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# AFRO-AMERICAN ABSTRACTION



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Afro-American Abstraction

Ellsworth Ausby  
Edward Clark  
Houston Conwill  
Melvin Edwards  
Sam Gilliam  
Maren Hassinger  
Richard Hunt  
Jamillah Jennings  
James Little  
Alvin Loving  
Tyrone Mitchell  
Senga Nengudi  
Howardena Pindell  
Martin Puryear  
Charles Searles  
George Smith  
Jack Whitten  
William T. Williams

An exhibition organized by April Kingsley as guest curator for The Art Museum Association. Circulation of the exhibition and publication of the catalog have been funded, in part, by a grant from the National Endowment for the Arts, a Federal agency.

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1983

The Oakland Museum  
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Brooks Memorial Art Gallery  
Memphis, Tennessee

September 4 – October 16, 1983  
The Art Center  
South Bend, Indiana

January 22 – February 26, 1984  
The Toledo Museum of Art  
Toledo, Ohio

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AFRO-AMERICAN ABSTRACTION

Afro-American Abstraction is the first important survey of its kind in New York 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 vitality, 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 The work is active, not withdrawn, robust not tentative.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 Alain Locke, great 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."

Two 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 break-through 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, must have picked up a great deal of the spirit of African wood carving there, since his work certainly seemed to capture its essence. Melvin Edwards was using much of what he learned about African

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vernacular architecture to make powerful post-formalist sculptures out of welded steel planes.

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 even having travelled to that continent. Houston Conwill likens the value of this heritage to the square root 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.

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,



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I tend to agree with him. All my experimentations 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 is 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 Iemanja); 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 shared.

April Kingsley  
March 1980

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AFRO-AMERICAN ABSTRACTION

CURATED BY APRIL KINGSLEY

1. AUSBY, Ellsworth  
Space Odyssey, 1980  
Acrylic on canvas  
c. 6' x 17 feet overall
2. AUSBY, Ellsworth  
Space Odyssey, 1979  
Acrylic on paper  
36 x 60 inches
3. AUSBY, Ellsworth  
Space Odyssey, 1978  
Oil pastel on paper  
14½ x 22½ inches  
Collection, Budd Hopkins
4. AUSBY, Ellsworth  
Space Odyssey, 1978  
Oil pastel on paper  
14½ x 22½ inches
5. CHASE-RIBOUD, Barbara  
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
6. CLARK, Edward  
Homage to the Sands of Ife, 1974  
Acrylic on canvas  
8'5" x 13'6"
7. CONWILL, Houston  
Passages: KA-2, 1979  
Wood, latex, earth, and herbs  
50h x 39w x 5½d inches  
Collection, Mariella and Carl Holman
8. CONWILL, Houston  
Passages: 6B, 1979  
Wood, latex, earth, and herbs  
48h x 30w x 3d inches  
Collection, Charlayne Hunter-Gault
9. EDWARDS, Melvin  
Homage to the Poet Leon Gontran Damas, 1978  
Steel  
c. 7h x 16L x 12d feet
10. EDWARDS, Melvin  
Nine Lynch Fragments, 1979-1980  
Steel  
c. 12" diameter each
11. GILLIAM, Sam  
Phantasy, 1979  
Acrylic on canvas  
80 inches square in two parts  
Collection, Drs. Catherine and Richard Flax

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AFRO-AMERICAN ABSTRACTION

12. GILLIAM, Sam  
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. GILLIAM, Sam  
DuPont Circle, 1979  
Acrylic on canvas with steel beam  
8½ feet diameter with 10 foot steel beam  
Collection, Drs. Catherine and Richard Flax
14. GILLIAM, Sam  
Untitled, 1980  
Mixed media  
68h x 32w x 32d inches  
Courtesy of Hamilton Gallery, New York
15. HAMMONS, David  
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
16. HASSINGER, Maren  
Leaning, 1980  
Wire rope and wire  
16"h x 16"w x 16'd  
Materials donated by Paulsen Wire Rope Corporation, New York
17. HUNT, Richard  
Extended Form, 1975  
Welded Cor-ten steel  
23½h x 67½w x 34d inches  
Courtesy of Dorsky Gallery, New York
18. HUNT, Richard  
Untitled, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
19. HUNT, Richard  
Untitled, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
20. HUNT, Richard  
Untitled, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
21. HUNT, Richard  
Untitled, 1979  
Copper resist drawing  
12 x 18 inches  
Courtesy of Dorsky Gallery, New York
22. JENNINGS, Jamillah  
Snake Lady, 1979  
Steel  
31h x 10w x 10d inches
23. JENNINGS, Jamillah  
Female, 1980  
Steel  
40h x 14w x 14d inches

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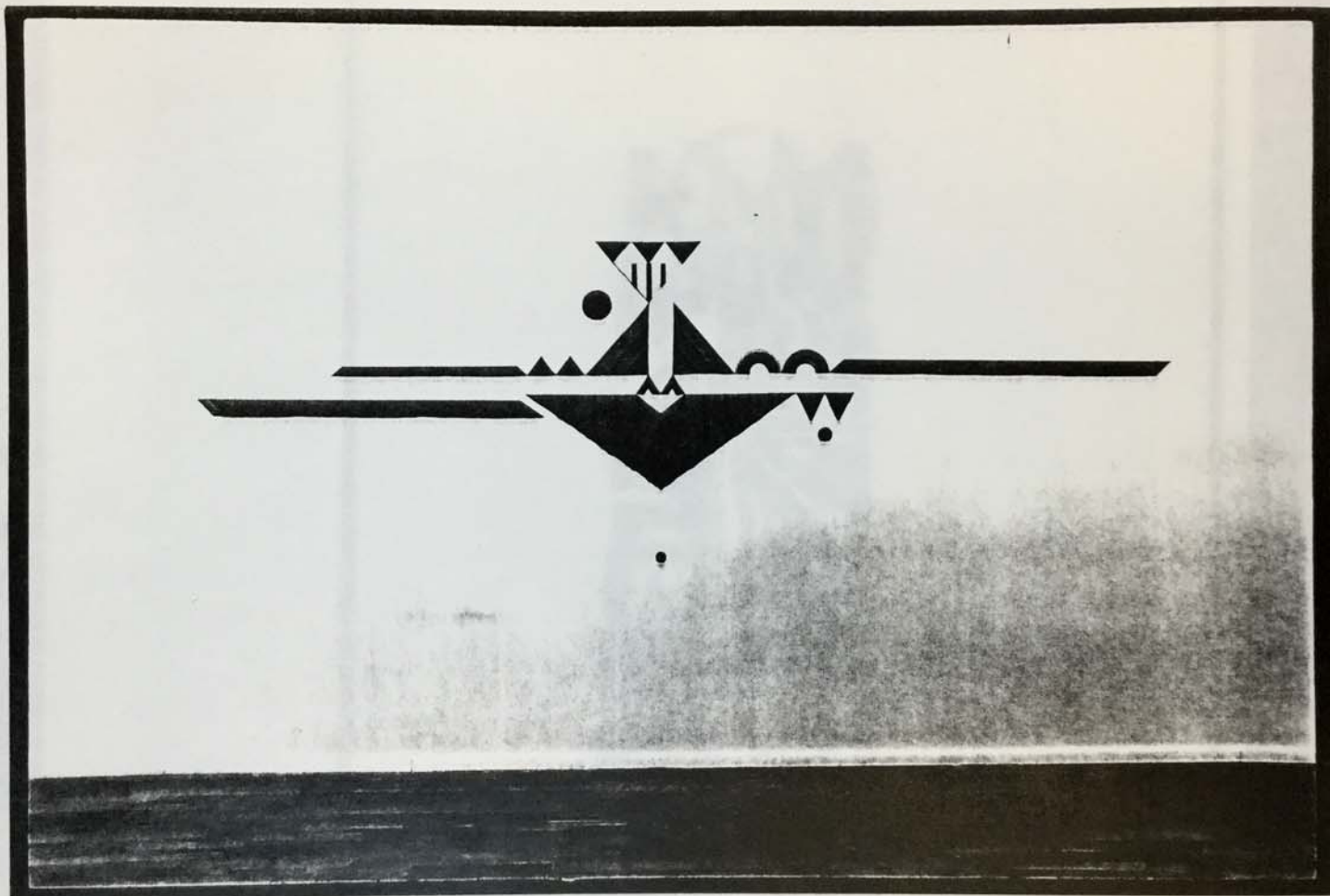
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## AFRO-AMERICAN ABSTRACTION

24. JENNINGS, Jamillah  
Untitled, 1980  
Steel  
36h x 14w x 14d inches
25. LITTLE, James  
Challenge of the Will, 1979  
Oil on linen  
54 x 67½ inches
26. LOVING, Alvin  
Shades of '73: Composition for 1980, 1980  
Dyed canvas  
c. 10 x 14 feet
27. MITCHELL, Tyrone  
Gift, February 1980  
Wood and plaster  
3½h x 14L x 8w feet
28. NENGUDI, Senga  
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
29. PINDELL, Howardena  
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
30. PURYEAR, Martin  
Untitled, 1978  
Wood, Usage orange, yellow pine, ash  
67h x 14 diameter inches  
Courtesy of Protech-McIntosh Gallery, Washington D.C.
31. PURYEAR, Martin  
Own, 1979  
Polychromed basswood and maple  
48 inches in diameter  
Courtesy of Protech-McIntosh Gallery, Washington D.C.
32. PURYEAR, Martin  
Three Rings, 1979  
Hickory sapling and ebony  
41 inches in diameter      Courtesy of Protech-McIntosh Gallery, Wash. D.C.
33. SEARLES, Charles  
Flight of My Fathers, 1980  
Acrylic on wood  
7'6"h x 6'w x 4'd
34. WHITTEN, Jack  
Barney's Legacy, 1980  
Acrylic on canvas  
78 x 108 inches
35. WHITTEN, Jack  
Red Cross for Naomi, 1979  
Acrylic on canvas  
42 x 42 inches
36. WHITTEN, Jack  
Yellow Cross for Naomi, 1979  
Acrylic on canvas  
42 x 42 inches
37. WILLIAMS, William T.  
The Taxi Dancers (Untitled, Tale for Shango, Ashanti Walk, and E-Flat Green)  
1978-1979  
Acrylic on canvas  
84 x 240 inches

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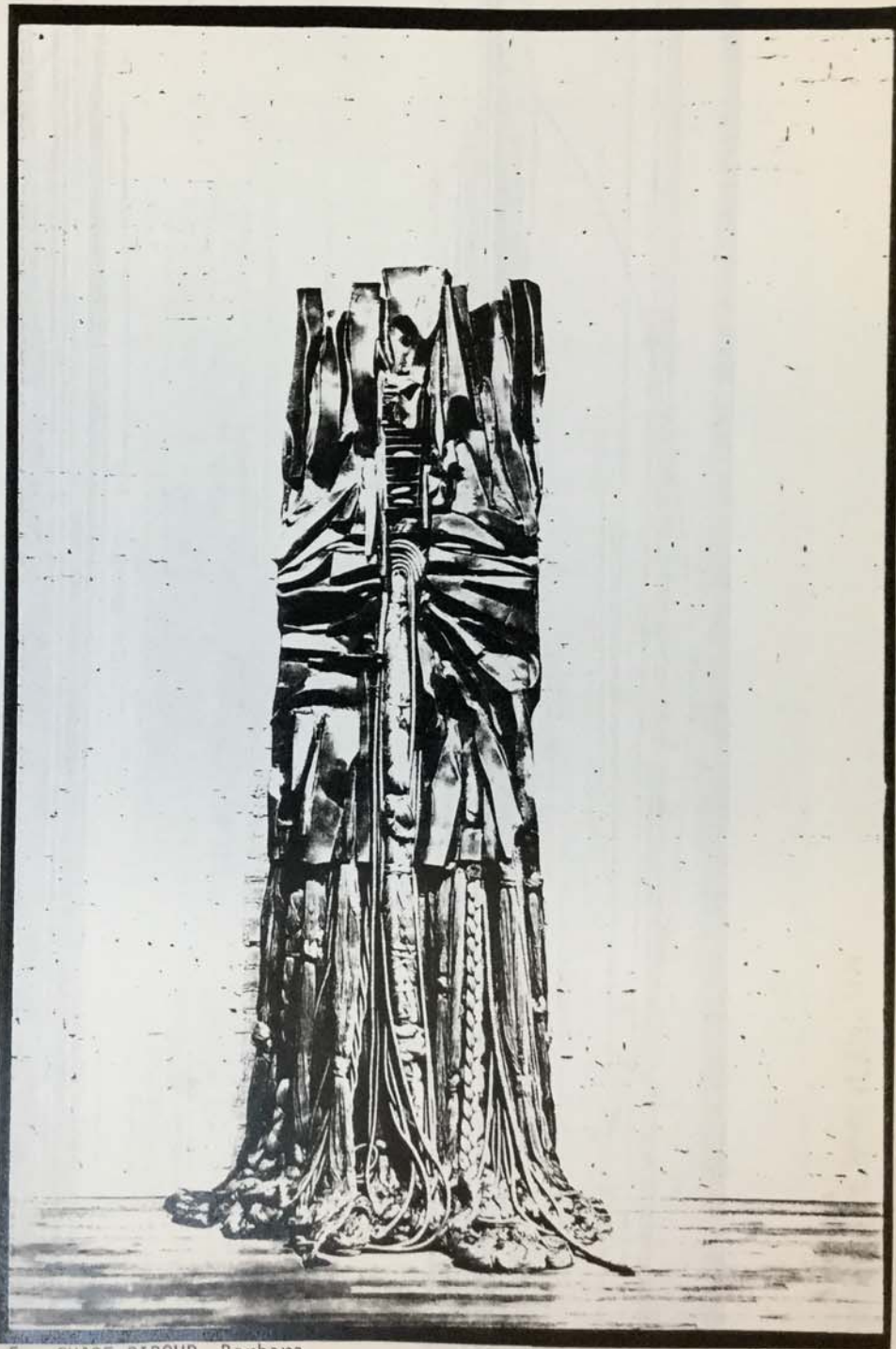
1. AUSBY, Ellsworth  
Space Odyssey, 1980



5. CHASE-RIBOUD, Barbara  
All That Rises Must Converge, 1973

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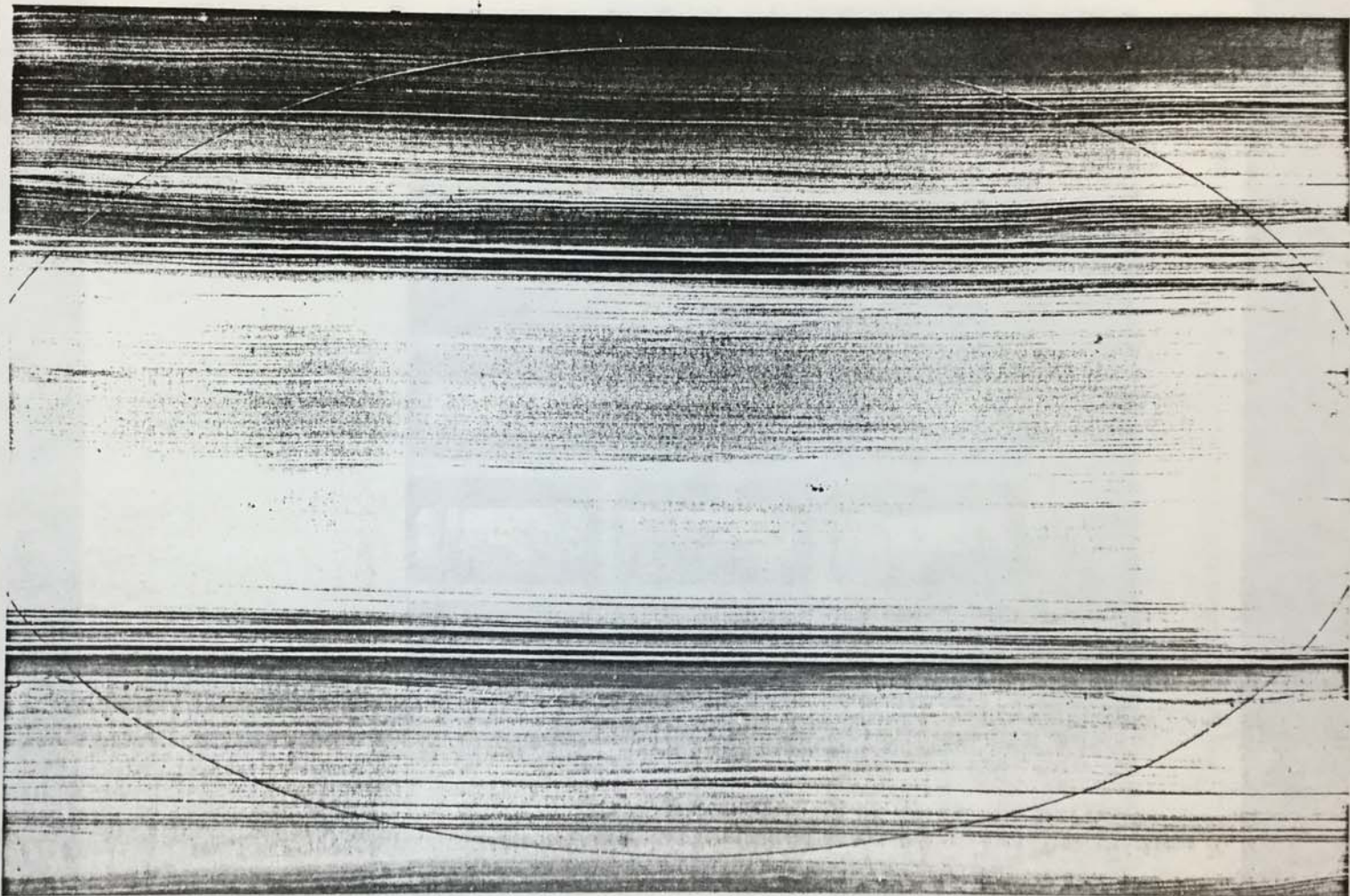
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5. CHASE-RIBOUD, Barbara  
All That Rises Must Converge, 1973

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6. CLARK, Edward  
Homage to the Sands of Ife, 1974

7. CONWILL, Houston  
Passages: KA-2, 1979

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7. CONWILL, Houston  
Passages: KA-2, 1979



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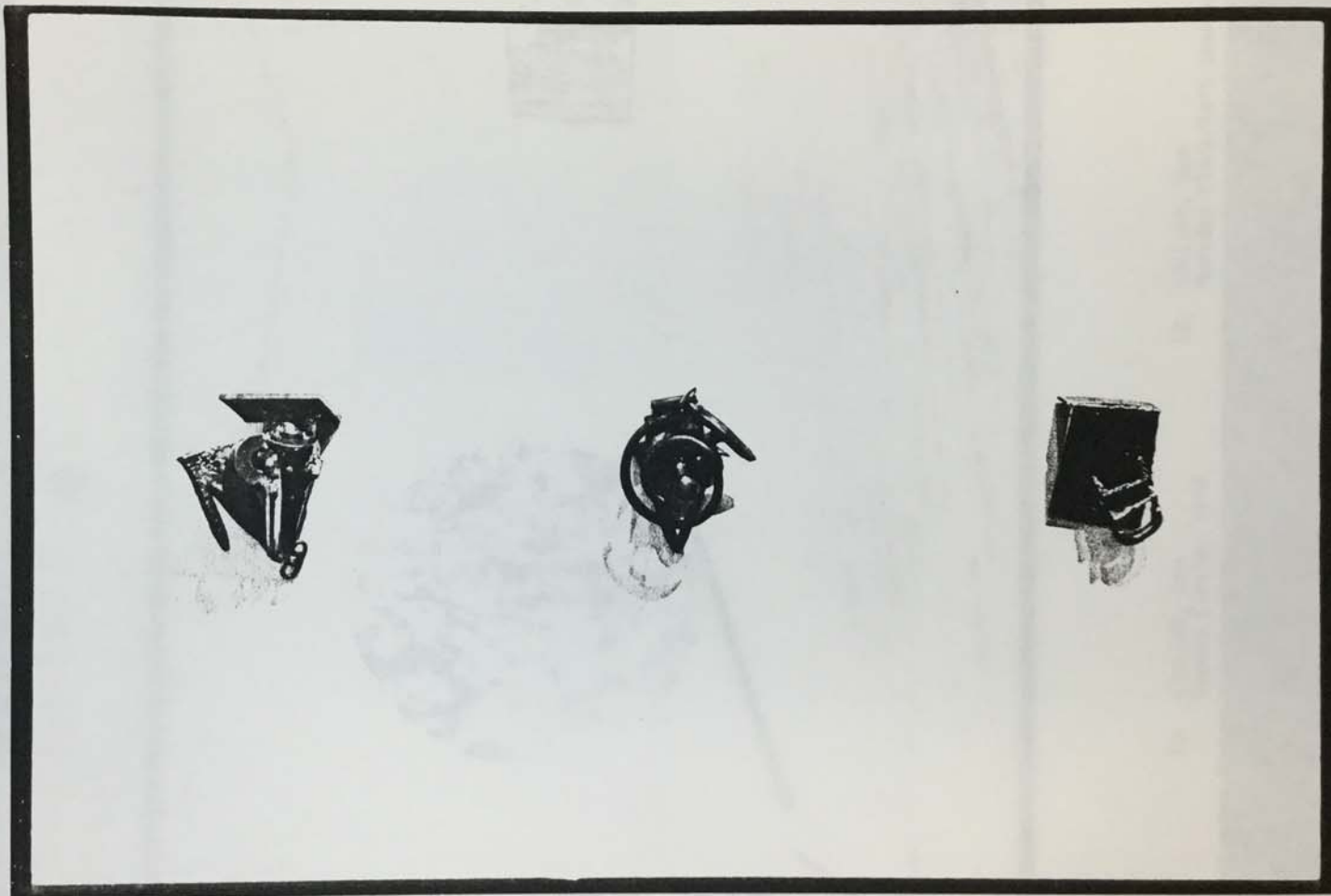


9. EDWARDS, Melvin  
Homage to the Poet Leon Gontran Damas, 1978

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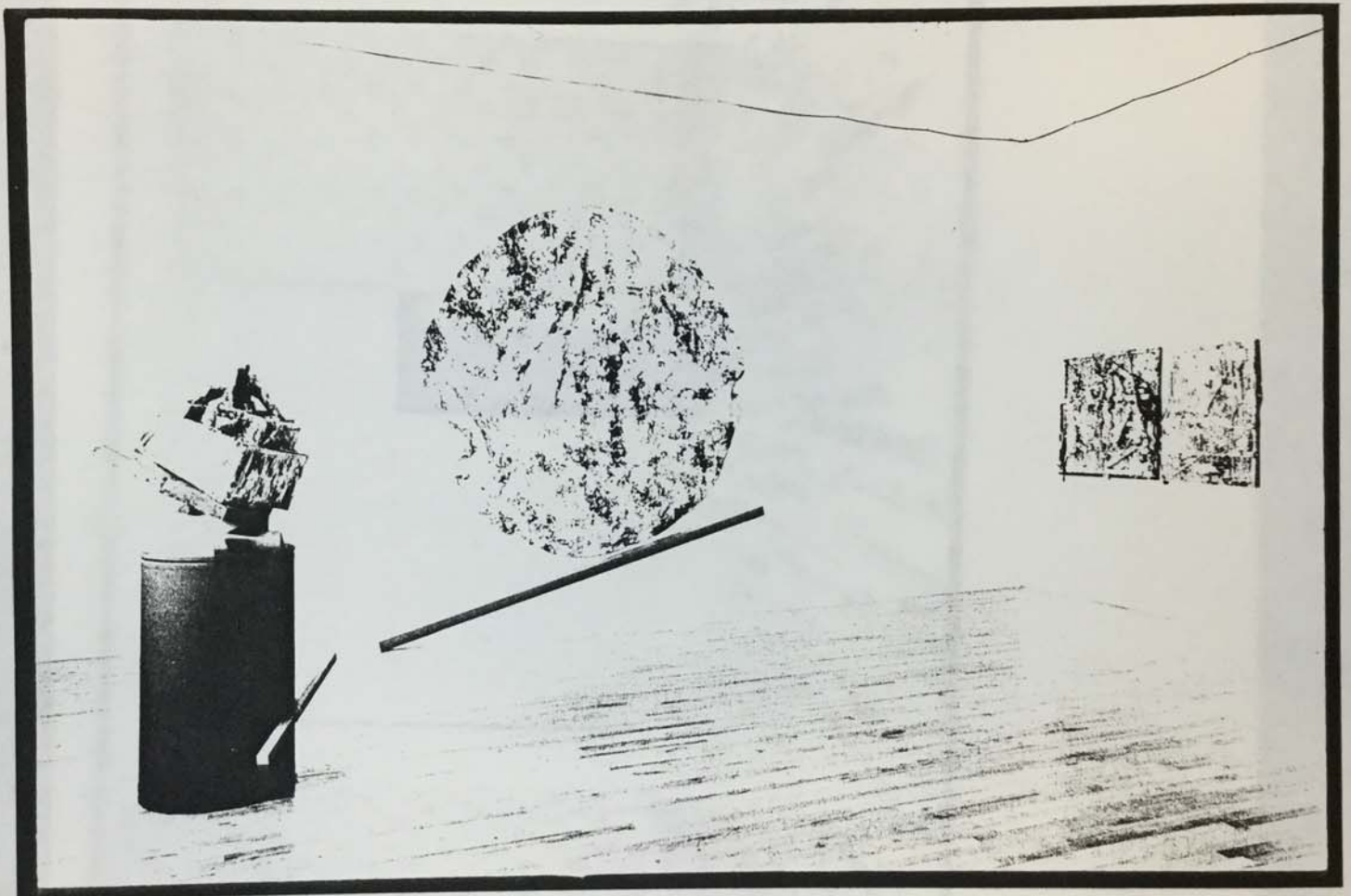


10. EDWARDS, Melvin  
Nine Lynch Fragments, 1979-1980

14. GI  
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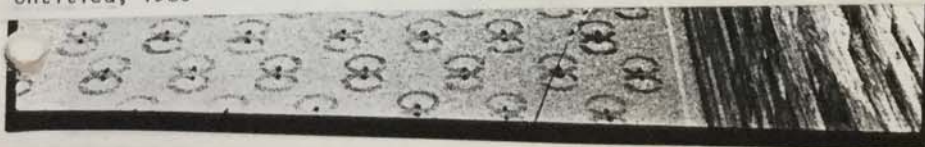
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14. GILLIAM, Sam  
Untitled, 1980

13. GILLIAM, Sam  
Dupont Circle, 1979

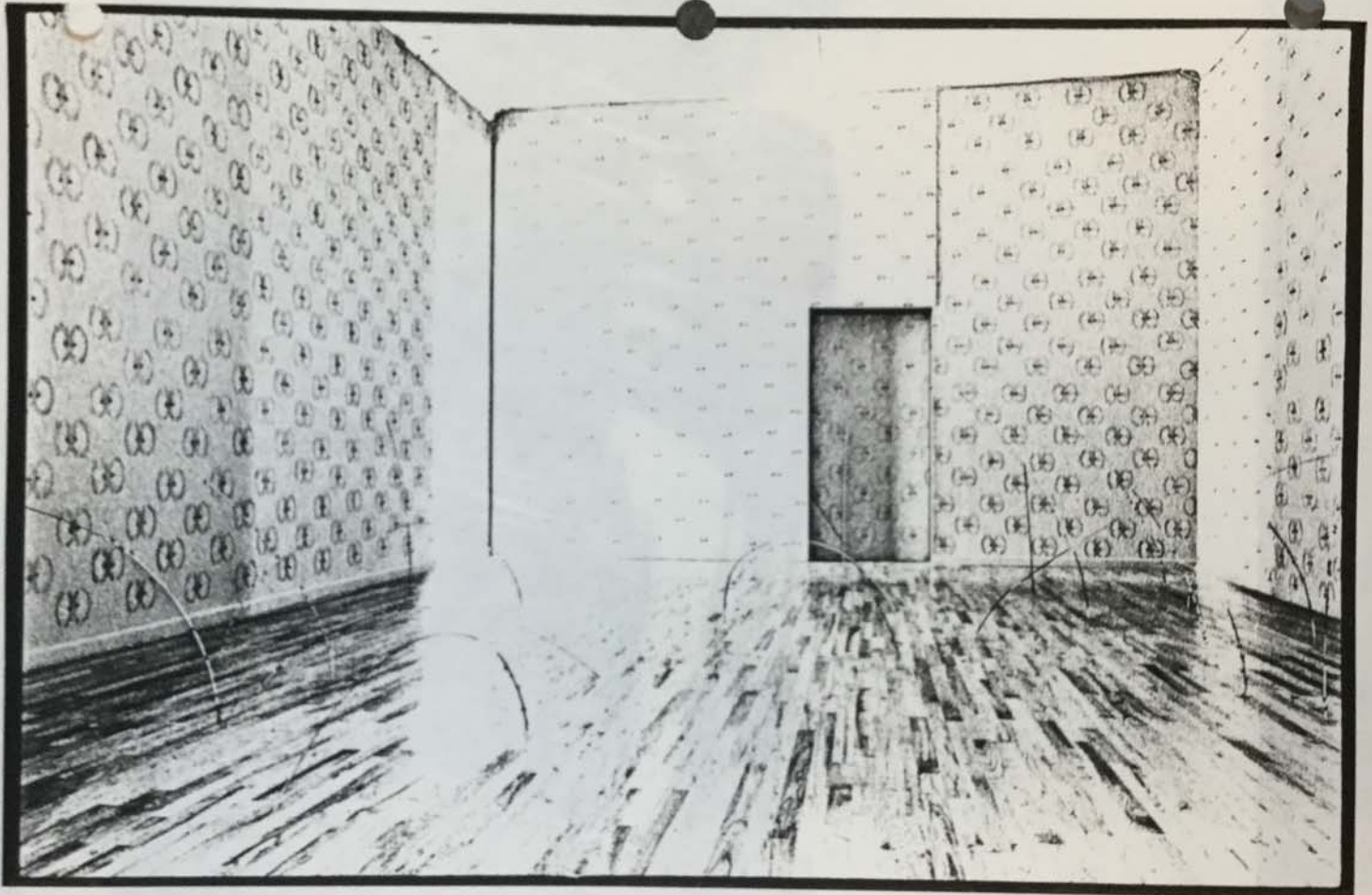
12. GILLIAM, Sam  
Marsden Clock/Soft Leaning Sochi, 1978



15. HAMMOT  
Victor

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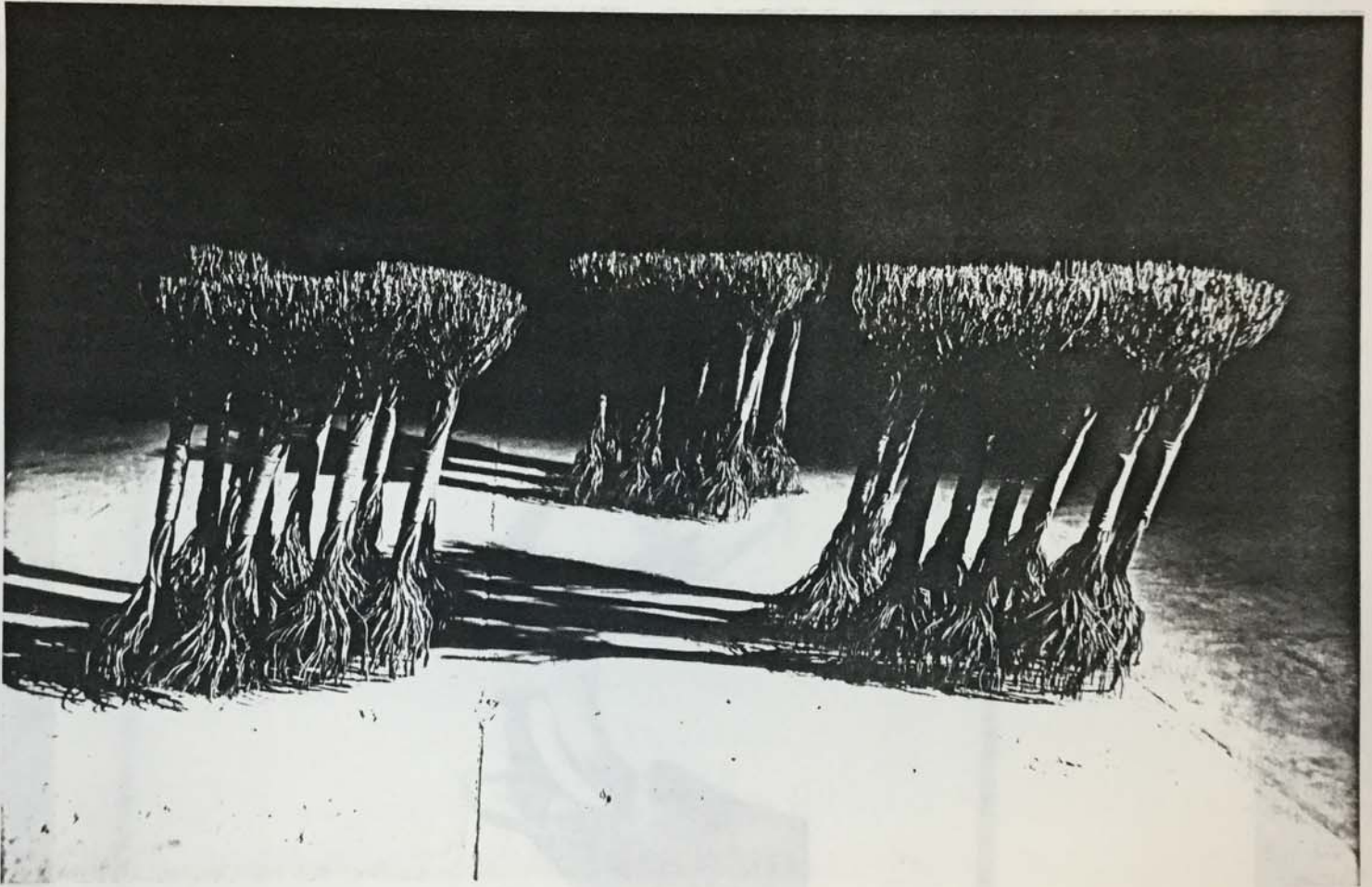


15. HAMMONS, David  
Victory Over Sin, 1980

16. H L

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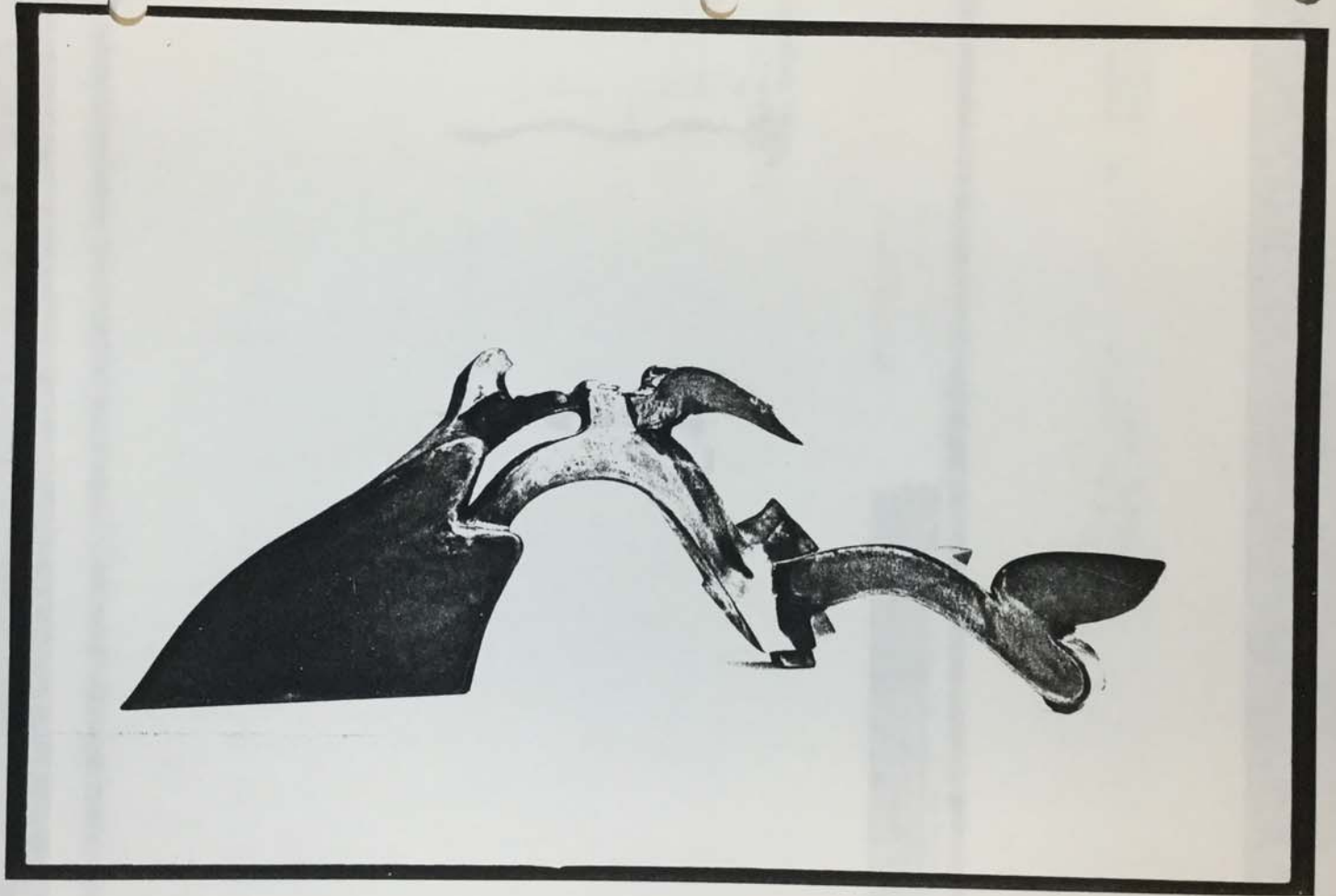


16. HASSINGER, Maren  
Leaning, 1980

17. HUNT, Rich  
Extended F

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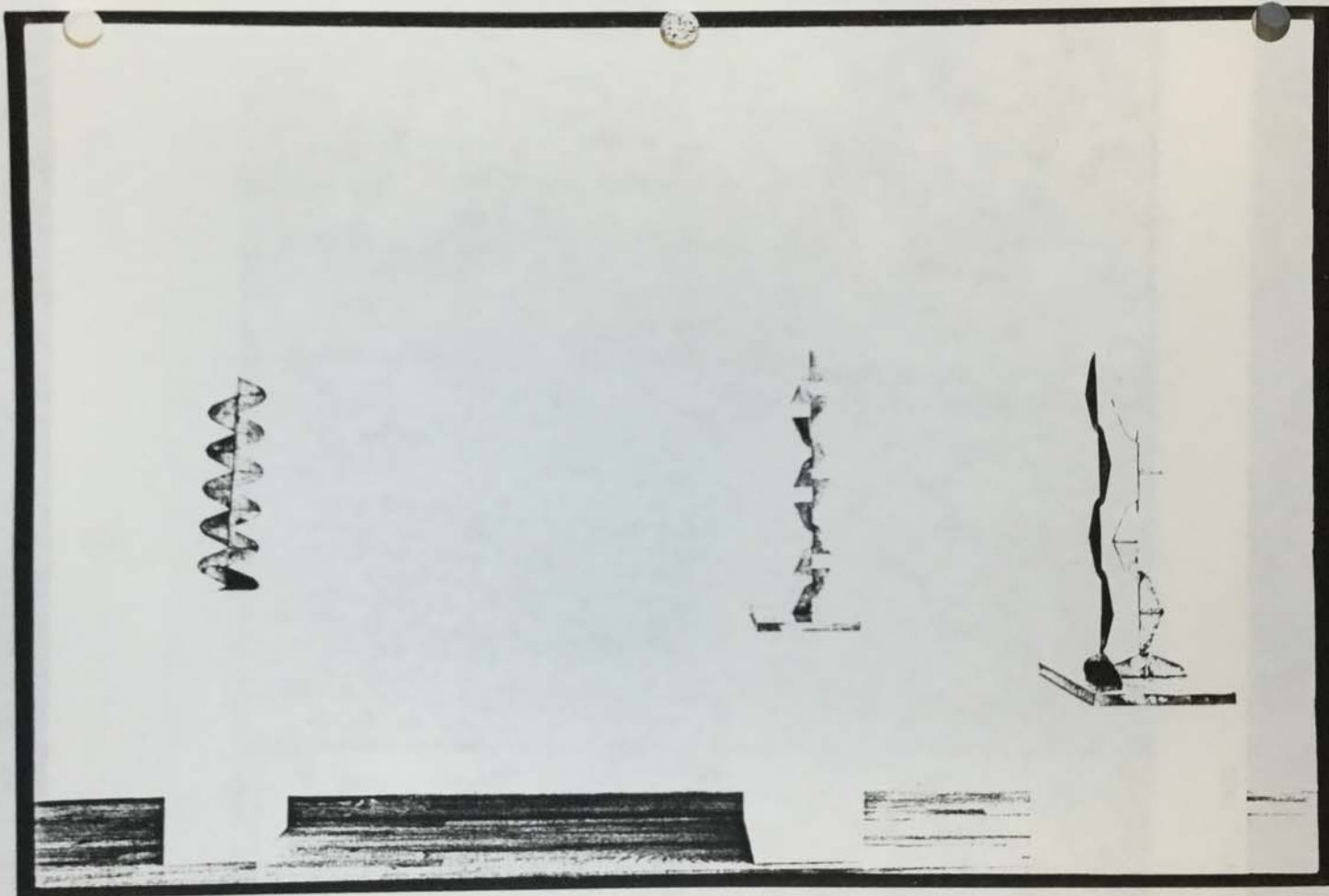


17. HUNT, Richard  
Extended Form, 1975

22. J S

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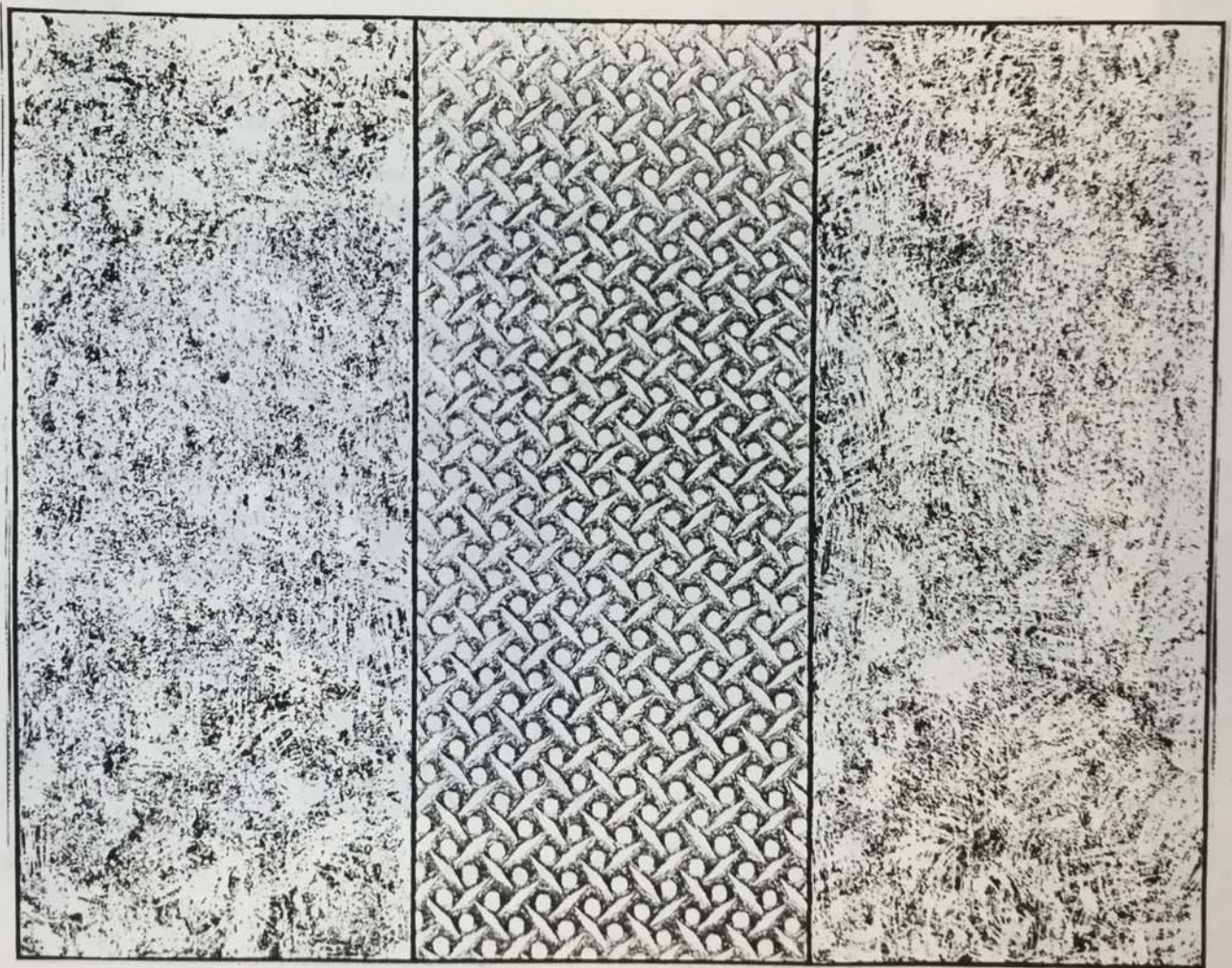
22. JENNINGS, Jamillah  
Snake Lady, 1979

23. JENNINGS, Jamillah  
Female, 1980

24. JENNINGS, Jamillah  
Untitled, 1980

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25. LITTLE, James  
Challenge of the Will, 1979



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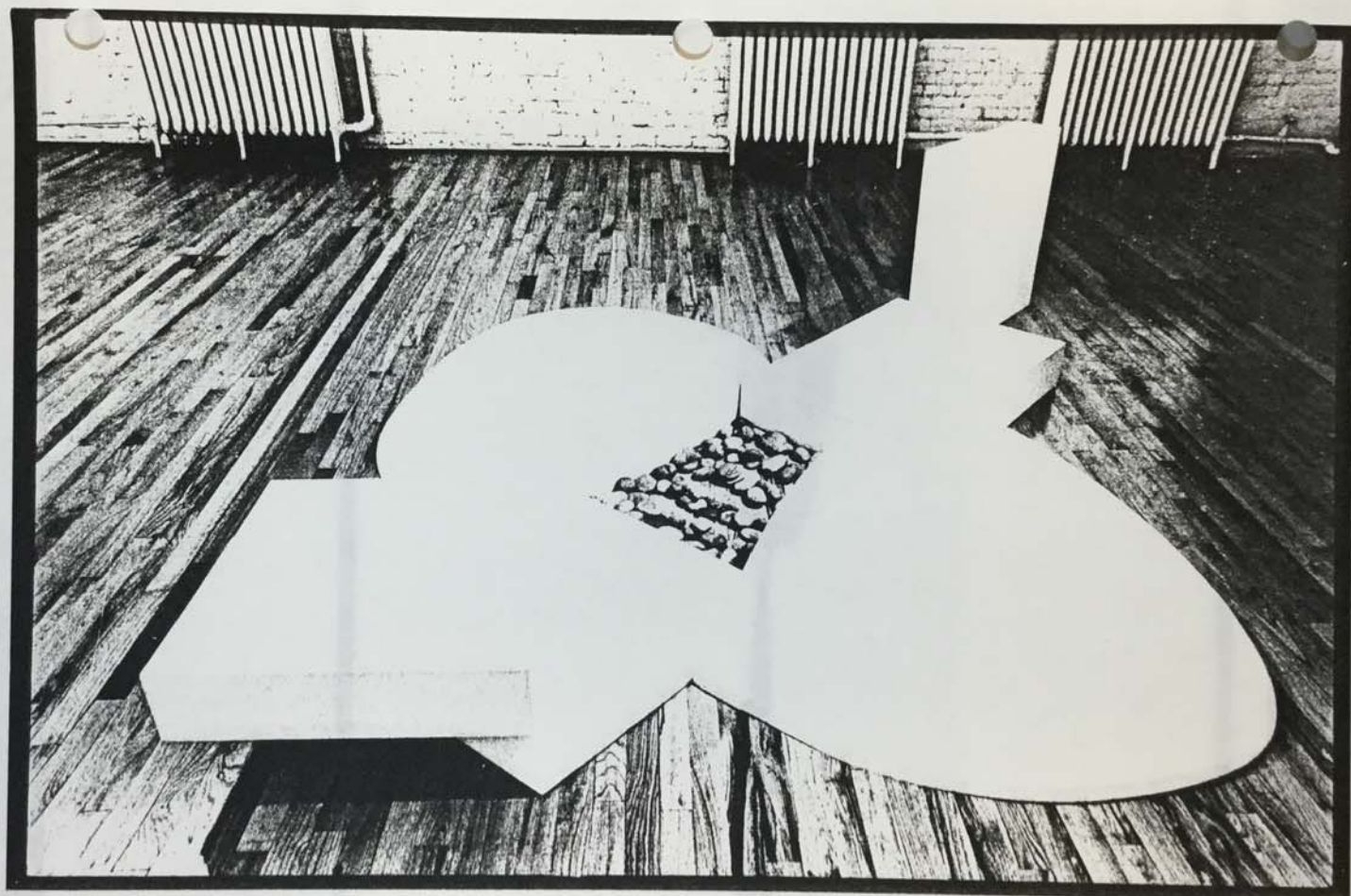
26. LOVING, Alvin  
Shades of '73: Composition for 1980, 1980



27. M. G.

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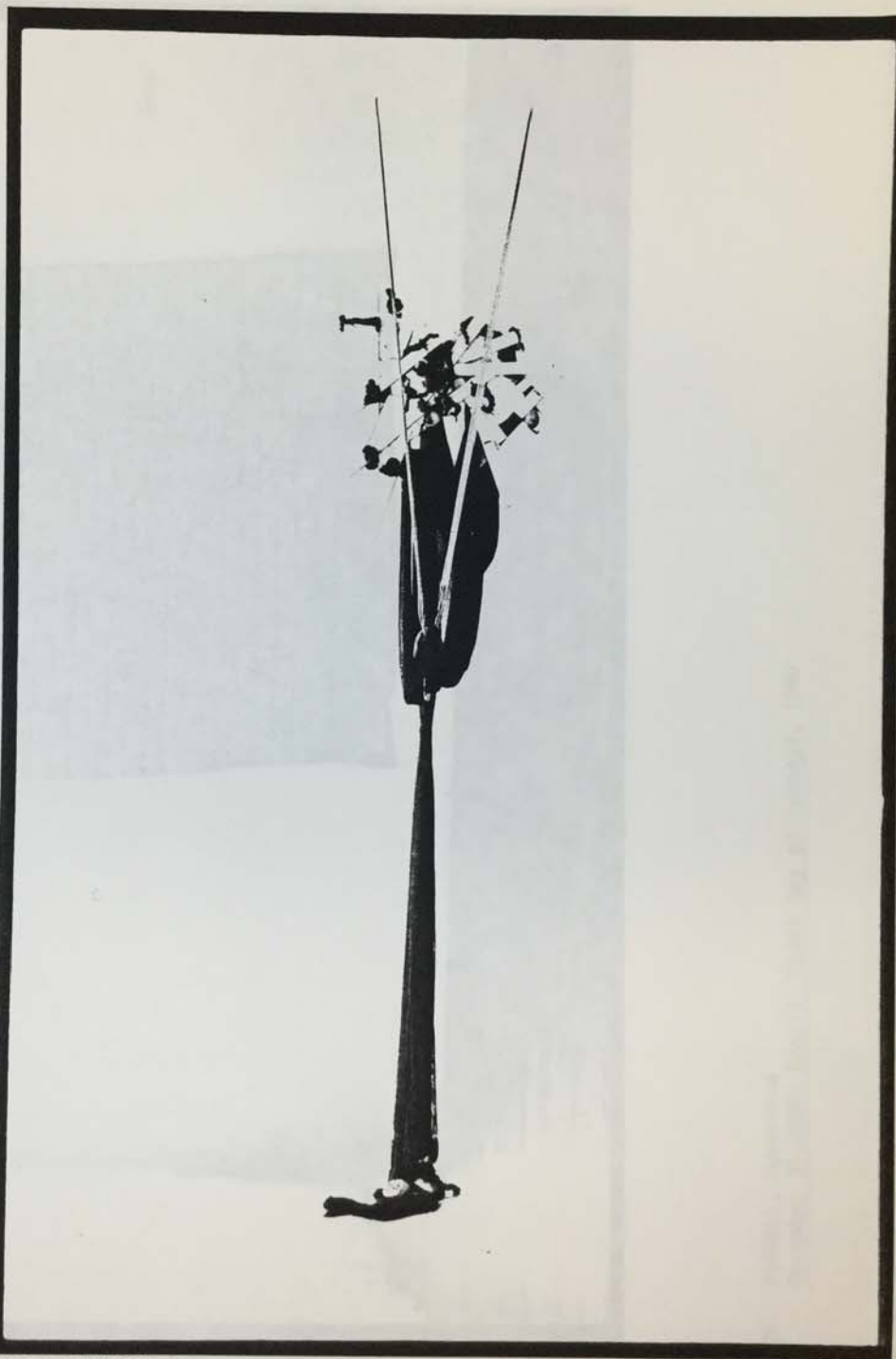


27. MITCHELL, Tyrone  
Gift, February 1980

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

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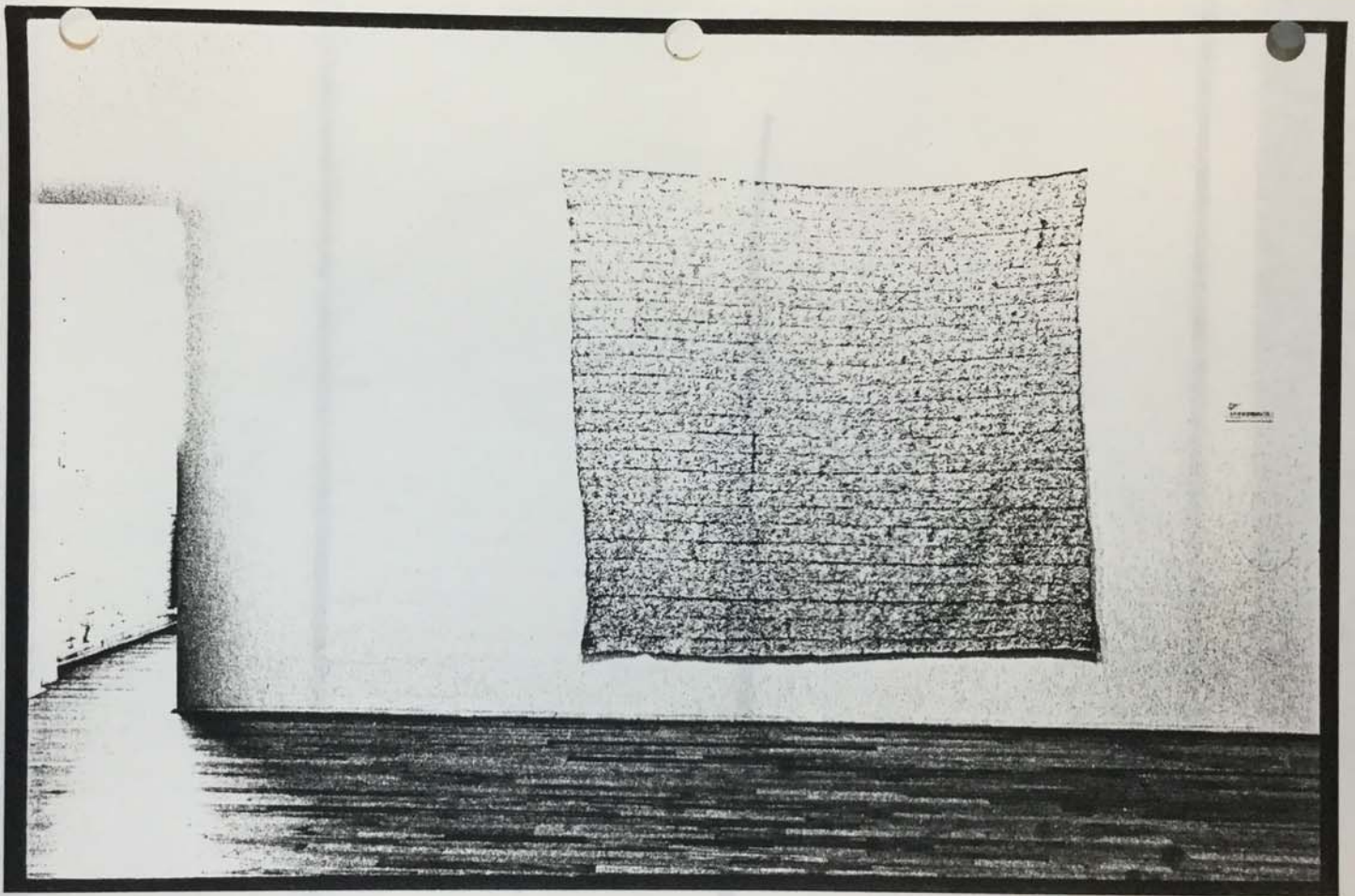
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28. NENGUDI, Senga  
Maybe a Hamburger Will Soak Up the Tears, 1980

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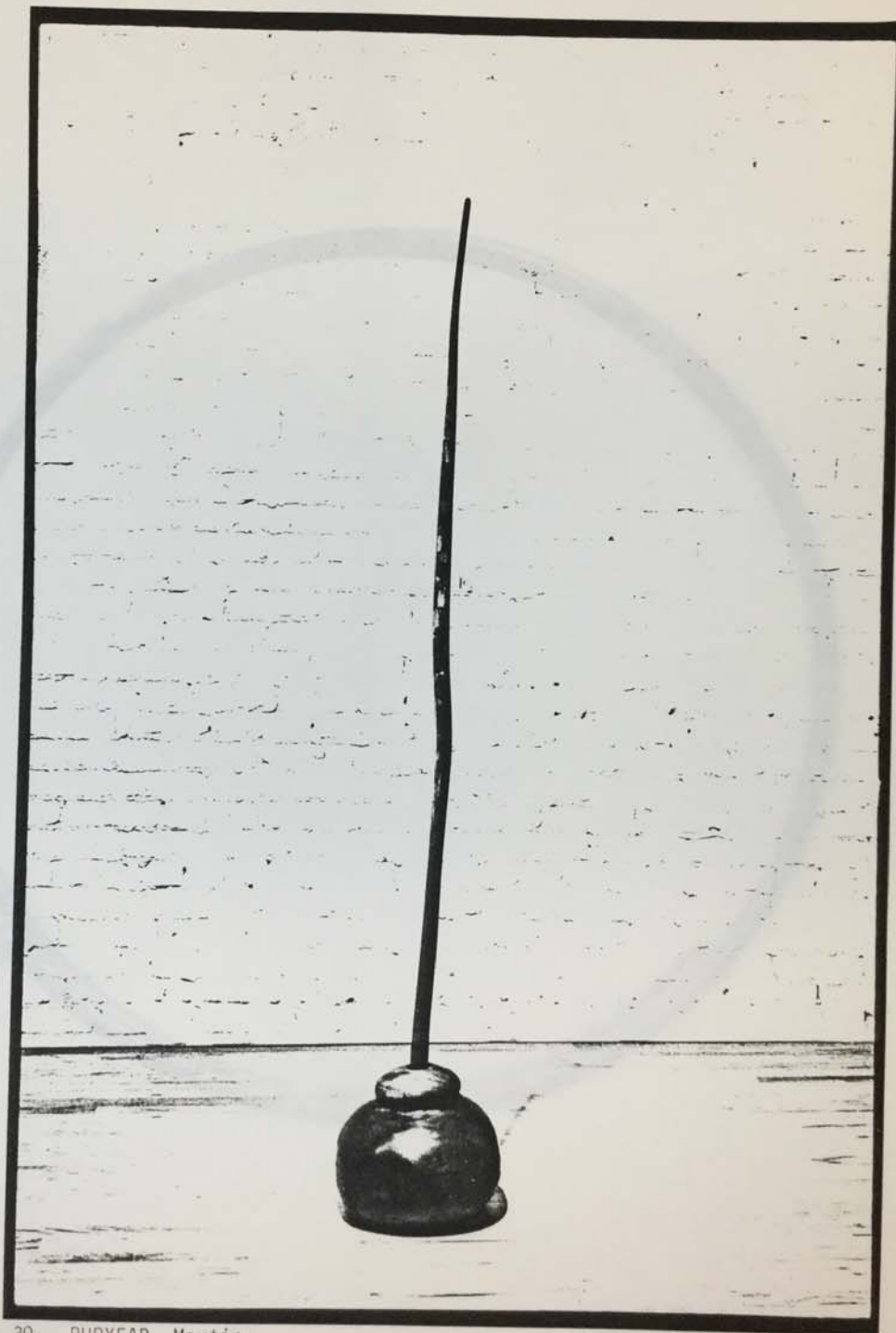


29. PINDELL, Howardena  
December 31, 1980: Brazil: Feast Day of Iemanjá, 1980

30. PURYEAR, Martin  
Untitled, 1978

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30. PURYEAR, Martin  
Untitled, 1978

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31. PURYEAR, Martin  
Own, 1979

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32. PURYEAR, Martin  
Three Rings, 1979

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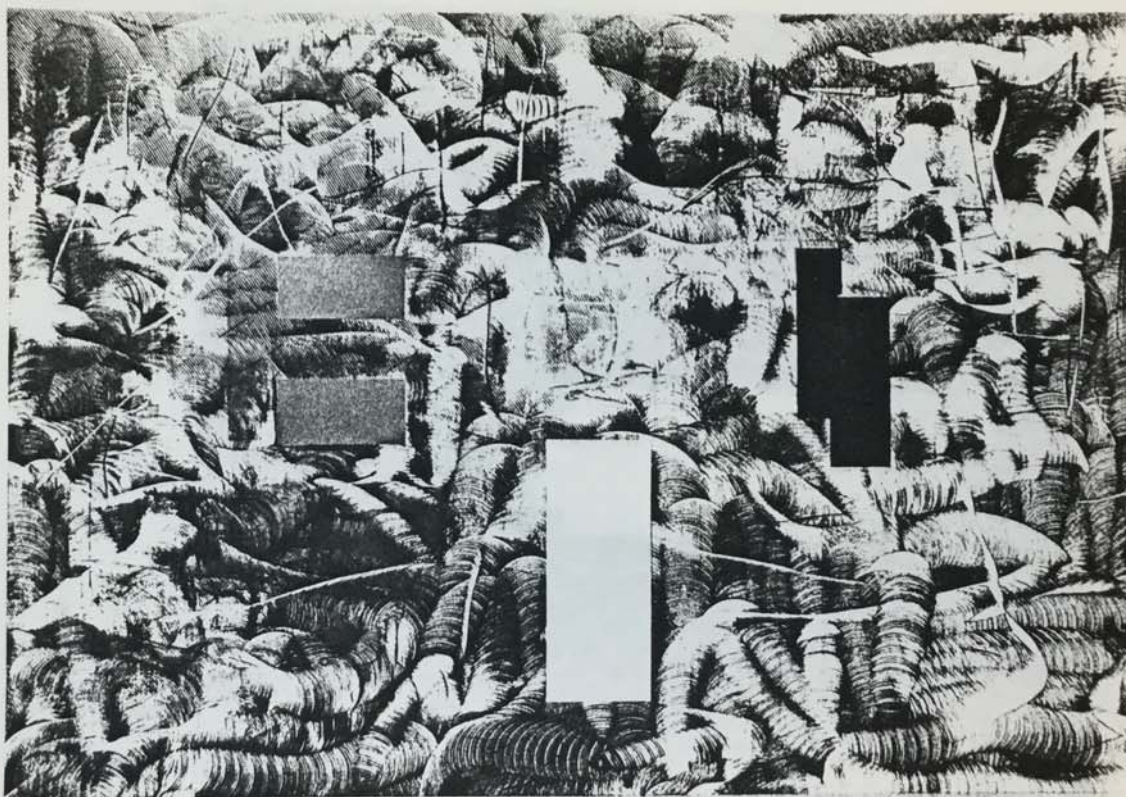
33. SEARLES, Charles  
Flight of My Fathers, 1980



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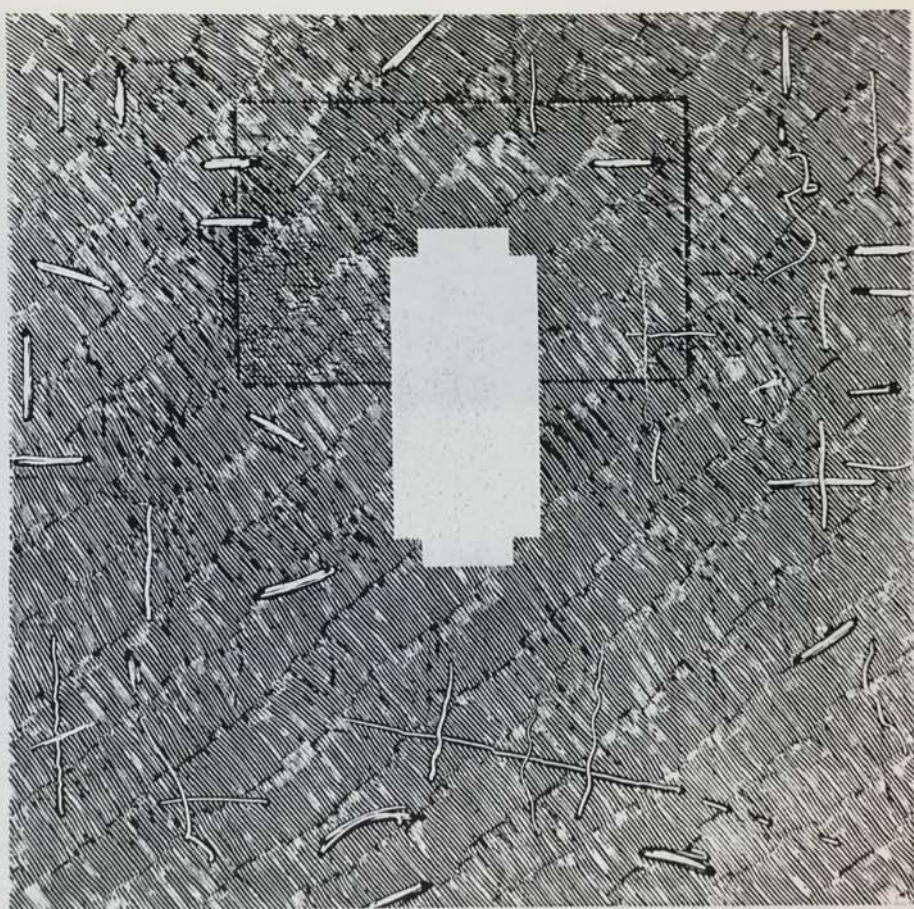


34. WHITTEN, Jack  
Barney's Legacy, 1980

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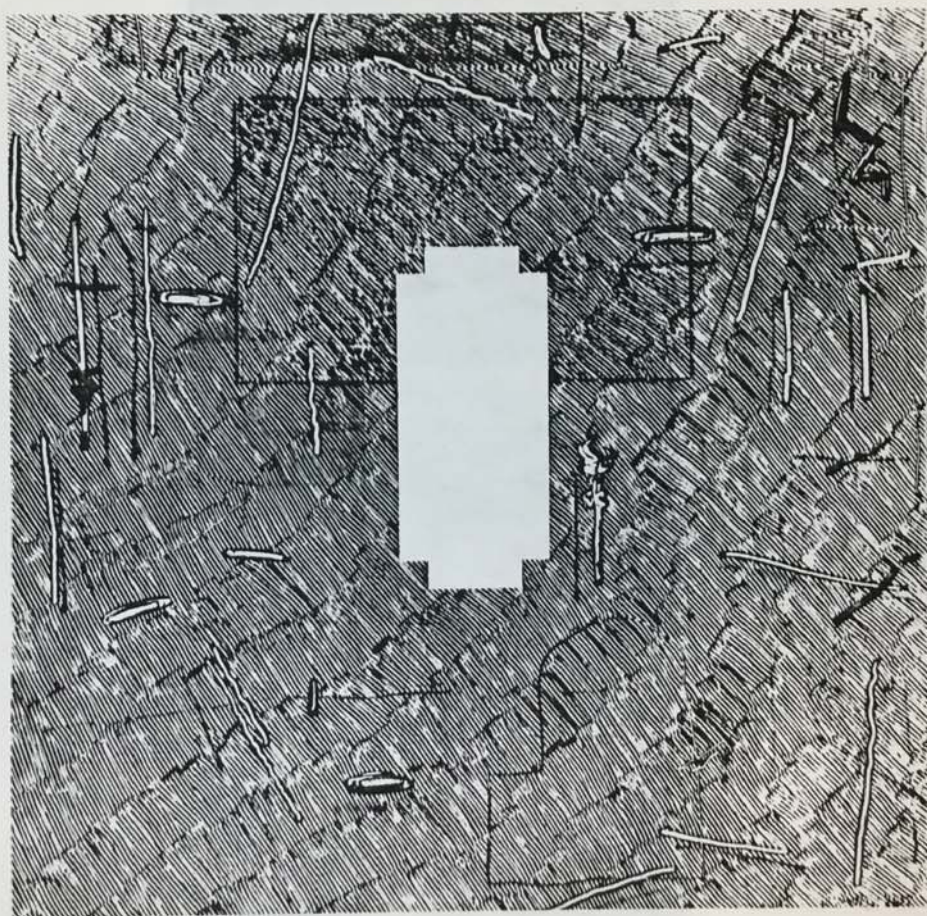
36.  
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35. WHITTEN, Jack  
Red Cross for Naomi, 1979

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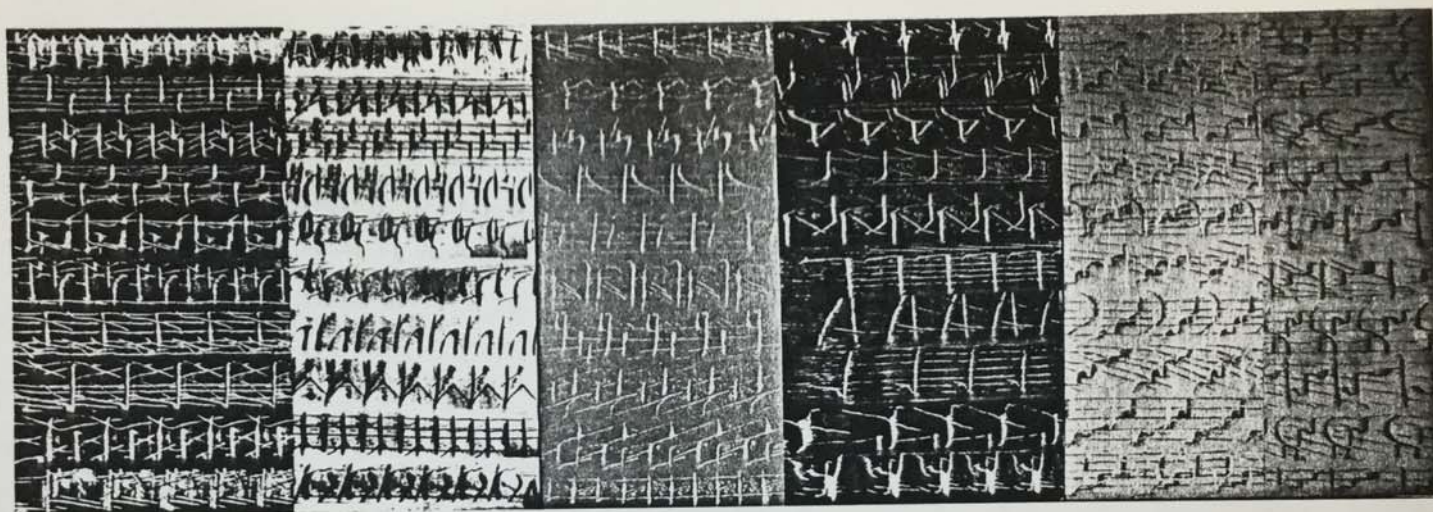


36. WHITTEN, Jack  
Yellow Cross for Naomi, 1979



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37. WILLIAMS, William T.  
The Taxi Dancers (Untitled, Tale for Shango, Ashanti Walk, and E-Flat Green)