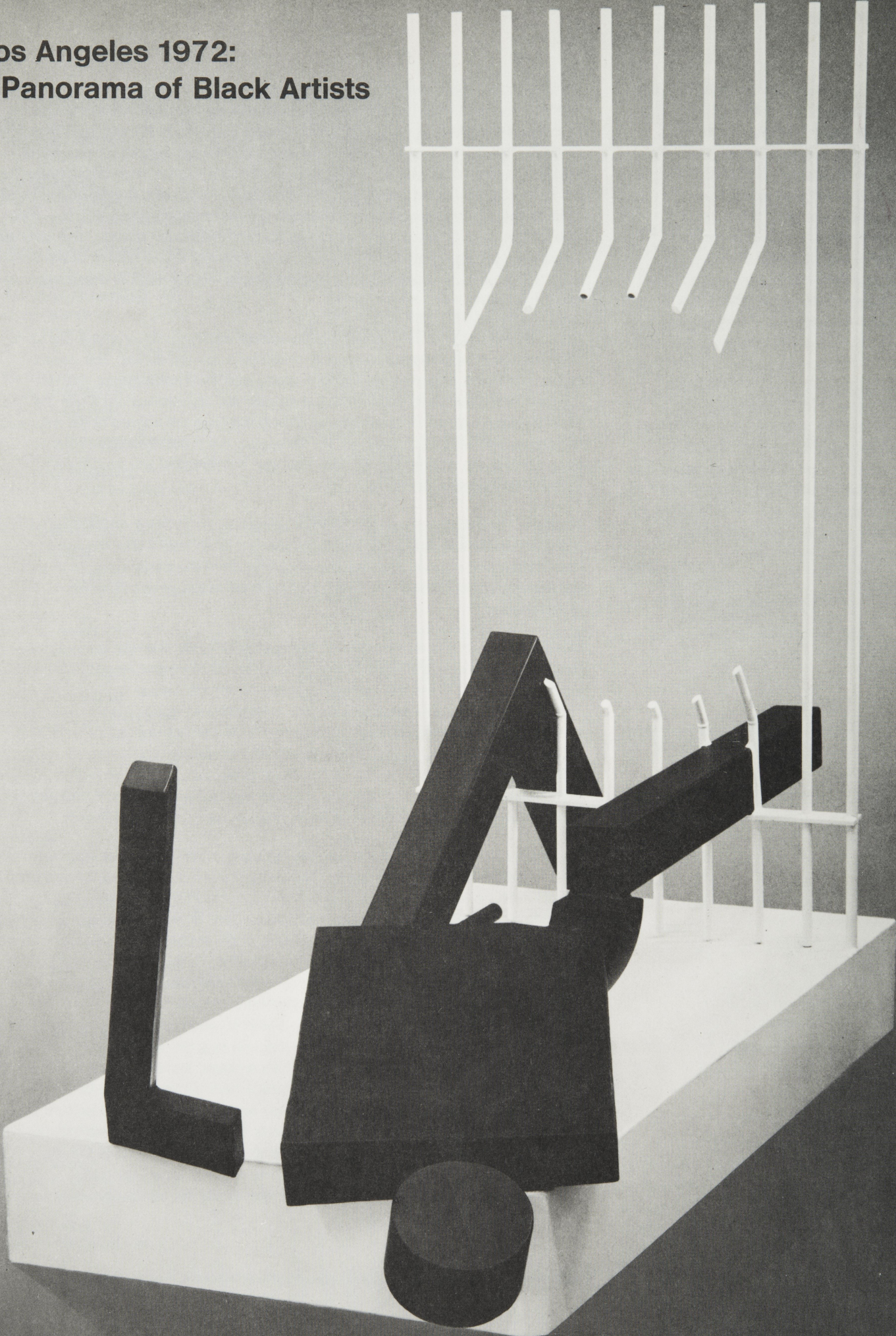


**Los Angeles 1972:  
A Panorama of Black Artists**



## Acknowledgements

The Museum expresses its appreciation to members of the Black Arts Council for their major involvement in this installation. It is especially grateful to Mr. Carroll Greene, Jr., for his key role in this effort. It further acknowledges a welcome grant from The Samuel H. Kress Foundation toward certain expenses of this pilot project. The Museum extends warm thanks to members of its own Art Museum Council who agreed to this use of valuable display area normally reserved for their purposes, and who are staffing the Gallery throughout the period of the installation. Mrs. Betty Asher and Mr. Claude Booker of the Museum staff have been deeply involved in many aspects of the presentation, and to them, too, we extend our gratitude. The Museum's primary indebtedness is to the artists themselves.

*A Panorama of Black Artists* is a survey of Afro-American artists in the greater Los Angeles area. Well-known artists have joined with younger talents in this co-operative venture of the Los Angeles County Museum of Art and the Black Arts Council. This invitational exhibition provides a significant opportunity for many artists to gain a wider public — with the options to view, rent, and/or purchase their works — than would be possible in any other way. *Panorama*, therefore, addresses itself to one of the most critically persistent problems facing black artists — that of obscurity and its subsequent psychological and economic effects. Until very recent times few persons, either black or white, were aware of the existence of the black artist. Fortunately for both the artist and the public this situation is changing, albeit too slowly.

Let it be said from the very outset that the artists' color of skin or ethnic background could not be inferred from the majority of works in this exhibition. The decade of the '60s found Afro-American artists, along with their compatriots, actively involved in the aesthetic experiments characteristic of American art since the 1950s when abstract expressionism flowered. Since that time the vogues in the art world have been kaleidoscopic. And, for the most part, the black American artist has vied for a place in the mainstream of American and international art. Some few now enjoy international reputations.

However, the decade of the '60s saw quickened socio-political developments and many social ills and needs were brought into the open with a new frankness. Importantly, that decade also saw the acceleration of the black struggle to achieve our legitimate aspirations as citizens and partners in the joint enterprise of nationhood.

Manifestations of this movement and the search for unity, identity, and values inevitably could not be evaded by the artists. The painters and sculptors who saw the need to reach out to the masses of black Americans began to experiment with "black consciousness" art. It was largely a figurative art which addressed itself to the condition of black people. It was art as social commentary and social criticism, art as eulogy to black heroes, art as perpetuator of history, and art as an inspiration to the accomplishment of social and political goals. All of these and other manifestations took place. Inevitably such art was community-based and frequently deliberately crude and far removed from modern standards of aesthetics.

But that was precisely the point. For, among black artists there was and continues to be a rejection of "art for art's sake." They hold that art during a revolutionary period must be socially purposive and not simply created for an elite. This has been a strongly anti-elitist movement that has been willing to put aside mere aesthetics for values which it felt to be more compelling at the moment. Consequently, the didactic and functional aspects of art as exemplified in many African cultures and at various periods in Western art history have been emphasized. The Afro-American artists might have joined in Picasso's statements of 1945:\*

What do you think an artist is? An imbecile who has only his eyes if he is a painter, or ears if he is a musician, or a lyre at every level of his heart if he's a poet, or even if he's a boxer, just his muscles? On the contrary, he's at the same time a political being, constantly alive to heartrendering, fiery or happy events, to which he responds in every way. How would it be possible to feel no interest in other people and by virtue of an ivory indifference to detach yourself from the life which they so copiously bring you? No, painting is not done to decorate apartments. It is an instrument of war for attack against the enemy.

\*Herbert Read, *A Concise History of Modern Painting* (New York: Frederick A. Praeger, 1959).

Picasso has also made it quite clear that the enemy is the man who exploits his fellow human beings from motives of self-interest and profit, and these black artists have expressed similar sentiments.

The "black consciousness" art movement continues to develop. The often deliberate crudeness that was characteristic at an earlier period is taking on increasing sophistication and often transcends the immediate cause of its inspiration. The very title of John Riddle's *First Muslim Cow* haunts us and reminds us of that senseless and tragic event of recent history. And his *There's More At Stake Here Than Just Attica* is as provocative as it is original in conception and execution. Timothy Washington's *Kentucky Derby* is a handsome picture of a young black man standing beside a horse, but his symbols suggest that both the man and the horse are pawns in a game from which they derive little. Bernie Casey's handsomely rendered *Memories of the Last Park* also leaves us guessing.

Black Americans today are insisting on the "black image" in art (the way early Americans insisted on portraiture during the seventeenth and eighteenth centuries) because this image has so obviously been absent in any, other than disparaging, forms. Lyle Suter's more conventional painting *Sistah* is redolent with that indefinable quality of American blackness, or "soul," which, however elusive, is recognized when authentically rendered. The pathos of Fred Wilson's *Detroit Pieta* as moving as John Outterbridge's *Traditional Hang Up* is biting and cynical and M. Alex Bowie's pop art *Great American Still Life* is humorously cynical. Noah Purifoy, who seems to have emerged from the ashes of Watts, again compels our imagination with his junk art *Zulu* piece. His skillful organization of disparate elements from our "throw away" culture into formal structures recalls the phoenix of old — the renewing of life and the inherent possibilities that life affords.

Black American artists at this juncture increasingly seek to be closer to the Afro-American people. In the main, they are life-affirming and life-nurturing. And, as Romare Bearden has said, "The life-style of the black American is perhaps the richest because it is the one life-style talking about life and the continuation of life . . . and through all of the anguish — the joy of life." The fertility and vitality of *Los Angeles 1972: A Panorama of Black Artists* attests to the truth of that statement. And, as any survey of art by black Americans at this time must do, it tells us something not only of aesthetics but of passion, freedom, sorrow, hate, and love.

Carroll Greene, Jr.    *Guest Curator*

## Catalog of Works\*

- Abdu**  
1. *Knowledge-Evil-Wisdom*  
Oil on canvas  
50 x 38<sup>7</sup>/<sub>8</sub> in. (127 x 91.1 cm.)  
Lent by Ankrum Gallery
2. *Lucifer and the Bride*  
Oil on canvas  
48 x 24 in. (121.9 x 60.9 cm.)  
Lent by Ankrum Gallery
- Eileen Anderson**  
(b. Chicago, Illinois)
3. *The Family*  
Acrylic on canvas  
36<sup>7</sup>/<sub>8</sub> x 36<sup>3</sup>/<sub>4</sub> in. (93.6 x 93.3 cm.)
4. *Electric Impulses*  
Acrylic on canvas  
36 x 36 in. (91.4 x 91.4 cm.)
- Guillermo Anderson**  
(b. 1955, Los Angeles, California)
5. *Prisoner*  
Oil and collage on paper  
35<sup>3</sup>/<sub>4</sub> x 25<sup>3</sup>/<sub>4</sub> in. (90.8 x 65.4 cm.)
- DeVoice Berry**  
(b. 1937, Montgomery, Alabama)
6. *Young Fisherman*  
Charcoal  
34<sup>3</sup>/<sub>4</sub> x 44<sup>3</sup>/<sub>4</sub> in. (88.2 x 113.6 cm.)
- Melonee Blocker**  
(b. 1921, Los Angeles, California)
7. *Symbols of a Heritage*  
Intaglio  
27<sup>3</sup>/<sub>4</sub> x 16<sup>3</sup>/<sub>4</sub> in. (70.4 x 42.4 cm.)
- Gloria Bohanon**  
(b. Atlanta, Georgia)
8. *Ball Game*  
Enamel and oil on board  
31<sup>1</sup>/<sub>2</sub> x 21<sup>5</sup>/<sub>8</sub> in. (79.9 x 54.8 cm.)
9. *Cradled Thoughts*  
Enamel and oil on board  
31<sup>1</sup>/<sub>2</sub> x 21<sup>5</sup>/<sub>8</sub> in. (79.9 x 54.8 cm.)
- M. Alex Bowie**  
(b. 1942, Camden, Arkansas)
10. *Great American Still Life, Series 2*  
Oil on canvas  
30 x 24 in. (76.2 x 60.9 cm.)
- David Bradford**  
(b. 1937, Chicago, Illinois)
11. *Queen of Spades*  
Oil and acrylic on canvas  
72 x 36 in. (182.8 x 91.4 cm.)  
Lent by Brockman Gallery
- King Brock**  
(b. 1912, Pasadena, California)
12. *Chieftain*  
Oil on glass  
29 x 22<sup>3</sup>/<sub>4</sub> in. (73.6 x 57.7 cm.)  
Lent by Ankrum Gallery
- Cecil R. Burton**  
(b. 1941, Williamsburg, Virginia)
13. *Landscape II*  
Polyester resin  
6<sup>1</sup>/<sub>2</sub> x 8 x 39<sup>1</sup>/<sub>2</sub> in.  
(16.4 x 20.3 x 100.2 cm.)
14. *Untitled*  
Polyester resin  
11<sup>1</sup>/<sub>4</sub> x 12 x 6 in. (28.5 x 30.4 x 15.2 cm.)
- Nathaniel Bustion**  
(b. 1942, Gadsden, Alabama)
15. *Pressure*  
Pastel  
45<sup>7</sup>/<sub>8</sub> x 34<sup>5</sup>/<sub>8</sub> in. (116.5 x 87.8 cm.)
16. *Black Image*  
Oil on canvas  
59<sup>1</sup>/<sub>8</sub> x 45<sup>3</sup>/<sub>4</sub> in. (150.1 x 116.2 cm.)
- Bernie Casey**  
(b. 1939, Wyco, West Virginia)
17. *Poem I*  
Acrylic on canvas  
31<sup>5</sup>/<sub>8</sub> x 41<sup>1</sup>/<sub>2</sub> in. (80.2 x 105.3 cm.)  
Lent by Ankrum Gallery
18. *Memories of the Last Park*  
Acrylic on canvas  
39<sup>1</sup>/<sub>2</sub> x 29<sup>1</sup>/<sub>2</sub> in. (100.2 x 74.8 cm.)  
Lent by Ankrum Gallery
- George Clack**  
(b. 1928, Seguin, Texas)
19. *The Walk*  
Wood  
27<sup>1</sup>/<sub>2</sub> x 11<sup>1</sup>/<sub>2</sub> in. (69.7 x 29.1 cm.)
20. *And Down the King*  
Wood and aluminum  
13 x 23 x 9 in. (33 x 58.4 x 22.8 cm.)
- Dan Concholar**  
(b. 1939, San Antonio, Texas)
21. *Untitled*  
Acrylic collage  
36 x 36 in. (91.4 x 91.4 cm.)
22. *Zebra Man Coming*  
Pen and pencil  
23<sup>3</sup>/<sub>4</sub> x 21<sup>1</sup>/<sub>2</sub> in. (60.3 x 54.5 cm.)
- Frank Cummings III**  
(b. 1938, Los Angeles, California)
23. *Body Ornament*  
Ivory, gold, amber  
6<sup>1</sup>/<sub>2</sub> x 7<sup>3</sup>/<sub>4</sub> in. (16.4 x 19.6 cm.)
24. *Covered Container*  
Ebony, mastodon ivory, bone, fur, feather, wood  
5<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>2</sub> in. (13.3 x 8.8 cm.)
- Alonzo Davis**  
(b. 1942, Tuskegee, Alabama)
25. *New Directions for the Yellow Bus*  
Acrylic collage  
72 x 24 in. (182.8 x 60.9 cm.)  
Lent by Brockman Gallery
- Dale B. Davis**  
(b. 1945, Tuskegee, Alabama)
26. *God of Fertility*  
Mixed media  
64 x 26 x 36 in. (162.5 x 66 x 91.4 cm.)  
Lent by Brockman Gallery
- Raleigh D'Hue**  
(b. 1917, Cleveland, Ohio)
27. *Emergence*  
Mixed media on board  
40<sup>1</sup>/<sub>4</sub> x 30<sup>1</sup>/<sub>4</sub> in. (102.2 x 76.8 cm.)
- Charles Edward Dickson**  
(b. 1947, Los Angeles, California)
28. *Untitled*  
Wood  
23 x 6<sup>1</sup>/<sub>2</sub> x 8 in. (58.4 x 16.4 x 20.3 cm.)
29. *Standing Nude*  
Wood  
11<sup>3</sup>/<sub>4</sub> x 5 in. (29.8 x 12.7 cm.)
- Greg Wiley Edwards**  
(b. 1948, Dayton, Ohio)
30. *Praise for Shango*  
Ink  
16<sup>1</sup>/<sub>2</sub> x 22<sup>3</sup>/<sub>4</sub> in. (41.8 x 57.7 cm.)
31. *Prayer for Oludumare*  
Ink  
16<sup>1</sup>/<sub>2</sub> x 22<sup>3</sup>/<sub>4</sub> in. (41.8 x 57.7 cm.)
- Annette Lewis Ensley**  
(b. 1949, Birmingham, Alabama)
32. *Mama N*  
Mud and clay  
10 x 3<sup>1</sup>/<sub>2</sub> in. (25.4 x 8.8 cm.)
33. *A Sleeping Spirit*  
Mud and clay  
10<sup>1</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub> in. (26 x 6.9 cm.)
- Marion Epting**  
(b. 1940 Forrester, Michigan)
34. *Ying Yang*  
Intaglio  
30 x 18 in. (76.2 x 45.7 cm.)  
Lent by Brockman Gallery
- David Ferguson**  
(b. 1943, Los Angeles, California)
35. *Slum Recreation*  
Acrylic on canvas  
67<sup>3</sup>/<sub>4</sub> x 65<sup>7</sup>/<sub>8</sub> in. (172 x 167.3 cm.)
- Leona Franklin**  
(b. 1898, Indianapolis, Indiana)
36. *Blue Night*  
Oil on canvas board  
24<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>4</sub> in. (66.1 x 51.4 cm.)
- David Hammons**  
(b. 1943, Springfield, Illinois)
37. *Close Your Eyes and See Black*  
Body print  
40<sup>1</sup>/<sub>2</sub> x 27<sup>3</sup>/<sub>4</sub> in. (102.8 x 70.4 cm.)
38. *Pray for America*  
Body print with intaglio  
60 x 40 in. (152.4 x 101.6 cm.)
- Ernest Herbert**  
(b. 1932, Los Angeles, California)
39. *Black Anchor*  
Silk screen  
11 x 14<sup>1</sup>/<sub>4</sub> in. (27.9 x 36.1 cm.)
- Kenneth Kemp**  
(b. 1939, St. Charles, Missouri)
40. *Three Figures*  
Brass  
14<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> in. (36.8 x 24.1 cm.)
- John Martin**  
(b. 1938, Montgomery, Alabama)
41. *Untitled*  
Acrylic on paper  
26<sup>1</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>4</sub> in. (66.6 x 52 cm.)

**Bill Maxwell**

(b. 1934, Los Angeles, California)

42. #1  
Acrylic on canvas  
9 x 12 in. (22.8 x 30.4 cm.)

**Bobby J. McAlister**

(b. 1938, Vernon, Texas)

43. *Creation of Man and His Destiny*  
Pencil  
29¼ x 19½ in. (74.2 x 49.5 cm.)

**Karl McIntosh**

(b. 1940, Tulsa, Oklahoma)

44. *Mother and Child*  
Oil on canvas  
54 x 35½ in. (137.1 x 90.1 cm.)

**Yvonne Cole Meo**

(b. Seattle, Washington)

45. *Cotton Is Still King*  
Etching  
26¼ x 32 in. (66.6 x 81.2 cm.)  
46. *The Hard Core*  
Plexiglass and acrylic  
37¾ x 43 in. (95.8 x 109.2 cm.)

**Oliver Brown Nowlin**

(b. 1941, Syracuse, New York)

47. *We the People*  
Etching  
27 x 21 in. (68.5 x 53.3 cm.)

**John Outerbridge**

(b. 1933, Greenville, North Carolina)

48. *Jive Ass Bird*  
Canvas, paint, thread  
32½ x 22¾ in. (82.4 x 57.7 cm.)  
49. *Traditional Hang-up*  
Painted welded metal, wood  
30¼ x 25 in. (76.8 x 63.5 cm.)

**Harry Owens**

(b. 1929, Detroit, Michigan)

50. *Portrait of a Soldier*  
Mixed media  
29½ x 29½ in. (74.8 x 74.8 cm.)

**W. E. Pajaud**

(b. 1925, New Orleans, Louisiana)

51. *The Brothers*  
Watercolor  
29½ x 39½ in. (74.8 x 100.2 cm.)  
Lent by Heritage Gallery  
52. *Church Service*  
Watercolor  
29½ x 39½ in. (74.8 x 100.2 cm.)  
Lent by Heritage Gallery

**Elliott Pinkney**

(b. 1932, Brunswick, Georgia)

53. *Militant*  
Plastic resin  
57 x 29 in. (144.7 x 73.6 cm.)

**Greg Pitts**

(b. 1949, Los Angeles, California)

54. *Wait . . . Until Tomorrow?*  
Acrylic, enamel  
20 x 60 in. (50.8 x 152.4 cm.)  
55. *Dressed to Kill*  
Mixed media  
71 x 74 x 10 in.  
(180.3 x 119.3 x 25.4 cm.)

**Noah Purifoy**

(b. 1917, Snow Hill, Alabama)

56. *Totem*  
Leather and wood  
70 x 15½ x 27½ in.  
(177.8 x 39.3 x 69.7 cm.)  
57. *Zulu*  
Mixed media  
49¾ x 36 in. (126.3 x 91.4 cm.)

**John T. Riddle, Jr.**

(b. 1933, Los Angeles, California)

58. *1st Muslim Cow*  
Painted welded steel  
36 x 36 x 26 in. (91.4 x 91.4 x 66 cm.)  
59. *There's More at Stake Here Than Just Attica*  
Painted welded metal  
86 x 91 x 37 in.  
(218.4 x 231.1 x 93.9 cm.)

**Elmer Rivers**

(b. 1923, Tallahassee, Florida)

60. *Runaway Welfare*  
Oil and collage  
28 x 36¼ in. (71.1 x 92 cm.)

**Betye Saar**

(b. Los Angeles, California)

61. *Self Window #2*  
Mixed media  
15 x 24 in. (38.1 x 60.9 cm.)  
62. *Whitey's Way*  
Mixed media  
9¾ x 17¾ x 9½ in. (24.7 x 45 x 24 cm.)

**Francis Allen Sprout**

(b. 1940, Tucson, Arizona)

63. *Azo*  
Acrylic on canvas  
84 x 84 in. (213.3 x 213.3 cm.)  
64. *Frostless*  
Acrylic on canvas  
108 x 108 in. (248.9 x 248.9 cm.)

**Donald Stinson**

(b. 1929, Detroit, Michigan)

65. *Mother and Child*  
Enamel on copper  
11⅝ x 7½ in. (28.6 x 18.9 cm.)  
66. *Body with Bird*  
Enamel on copper  
7¾ x 7¾ in. (19.6 x 19.6 cm.)  
Lent by Dr. and Mrs. Stanley Patterson

**Lyle Suter**

(b. 1928, New Orleans, Louisiana)

67. *Sistah*  
Acrylic on canvas  
24 x 18 in. (60.9 x 45.7 cm.)

**Timothy Washington**

(b. 1946, Los Angeles, California)

68. *1849*  
Engraved aluminum on wood and rifle  
Wood: 4¾ x 85 x 2½ in.  
(12 x 215.9 x 6.2 cm.)  
Rifle: 5 x 50½ x 1⅜ in.  
(12.7 x 128.2 x 3.4 cm.)  
69. *Kentucky Derby*  
Etching on aluminum  
35 x 34¼ in. (88.9 x 86.9 cm.)

**LaMonte Westmoreland**

(b. 1941, Racine, Wisconsin)

70. *Untitled*  
Print  
31 x 22 in. (78.7 x 55.8 cm.)  
71. *Mother and Child*  
Print  
31 x 22 in. (78.7 x 55.8 cm.)

**Fred Wilson**

(b. 1933, Los Angeles, California)

72. *Detroit Pieta*  
Ceramic  
22½ x 15¼ x 12 in.  
(57 x 38.7 x 30.4 cm.)

**Stanley Wilson**

(b. 1947, Los Angeles, California)

73. *Shaman*  
Mixed media  
93 x 27 x 24 in. (236.2 x 68.5 x 60.9 cm.)  
74. *Female Bird Tribal Ritual Form*  
Mixed media  
63 x 51 x 10 in. (160 x 129.5 x 25.4 cm.)

**Richard Wyatt, Jr.**

(b. 1955, Lynwood, California)

75. *Grandma's Hands*  
Charcoal  
32 x 35 in. (81.2 x 88.9 cm.)

**Milton Young**

(b. 1935, Houston, Texas)

76. *Man's View of God → God's View of Man*  
Acrylic on canvas  
52¼ x 52½ in. (132.6 x 133.2 cm.)

Unless otherwise acknowledged, all works are lent by the artists.

\*Most works available for rental or purchase. Inquire at Art Rental Office.

# Los Angeles County Museum of Art

in association with the Black Arts Council

February 8 — March 19, 1972

Bing Center, First Level

Cover:

John T. Riddle, Jr.

*There's More at Stake Here Than Just Attica*

Painted welded metal

86 x 91 x 37 in. (218.4 x 231.1 x 93.9 cm.)