s, including the *Pittsburgh Courier*, *Amsterdam News*, and the *Chicago Defender*. He is most famously known

for his comic strip *Dark Laughter* that featured the Harlem-born "everyman" named Bootsie. Through Bootsie's eyes, we see hilarious and ironic takes on African-American social and economic progress, domestic life, and U.S. foreign policy. As Harrington's comics grew in popularity, Harrington eventually came under scrutiny by the FBI during the McCarthy era for airing strong anti-racist views. Harrington expatriated to Paris in 1951. Eventually, Harrington requested political asylum in East Germany where he spent the rest of his life, continuing to contribute to publications such as *Eulenspiegel*, *Das Magazine*, and the *Daily Worker*.

**Torchy in Heartbeats, 1953. Jackie Ormes (American, 1911–1985). Newsprint sheet. Collection of Nancy Goldstein.**

Jackie Ormes is widely known as the first African-American, female cartoonist. The original newsprint page on display is from the *Torchy in Heartbeats* comic strips. Ormes' cartoons could be seen regularly in the 1950s Black newspaper, the *Pittsburgh Courier*. Ormes was known for outlining the concerns of professional women and romantic relationships with wit and humor. The character Torchy was supposedly drawn after the artist's own image, while Ormes' comics spoofed product advertisements for African-American women. The author's biography and career are celebrated in *Jackie Ormes: The First African-American Woman Cartoonist* by Nancy Goldstein (published by University of Michigan Press, 2008).

### **Case 6: Comic Relief: Political Satire, Comic Strips & Pulp Comics**

» From Left

**The Black Panther Party Newspaper, March 9, 1969. V. II No. 25; December 1968. V. II No. 15–17; January 25, 1969. V. II No. 21. Emory Douglas (American, b. 1943). Courtesy of Rose Library, Emory University**

*The Black Panther Party Newspaper* was founded by Huey Newton and Bobby Seale in 1967. It became the number one Black weekly newspaper

in the country from 1968–1971, reaching a readership of 250,000 nationally by 1969. Promoting cultural solidarity, the newspaper was an important means of education for Black peoples. It contained rigorous political commentary, facilitated community engagement, and galvanized the fight against tremendous social inequities plaguing Black communities. The publication also featured the politically astute, darkly comic, and militant illustrations by Emory Douglas who served as the Black Panther Party's Minister of Culture from 1967 until the group disbanded in the 1980s. Douglas' illustrations leave an exemplary mark within the realm of art, activism, and print media.

**Case 7: Comic Relief: Political Satire, Comic Strips & Pulp Comics**

» From Left

**Inscription: "Miss Juanita Jackson visiting the Scottsboro Boys," 1937. NAACP (founded 1909), Facsimile photograph. Courtesy of the Library of Congress.**

Owen Middleton's original charcoal sketches are accompanied by a photograph of NAACP lawyer, Juanita Jackson, depicting her visiting the adolescents during the trials.

**Handing Down the Verdict – 1st Scottsboro Trial and Free Scottsboro Boys, 1930–1931. Owen Middleton (American, 1888–1954). Facsimile charcoal drawings. Courtesy of Schomburg Center for Research in Black Culture.**

Owen Middleton was an African-American draftsman and graduate of the Art Institute of Chicago who worked as a quick sketch artist for the *Chicago Tribune*. Middleton also worked as a syndicated columnist for several African-American newspapers and wrote a weekly newsletter on United Nations issues relating to Black

also be said that the church often acts out of other motivations. As an

communities. On display are two of Middleton's illustrations capturing the intensity and public outrage of one of the most infamous court battles in American History. During the 1930s, much of the world's attention was riveted by the "Scottsboro Boys:" nine Black youths were falsely charged with raping two White women in Alabama. This case revealed more than any other event in the 1930s the barbarous treatment of Blacks. The trial began on March 25, 1931, and was held in the town of Scottsboro, Alabama. Without clear evidence, an all-White jury convicted the nine youths of committing the crime, and all but the youngest, a twelve-year-old, were sentenced to death. The Communist Party USA was the first to come to the boys defense waging a two-fold battle in the courts and the streets. Between 1931–1936, a series of trials took place, including two Supreme Court rulings to overturn the convictions (*Powell vs. Alabama*, 1932 and *Norris vs. Alabama*, 1935). Further trials of the rest of the defendants resulted in more re-convictions and appeals. After persistent pressure from both Northern and Southern groups, Alabama freed the four youngest defendants who had served six years in prison by then. All were eventually paroled with the exception of Haywood Patterson who was tried and convicted by Alabama and sentenced to seventy-five years in prison. Patterson escaped from prison in 1948, but was sentenced for manslaughter in Michigan three years later and died in prison. The last known surviving member of the group, Clarence Norris, fled to the North after his parole in 1946 and was granted a full pardon by the Governor of Alabama in 1976.

**Krazy Kat, 1944. George Herriman (American, 1880–1944). Facsimile comic strips. Courtesy of the Library of Congress.**

*Krazy Kat*, by the prolific artist George Herriman, features the unlikely love triangle between a cat named "Krazy Kat," a mouse named "Ignatz Mouse," and a dog named "Oofissa Pupp." As the story goes, Ignatz has no known love interests, yet Krazy adores Ignatz. While Ignatz hurls bricks at Krazy, Krazy views Ignatz's thwarting as a symbol of the feisty mouse's love. Oofissa Pupp mediates and protects Krazy from Ignatz's assaults. The comic's author, George Harriman, was born to Mulatto and Creole parents in New Orleans. Harriman often employs Southern American vernacular to

accumulated health, aided by the church initially has an influence present power to further church Corporation come a will: forces which contradictory Jesus and the occurred O's. The National the German re-unification Since they have prestige since churchman tries as divine Paul Althaus evangelic med the turn Germany as God."

In fact, the church that remained quiet on the brutality and re-negation of German Fascism was

the comic's dialogue—for instance, Krazy likes to call Ignatz his "lil ainjil." Many attribute the author's mixed background to the antics of Krazy Kat, which narrate a hard fought attempt at love across social divides as an interspecies drama in jest. On a couple of occasions, Krazy's black fur is accidentally dyed white and Ignatz falls in love with him, to then fling bricks at Krazy when the truth is revealed. The strips on view also feature the act of protest or picketing as a means of communication amongst the characters.

**All-Negro Comics #1, 1947. Orrin C. Evans (American 1902–1971) and George J. Evans Jr. (American, 1911–1996). Facsimile comic book. Published by All-Negro Comics Inc. Courtesy of © Villalongo Studio LLC.**

*All-Negro Comics #1* is the first all-Black comics publication in America. Journalist Orrin Cromwell Evans partnered with editor Harry T. Saylor and sports editor Bill Driscoll, both working for the *Philadelphia Record*, to create the publishing company All-Negro Comics, Inc. The book consists of several standalone stories illustrated by artists John Terrell ("Ace Harlem, Lil' Eggie"), George J. Evans Jr. ("Lion Man"), Cooper ("The Little Dew Dillies"), and Cravat ("Sugarfoot"). The first and only issue was published in June of 1947, delivering strips about mystery, action, and humor. The comics' drawings depict several styles of illustration such as the realism of detective comics and slapstick comedy of cartoons. The art avoids minstrel depictions of Blacks and focuses more extensively on plot and character development. A second issue was produced and never published. In 2014, Orrin C. Evans was inducted into the Will Eisner Award Hall of Fame.

**Negro Romance #2, August 1950. Alvin Hollingsworth (American, 1928–2000). Published by Fawcett Comics. Courtesy of © Villalongo Studio LLC.**

Romance was a top-selling genre of the comic book industry. Looking to extend their line by tapping into the Black audiences, Fawcett Comics created *Negro Romance*. *Negro Romance* features stories of love and breakups typical of the romance genre. Alvin Hollingsworth's Black characters depicted their day-to-day lives

without stereotypical portrayals. Similar to *Negro Romance*, Jackie Ormes' character Torchy Brown (see case 5, *Torchy in Heartbeats*) shows another aspect of African-American life in which stories about love and relationships were described with nuance and development.

**Lobo #1, December 1965. Don Arneson (American, b. 1936) and Tony Tallarico (American, b. 1933). Published by Dell Comics. Courtesy of © Villalongo Studio LLC.**

*Lobo*, the first African-American stand alone comic, follows its namesake, a cowboy of America's Wild West named "Lobo." The character is an amalgamation of several sources. The primary source came from tales of *The Negro Cowboys* by Philip Durham. For the purposes of the comic book, the authors added other popular conventions of Western comics while appropriating characteristics from Robin Hood and the Lone Ranger. *Lobo* ran for two issues, (Dec, 1965 and Sept. 1960), though it was cancelled as a result of low sales; several vendors were unwilling to sell it.

**Luke Cage: Hero for Hire #13, September 1973. Billy Graham (American, 1935–1999). Published by Marvel Comics Courtesy of © MARVEL and © Villalongo Studio LLC.**

**Jungle Action #17, September 1975. Billy Graham (American, 1935–1999). Published by Marvel Comics. Courtesy of © MARVEL and © Villalongo Studio LLC.**

Billy Graham was an African-American comics artist who worked in the horror comic genre for Warren Publishing in the late 1960s. Billy would later move to Marvel becoming the first African-American on Marvel's team. He contributed to the creation of *Luke Cage: Hero for Hire*—inking, penciling, and eventually scripting for issues #1–17. Graham also scripted for *Jungle Action*, *Black Panther Series* #6–22. On display are great examples of each. Graham's penciling and comic layouts brought a larger than life dynamism to the character called "Black Panther." The comic begins by following the adventures of "T'Challa," the defender and chief of the fictional unconquered nation of "Wakanda." Wakanda is an African nation never invaded by Europeans

with unmatched resources and technology. Character “Luke Cage” was wrongly convicted, unjustly imprisoned, and biologically altered in a failed prison experiment that granted him bulletproof skin and superhuman strength. With his street smarts and unending determination “to do right,” his modus operandi is to fight for “the common man.”

**Teenage Negro Ninja Thrashers, 1989.** Dwayne McDuffie (American, 1962–2011). Xerox on paper. Facsimile copy. Courtesy of ©MARVEL.

In December 1989, Dwayne McDuffie, a Black writer and editor for Marvel Comics, released a memo on the growing lack of diversity in the Marvel Universe. Designed as a proposal for a new comic book, *Teenage Negro Ninja Thrashers*, reveals Marvel’s lack of imagination through generic trends applied to the development of Black characters. Laced with satire, McDuffie is able to make his point clear: racist depictions can occur when writers are not willing to take honest investment in establishing a character.

**Static #1, June 1993.** Dwayne McDuffie (American, 1962–2011), Denys Cowan (American, b. 1960), Derek Dingle (American, b.1961), Michael Davis (American, b. unknown). Published by Milestone Comics. Courtesy of Mark Thomas Gibson.

“Static Shock” was a key character for Milestone Comics. Static follows a young Black teenage superhero as his crime-fighting career develops in the fictional urban environment of Dakota City. Static wears a black baseball cap with a large white “X” as a part of his costume. The “X” hat, made popular by director Spike Lee during the promotion of his film, *Malcolm X*, attaches Static to the real world through Static’s specific political and historical beliefs. Static is also considered an updated Spider-Man in the Milestone Universe, as a day-to-day teenager with a secret identity. Milestone Comics was developed as an antidote to the lack of minority characters in mainstream comics. The publication was able to develop stories with a racially diverse cast of heroes and villains without having to play with conventional stereotypes. Milestone discontinued distributing comics in 1997. In 2008, many of Milestones characters were revived and re-added to the DC Universe.

## Above Case 7: Pulp Cinema & Music

Black cinema and music have their place in *Black Pulp!* These genres offer a host of unsavory characters and counterculture spectacles such as the intergalactic, high-waisted, and spandex-clad bad girls of the Black liberation, and as well as other characters employing the rich Black vernacular of “Cool!,” “Dope!,” and “Fresh!” Chester Himes’ pulp crime novels from the 1950s–1970s inspired crime cinema of the 1970s or what is now referred to as the Blaxploitation film genre. Music genres developing in the hands of African Americans such as jazz, funk, disco, hip-hop, and pop, similarly offer the liberated sounds of contemporary Black life.

» From Left/Top

**Real Cool Killers, 1959, 2nd Edition,** Chester Himes (American, 1909–1984), Cover Illustration: Harry Bennett (American, 1925–2012). 2nd edition book cover. Courtesy of © Villalongo Studio LLC. *Real Cool Killers* is the second book in *The Grave Digger Jones and Coffin Ed Mysteries*. The protagonists of the novel, “Grave Digger Jones” and “Coffin Ed Johnson”, are a pair of Black detectives who patrol the dangerous slums of Harlem. The book was originally published in French under the title, *Il Pleut des Coups Durs*.

**Cotton Comes To Harlem, 1970.** Chester Himes (American, 1909–1984). Original movie poster. Film: R, 1hr 37min, Action-Comedy. Director: Ozzie Davis. Screenplay: Arnold Perl. Courtesy of IPCNY

The film is based on the Chester Himes novel, *Cotton Comes to Harlem*. Himes’ main crime fighting protagonists, “Grave Digger Jones,” played by Godfrey Cambridge, and “Coffin Ed Johnson,” played by Raymond S. Jacques, take viewers on an adventure of mayhem and humor through the streets of Harlem as they try to foil the crooked “Reverend Deke O’Mailey.” O’Mailey

is swindling the Harlem community through the false dream of living in Africa in exchange for an investment in his company.

**For Love of Imabelle, 1957.** Chester Himes (American, 1909–1984). Cover illustration: Mitchell Hooks (American, 1923–2013). 1st edition book cover. Published by Fawcett Publications/Gold Medal Books. Courtesy of © Villalongo Studio LLC.

Chester Himes’ first crime novel introduces the characters “Grave Digger Jones” and “Coffin Ed Johnson.” *For Love of Imabelle* was the basis for the 1991, film adaptation, *A Rage In Harlem*, directed by Bill Duke and starring Forest Whitaker, Robin Givens, Gregory Hines, and Danny Glover.

**The Nubians of Plutonia, 1958, Released 1966 and reissued 1974.** The Sun Ra Arkestra (American, 1914–1993). Album cover. Producer: Sun Ra, label: El Saturn Records and Impulse.

Sun Ra’s jazz defies the genre in many ways. It is often referred to as “acid jazz” or experimental jazz for lack of a suitable distinction. The Sun Ra Arkestra album was based in the belief that through music, Black people could be liberated from oppressors on earth and restored to a distant planet of Afrocentric beauty in outer space. Sun Ra’s philosophy of musical abstraction and interplanetary migration—along with the soul riffs of the legendary James Brown—pioneered the way for a younger generation of musicians who would develop the funk genre, as a combination of jazz, R&B, and rock. The famous bands, Parliament and Funkadelic led by George Clinton and Bootsy Collins, respectively, were greatly influenced by Sun Ra.

**Bad Girls, 1979.** Donna Summer (American, 1948–2012). Album cover. Producers: Giorgio Moroder, Pete Bellotte. Casablanca Records. Courtesy of IPCNY

The high-water mark of Donna Summer’s career, *Bad Girls* sustained six weeks at number one of the charts, becoming double platinum, and spinning off four “Top 40” singles, including the chart-topping title song, “Hot Stuff,” which sold two

million copies each, and the one million-selling, number two hit “Dim All the Lights.” This record leadoff is a one-two punch of “Hot Stuff” and “Bad Girls,” songs presenting a rock’n’roll edge derived from new wave.

**Thriller, 1982.** Michael Jackson (American, 1958–2009). Album cover. Producer: Quincy Jones, Michael Jackson. Epic Records. Courtesy of © Villalongo Studio LLC.

*Thriller* incorporated a wide range of genres including disco, funk, and rock, as the ur-text of contemporary pop music. Of the album’s nine tracks, four were written by Jackson. Seven singles were released from the album, and reached the “Top 10” on the “Billboard Hot 100.” Three of the singles had music videos released. In the *Thriller* video, Jackson changes into a bloodthirsty werewolf at the stroke of midnight, officially ending a romantic, late-night stroll through a cemetery with a woman. The music video for *Thriller* advanced the music video genre through its feature-length production quality and duration.

**The Breaks, 1980.** Kurtis Blow (American, b. 1959). Album cover. Producers: J.B. Moore, Robert Ford Jr., Mercury Records. Courtesy of IPCNY

Named the Rolling Stone’s “Top Hip-Hop Songs of All Time,” Kurtis Blow’s *The Breaks* was the first rap hit on a major label peaking at #87 on the “Billboard Hot 100.” *The Breaks* took “B-boy” culture to mainstream America and blazed the trail for many hip-hop legends to come.

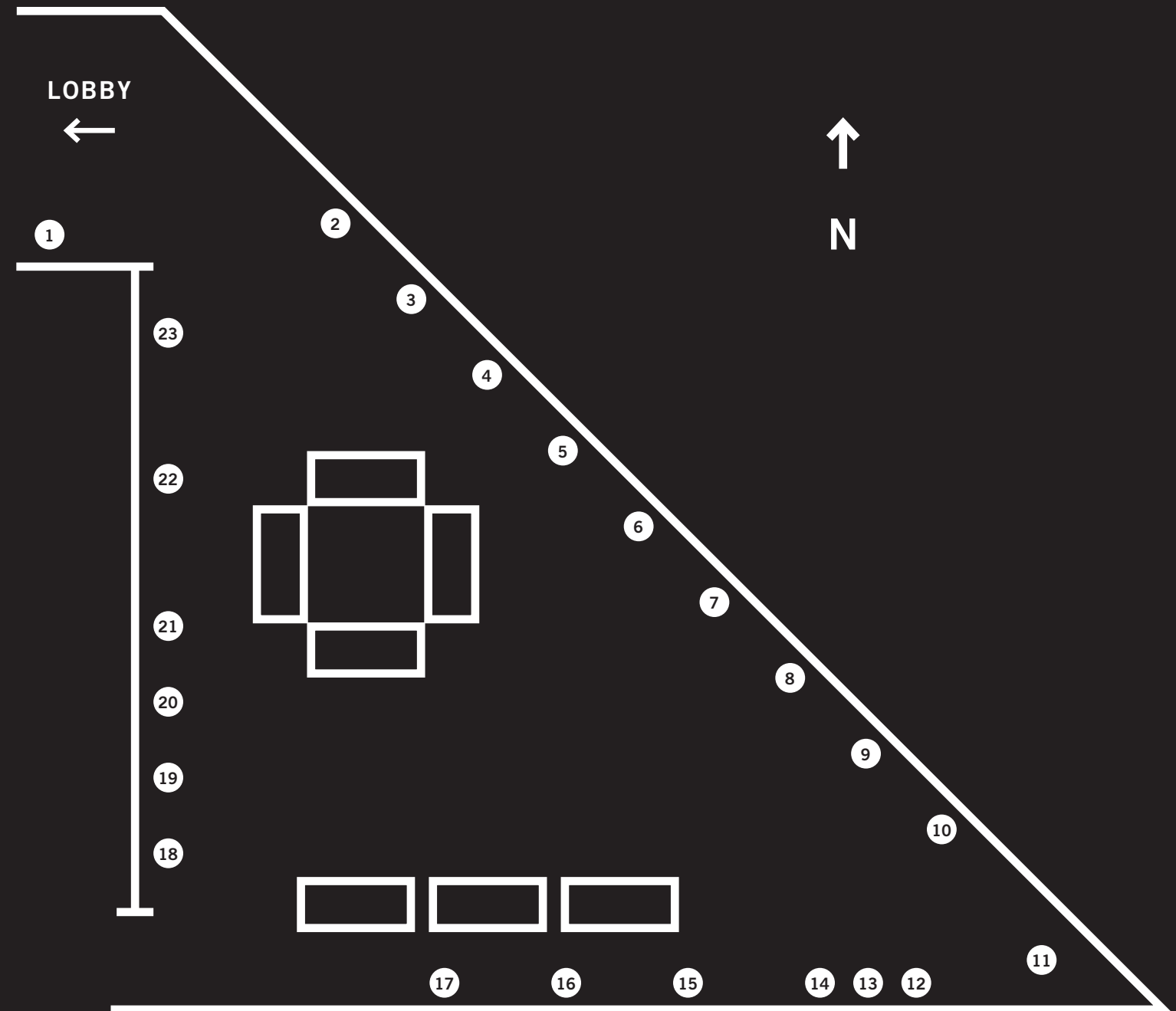


CONTEMPORARY WORKS

LEE & VICTOR LEAVENGOOD GALLERY

ARTISTS

- 1 Kerry James Marshall
- 2 Nayland Blake
- 3 Lucia Hierro
- 4 Renee Cox
- 5 Kara Walker
- 6 Firelei Báez
- 7 Lamar Peterson
- 8 Alexandria Smith
- 9 Kenny Rivera
- 10 Hank Willis Thomas
- 11 Pope.L
- 12 Laylah Ali
- 13 Laylah Ali
- 14 Laylah Ali
- 15 Fred Wilson
- 16 William Downs
- 17 Yashua Klos
- 18 Robert Colescott
- 19 Felandus Thames
- 20 Derrick Adams
- 21 Ellen Gallagher
- 22 Trenton Doyle Hancock
- 23 Wangechi Mutu



**1 Kerry James Marshall** (American, b.1955). *Dailies from Rythm Mastr*, 2010. Suite of nine silkscreens. 24 ¼ x 31 ¾ inches each. Courtesy of the Artist and Jack Shainman Gallery, New York

In his ongoing project *Rythm Mastr*, Kerry James Marshall addresses the dearth of Black superheroes in American popular culture by bringing figures from the Yoruban pantheon to life in graphic form. This suite of nine silkscreens employs a fragmented comic book structure to awaken the Seven African Powers represented in traditional sculpture.

**2 Nayland Blake** (American, b. 1960). *Bunny Group, Happiness*, 1996–1997. Suite of four graphite and colored pencil drawings on paper. 12 x 9 inches each. Courtesy of the Artist and Matthew Marks Gallery

Using rabbits as emblems of promiscuity and hypersexuality, Nayland Blake probes historically taboo desires, such as interracial eroticism and male homosexuality. This suite of four drawings combines Blake's rabbits with a noose, as an ominous portent of racial violence.

**3 Lucia Hierro** (Dominican American, b. 1987). *However Meager from New Yorker Series*, 2015. Digital print on silk, and felt. 11 ½ x 9 ½ inches. Courtesy of Carole F. Hall

Taking *The New Yorker* as both subject and material, Lucia Hierro montages images abstracted from Instagram or inspired by the publication onto pages from the magazine itself. Described by the artist as "an ode to the magazine's mascot, 'the dandy,'" the series reflects how Hierro, a first-generation Dominican New Yorker, engages with this iconic symbol of New York City style and intellect.

**4 Renee Cox** (Jamaican, b. 1960). *Chillin with Liberty*, 1998. Cibachrome print. 60 x 40 x 2 inches. Edition: 3. Courtesy of the Artist

In *Chillin with Liberty*, Renee Cox appears sitting atop the crown of the Statue of Liberty as the superhero Raje, a character the artist developed in the late 1990s to challenge prescribed roles for Black women. Her facial expression echoing that of the statue, Raje is presented here as a dignified figure of Black liberation.

**5 Kara Walker** (American, b. 1969). *Alabama Loyalists Greeting the Federal Gun-Boats from Harper's Pictorial History of the Civil War (Annotated)*, 2005. Offset lithograph and silkscreen from a portfolio of fifteen. 39 x 53 inches. Published by LeRoy Neiman Center for Print Studies at Columbia University, New York. Edition: 35. Courtesy of the Artist, LeRoy Neiman Center for Print Studies, and Sikkema Jenkins & Co.

For her iconic series *Harper's Pictorial History of the Civil War (Annotated)*, Kara Walker appropriates select wood engravings from *Harper's Pictorial History of the Civil War* (1866) and uses offset lithography to enlarge them, transforming historical commercial images into landscapes on which to screenprint her signature silhouettes. In this print, Walker's intervention—the falling body of a woman—disrupts the historical image's authorized narrative by foregrounding Black lives.

**6 Firelei Báez** (Dominican, b. 1981). *The Very Eye of the Night*, 2013. Pigmented linen on Abaca base sheet. 58 x 31 x ¾ inches. Courtesy of the Artist, Gallery Wendi Norris, San Francisco, and Dieu Donné, New York

Based on figures from YouTube videos of traditionally unfeminine activities like fighting, *The Very Eye of the Night* belongs to a series of works investigating femininity and the body. Reflecting on the process of working with paper pulp, Firelei Báez comments, "in this body of work each gesture is structurally embedded in the

form." Combining techniques such as marbling, collaging, and pulp painting, Báez approaches the sheet as a corporeal object to be worked with rather than a support to be printed on.

**7 Lamar Peterson** (American, b. 1974). *Untitled*, 2005. Collage on paper, triptych. 11 ¾ x 10 inches each. Courtesy of Fredericks & Fraiser, New York

Best known for surreal depictions of Black suburban life, Lamar Peterson's idyllic scenes of pastoral leisure are often undercut with hidden threats, creating an unsettling sense of ambiguity. In these collages, the artist shatters the suburban ideal he previously depicted, overlaying found images of broken windows and dilapidated buildings with hand-painted characters. Three faces peer into, our out of, the windows, returning the viewer's nervous gaze.

**8 Alexandria Smith** (American, b. 1981). *Summer in Breedlove*, 2015. Monoprint. 22 x 30 inches. Courtesy of the Artist

This monotype features a young black girl with pigtails—a recurring protagonist in Alexandria Smith's work. Adopting a simplified, cartoon-inspired style, Smith argues that the universality of her form enables nuanced issues to reach wide audiences. "The problem that I aim to dismantle," she says, "is the association of universality with whiteness."

**9 Kenny Rivero** (Dominican American, b. 1981). *Gotham City Screams, Issue #4, Page 12*, 2016. Monotype. 24 x 18 inches. Courtesy of the Artist

Presenting itself as a page from an imagined comic book, *Gotham City Screams, Issue #4, Page 12*, blends painterly and graphic features, using both oil paint and printer's ink to depict a masked superhero figure and numerous speech bubbles. Kenny Rivero, whose work often engages his experiences of and relationship to New York City and the Dominican Republic, observes: "my aim is to deconstruct the histories and identities I have been conditioned to understand as absolute."

**10 Hank Willis Thomas** (American, b. 1976). *Something to Stand on: The Third Leg*, 2007. MDF board with polyurethane coating, 36 x 30 inches. Courtesy of the Artist and Jack Shainman Gallery, New York

In *Something to Stand on: The Third Leg*, Hank Willis Thomas appropriates the "Jumpman" logo, a silhouette of Michael Jordan used to promote Air Jordan products. Adding a third leg to this well-known promotional image, the artist sardonically engages stereotypes surrounding Black male virility and athletic ability.

**11 Pope.L** (American, b. 1955). *The Great White Way*, 1990. Video, monitor, and resin. Duration: 6:35 minutes. Courtesy of the Artist and Mitchell-Innes & Nash, New York

One of a series of "crawl" pieces undertaken by the artist since the 1990s, *The Great White Way* features the artist dressed as Superman crawling along New York's most storied avenue, Broadway. The length of Manhattan, Broadway passes through trendy commercial districts as well as working class neighborhoods like Harlem and the Bronx. A skateboard on his back in lieu of a cape, Pope.L disrupts the urban environment with his superhuman efforts, to comment on the stratification of wealth, poverty, and American idealism.

**12 Laylah Ali** (American, b. 1968). *Untitled from the Bloody Bits Series*, 2004. Three mixed media drawings on paper. 9 x 6 inches each. Courtesy of the Artist and Paul Kasmin Gallery

Laylah Ali voraciously records everyday experiences through numerous small sketchbook drawings. Characterized by immediacy, this aspect of her practice functions in part like a diary. These highly personal drawings, on view for the first time here, diverge from the artist's signature style while offering new insight into her process.

Rotary meetings or VFW  
claims, he is treated with all  
respect. In maintaining themself  
as 'spiritual overlords' of  
people, churchmen support all  
in all its forms, helping to justify  
every boss, every politician, and  
every general who thinks that be-

station KSL; a department store;  
more than 100,000 acres of farm-  
ranch land (managed through a  
holding company, also securities

Our institutional churches of the Ju-  
daeo-Christian tradition are en-  
gaged in supporting American im-  
perialism and encouraging Fas-  
alism by means of Spiritual War-

**15 Fred Wilson** (American, b. 1954). *Arise!*, 2004. Spit bite aquatint with direct gravure. 30½ x 34 inches. Published by Crown Point Press, San Francisco. Edition: 25. Courtesy of the Artist and Pace Prints

In this print, Fred Wilson achieved an unusual visual “drop” effect by dripping acid onto a metal etching plate from varying heights. Collecting lines of dialogue written for Black characters by non-Black writers from across Western literature, *Arise!* places a wide array of Black voices in a new conversational context.

**16 William Downs** (American, b. 1974). *The power of fantastic*, 2013. Aquatint and etching. 24 x 16 inches. Published by the Artist. Edition: 12. Courtesy of the Artist

*The power of fantastic* features a linear network of hands and arms punctuated by faces and skulls. “By using the figure as a foundation,” says William Downs, “I build bodies and landscapes with lines and layering of lines.” This surreal amalgamation of figural elements floats in a darkly abstracted field, setting linear elements against the delicate texture unique to aquatint.

**17 Yashua Klos** (American, b. 1977). *Plane Study 2*, 2015. Woodblock print. 25 ¾ x 25 ¾ inches. Published by the Artist. Edition: 6. Courtesy of the Artist

In this woodblock print, a man’s head shifts and distorts as it passes through abstract planar grids. “Confronted with a grid-like structure,” the artist says, “these head forms negotiate resistance and adaptation.” Referred to as “Shape Shifters” by Yashua Klos, these figures embody the flexibility necessary to balance the numerous social roles imposed on Black men.

**18 Robert Colescott** (American, 1925–2009). *Lock and Key* (State I), 1989. Lithograph. 42 x 30 inches. Published by Tamarind Institute, Albuquerque. Edition 20. Collection of The #menelikwoolcockcollection: Zewditu Menelik, Aron Woolcock, Daniel Woolcock, and Adrian Woolcock

In this nine-color lithograph, Robert Colescott creates a satirical image of American slavery. A double entendre evoking the notion of human bondage and human bonds, playfully rendered Picassoid figures suggest tension between form and content. Colescott, who represented the United States at the 1997 Venice Biennale, developed this figural style in the 1970s after studying Egyptian art in Cairo.

**19 Felandus Thames** (American, b.1974). *I’m Neutral*, 2010. Inkjet print, acrylic, and rock salt on museum board. 27 ½ x 21 ½ inches. Collection of Bernard I. Lumpkin and Carmine D. Boccuzzi

*I’m Neutral* dissects racist caricatures by selectively concealing and revealing elements of minstrel costume. This print depicts a vaudeville performer whose face has been obscured by rock salt, and is reduced to a grinning pair of overdrawn lips and a pair of waving hands. Whitewashed and blinded by salt, the figure’s destabilized performance questions what physical characteristics make up racial identity.

**20 Derrick Adams** (American, b. 1970). *Game Changing (Ace)*, 2015. Screenprint with gold leaf. 30 x 22 inches. Published by Lower East Side Printshop, New York. Edition: 16. Courtesy of the Artist and the Lower East Side Printshop. Photo by Hiro Ihara Studio

*Game Changing (Ace)*, one from a suite of four prints, is a four-color screenprint to which the artist applied gold leaf by hand. Based on the royal suite from a deck of cards, this series features African-American characters providing an alternative to the omnipresence of non-Black figures on everyday objects.

**21 Ellen Gallagher** (American, b. 1965). *Abu Simbel*, 2005. Photogravure, watercolor, colored pencil, varnish, pomade, plasticine, blue fur, gold leaf, and crystals. 24 ½ x 35 ½ inches. Published by Two Palms, New York. Edition 25. © Ellen Gallagher. Courtesy of the Artist and Two Palms, New York

In this photo-based etching with unusual collage elements, Ellen Gallagher inserts new figures and a spaceship from Sun Ra’s 1974 Afrofuturist film *Space is the Place* into an image of Abu Simbel from Sigmund Freud’s library. The artist’s intervention juxtaposes Black historiography, locates origins of Black culture in ancient Egypt, with an imagined future history in outer space.

**22 Trenton Doyle Hancock** (American, b. 1974). *A Sweet Hell*, 2010. Etching, aquatint, and spit bite aquatint on STPI handmade paper. 30 x 40 inches. Published by Singapore Tyler Print Institute, Singapore. Edition: 8. Courtesy of the Artist and James Cohan Gallery

In *A Sweet Hell*, two self-portraits face off in a cavernous underworld, as skewering cartoon figures above a chaotic sea. Influenced by the history of painting—from Hieronymus Bosch to Philip Guston—and the pulp imagery of pop-culture, Trenton Doyle Hancock’s narratives inflect personal mythology.

**23 Wangechi Mutu** (Kenyan, b. 1972). *Snake Eater*, 2014. Lithograph. 27 ¼ x 39 ½ inches. Published by Edition Copenhagen, Copenhagen. Edition: 60. Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Best known for her striking collages addressing the Black female body in contemporary and historical media, Wangechi Mutu explores prehistory and the feminine in this lithograph, *Snake Eater*. Working with the lithographic stone’s inherent properties as well as on its surface, Mutu’s textural handling of the materials suggests the presence of corals and fossils, evoking the primordial sea from which the limestone emerged. “The ancient surface was able to take on and hold an image in a particular way,” comments Mutu. “The extremely smooth stone is in itself an archive.”

In dealing with a system based on violence, we must begin to understand that the proper criterion is “any means necessary.”

The myth of reconciliation, a manufactured and maintained by corporate religion, is based on the

See NEXT PG.



## CREDITS

*Black Pulp!* is curated by William Villalongo and Mark Thomas Gibson. The exhibition tour is organized by International Print Center New York.

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### Notes on Historical Works

For works courtesy of Rose Library, Emory University, refer to the Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University.

### Cover Image

Black Panther Party, *Counter Attack*, May 1970 (detail). Newspaper. Courtesy of Rose Library, Emory University.

### Interior Backgrounds

Black Panther Party, *Anti-Fascist Front*, 1968–1969 (detail). Newspaper. Courtesy of Rose Library, Emory University.

### Text on Historical Works by

William Villalongo and Mark Thomas Gibson

### Text on Contemporary Works by

Kathleen Robin Joyce

### Editing by

Janna Avner, Lotte Allen, and Megan Duffy

### Design by

Jerome Harris & Madeline Baker

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## PUBLIC PROGRAM

### Artists Talk

June 2, 6pm

USF School of Music Barness Recital Hall (MUS 107)

A conversation with artists and curators William Villalongo and Mark Thomas Gibson. Moderated by USFCAM Director Margaret Miller.

### Opening Reception

June 2, 7–9pm

USF Contemporary Art Museum

Join us for the opening reception of the exhibitions *Black Pulp!* and *Woke!*

### Curator's Tour

June 8, 6pm

USF Contemporary Art Museum

Artist and curator William Villalongo will guide visitors through the exhibitions *Black Pulp!* and *Woke!*

### Cotton Comes to Harlem: Free Film Screening

June 22, 6pm

USF School of Music Barness Recital Hall (MUS 107)

This action comedy was directed in 1970 by Ossie Davis based on the eponymous novel by Chester Himes, an American writer noted for his ground breaking crime novels set in Harlem. The film will be preceded by a brief discussion with Dr. Cheryl Rodriguez, Director of the USF Institute on Black Life, and USFCAM curator Noel Smith.

### Art Thursday

July 13, 6–8pm

USF Contemporary Art Museum

An Ekphrastic Evening: Writers Respond to *Black Pulp!* and *Woke!* Ekphrasis or ecphrasis, from the Greek for the description of a work of art produced as a rhetorical exercise, often used in the adjectival form ekphrastic, is a graphic, often dramatic, verbal description of a visual work of art, either real or imagined.

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