THE BLUES AND THE ABSTRACT TRUTH / VOICES OF AFRICAN AMERICAN ART

Selected Works from the Permanent Collections of the University of Maryland University College Arts Program and the David C. Driskell Center at the University of Maryland

Sponsored in part by Visit Hagerstown, Holzapfel Investment Group of Wells Fargo Advisors, University of Maryland University College, and anonymous donors

WASHINGTON COUNTY MUSEUM OF FINE ARTS
HAGERSTOWN, MARYLAND
THE WASHINGTON COUNTY MUSEUM OF FINE ARTS (WCMFA) proudly presents this exhibition, The Blues and the Abstract Truth: Voices of African American Art, with artwork generously loaned from the collections of University of Maryland University College (UMUC) and the David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park. The WCMFA’s Agnita M. Stine Schreiber Curator, Daniel Fulco, PhD, selected the works in this survey exhibition to introduce audiences in western Maryland and the surrounding region to the story of African American art. From the Harlem Renaissance to midcentury abstraction and turn-of-the-century postmodernism, these works by the 50 artists in the exhibition are testimonies to the lives of African Americans. Family and community are strong themes in the exhibition, as are subjects relating to jazz, the blues, and images of everyday life. The African diaspora and the struggle of African Americans for equality and civil justice in its aftermath are portrayed along with images of hope, inspiration, and joy.

African American artists have fought to gain recognition in the mainstream art world of America since first emerging into the public eye during the Harlem Renaissance. The Driskell Center was established in 2001 to expand the study of the African diaspora and the field of African American art. Now approaching its 20th year, the Driskell Center has brought the works of hundreds of worthy artists to the attention of art curators across the United States. These curators have added the artists’ works to the collections of mainstream art museums across the nation, until these artists gradually found a more level playing field in which to share their work. Several artists within the exhibition are recipients of the coveted MacArthur Fellowship, unofficially called the Genius Grant.

The WCMFA is grateful to UMUC President Javier Miyares for his enthusiastic support for the exhibition and this associated catalogue. James Holzapfel, member of the University System of Maryland Board of Regents and a trustee of the WCMFA, and Frank Princep, Miyares’s chief of staff, introduced the WCMFA staff to the UMUC Arts Program staff. As a result, our partnership has blossomed, and Eric Key, director of the UMUC Arts Program, has encouraged the WCMFA at every step of the exhibition, offering his knowledge, advice, and resources to aid us in our work. Jon West-Bey, curator; René Sanjines, fine arts technician; Jennifer Norris, designer; and Tawanna Manago, administrative assistant, have all contributed their expertise and assistance to WCMFA in this endeavor.

Similarly, the staff of the Driskell Center have provided expert support and generous assistance to the curation of the exhibition. David C. Driskell, distinguished professor emeritus of art; Curlee Raven Holton, executive director; and Dorit Yaron, deputy director, have shared their knowledge of the collections with us, answered many questions, and guided our selections as we assembled the exhibition.

Over its 87-year history, the WCMFA has demonstrated a commitment to regional artists through annual juried competitions, group shows, and solo exhibitions. These exhibitions not only benefit the artists but also awaken, inspire, and uplift the people of Hagerstown, Washington County, Maryland, and the surrounding regions through the transformative power of art. This celebration of African American artists is an important moment for the WCMFA.

We hope you will enjoy the exhibition and remember it through this catalogue.

REBECCA MASSIE LANE
DIRECTOR
WASHINGTON COUNTY MUSEUM OF FINE ARTS
THE BLUES AND THE ABSTRACT TRUTH


THE WORKS OF ART IN THE BLUES AND THE ABSTRACT TRUTH EXAMINE AFRICAN AMERICAN CULTURAL HERITAGE AND MEMORY THROUGH THEIR PAINTINGS, PRINTS, AND MIXED-MEDIA COMPOSITIONS.

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The Blues and the Abstract Truth begins with the captivating images of Harlem Renaissance photographer James Van Der Zee. Drawing on the work of Henry Ossawa Tanner, Thomas Eakins, and Robert Henri in the late 19th and early 20th centuries, some artists connected to this intellectual and cultural movement sought to depict black people as serious studies (instead of trivial stereotypes) that expressed sentiments of self-assertion, respect, and pride.¹ In *Barefoot Prophet* (1929, fig. 4), Van Der Zee carefully captured the profile and personality of his sitter, Elder Clayhorn Martin, an eccentric street performer and itinerant preacher who walked shoeless for his entire life. Often celebrated for his skills in double exposures and retouching his photographs, Van Der Zee employed a painterly style reminiscent of pictorialists such as Julia Margaret Cameron, Clarence Hudson White, and Gertrude Käsebier to create both a hauntingly austere and ethereal likeness of his subject, who sits contemplatively in a high-backed chair. Palmer Hayden, also a portraitist, spent the early part of his career in Harlem, studied in Paris, and later spent his summers in Maine. Hayden’s *Woman with Cat* (*Yellow Flowers*) (n.d., fig. 5) shows the influence of Henri Matisse’s *Studio* paintings (1911) and exhibits his characteristic broad application of pastel and earth tones that establish a bright, colorful composition.²

From the mid- to late 1930s through the 1970s, African American artists gradually responded to emerging trends in modernism, particularly social realism, abstract expressionism, color field painting, and minimalism. Jacob Lawrence produced his *Toussaint l’Ouverture* series of 41 paintings (1938) when he was only 21 years old and exhibited them at the Baltimore Museum of Art in 1939. From 1986 to 1997, he reimagined the series in 15 works and published them as an edition of silkscreen prints (figs. 6–7) in conjunction with Washington, D.C., printmaker Lou Stovall.³ Portraying different episodes from the Haitian Revolution (1791–1804) and l’Ouverture’s life (1742–1803), the compositions included in this exhibition examine the leader’s struggle to free his people from French and Spanish colonial oppression in the late 18th and early 19th centuries, a theme that aimed to instill a sense of national pride.

FIG. 4: James Van Der Zee, *Barefoot Prophet*, 1929, photograph, 10 x 8 inches. On loan from the David C. Driskell Center at the University of Maryland. On permanent loan from the Collection of David C. Driskell.


FIG. 6: Jacob Lawrence, *General Toussaint*, *Toussaint l’Ouverture* series, 1986, silkscreen on paper, edition 42 of 100, 29 1/2 x 18 7/16 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Collection of David C. Driskell. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

FIG. 7: Jacob Lawrence, *The Opener*, 1997, silkscreen, artist’s proof 1 of 16, 22 3/16 x 32 3/16 inches. On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York
of hope and direction in the minds of viewers. Lawrence, inspired by an increasing consciousness of black cultural heritage that emerged in Harlem’s vibrant social milieu of the 1920s and 1930s, turned to key figures in African American history as a means of encouraging his people to express their self-identity and strive for racial and social equality.⁶ Employing bold, striking contrasts of brown, red, white, and black in each work, Lawrence deftly captured the dramatic motion of figures on horseback as well as the interactions and expressions of \textit{L’Ouverture} and his comrades.

Like Lawrence, Romare Bearden engaged closely with aspects of African American history, work, and family life. Stylistically, however, Bearden embraced abstraction and became fascinated with breaking down forms on the pictorial plane. As Sharon Patton has noted, Bearden acknowledged the “primacy” of African art and responded closely to the struggle for equality and the rise of the civil rights movement in the 1960s. These developments in turn led Bearden and his colleagues Charles Alston, Norman Lewis, and Hale Woodruff to explore and define a specifically black artistic aesthetic and form an artist collective known as Spiral.⁷ It was at this time that Bearden began to produce his collages, using cutouts from photographs and periodicals to create multiple, layered images that drew on the Dadaist impulse and spontaneity found in the work of his teacher George Grosz. In \textit{Family} (1970, fig. 8) and \textit{Morning} (1975, fig. 9), Bearden brings viewers both into the public space of a work environment and the intimate world of the African American home. \textit{Morning} represents a private, tender moment between a mother and her child in a domestic interior, a theme also explored by Elizabeth Catlett in her sculpture \textit{Seated Mother and Child} (1970, fig. 10). The two figures in Bearden’s image stand next to a table adorned with a colorful tablecloth and flowers. In the background, a window opens onto green hills, and broad rectangles of pink, gray, and blue grace the wall, thus creating a sense of warmth, hospitality, and harmony.

Similarly, \textit{Family} represents household life but juxtaposes it with work-related duties, as embodied by the man wearing a hard hat who bends down toward the child below him. To the right, an illuminated kerosene lamp sits atop a table around which a child, woman, and another adult gather. Some of the faces of the people portrayed in this work refer to the physiognomic features found on African masks and sculptures, and they reflect Bearden’s fascination with his ancestral heritage and its art forms. The varying textures of the image’s background display the artist’s mastery of collage techniques and deft ability to contrast stippled and geometric patterns that resemble textiles.
While the art of Lawrence and Bearden was representational and engaged directly with social and cultural concerns, works by Richard Dempsey, Alma Thomas, Sam Gilliam, and McArthur Binion primarily concentrated on nonobjective, formal qualities. Each of these artists responded closely to developments in abstract expressionism as well as color field painting, the Washington Color School, and minimalism. Gilliam’s expansive canvas _Spin/Arrest_ (1975, fig. 11) melds layers of blue, red, and earth tones that are inspired by colorful quilts and the dripped paint found in the “action paintings” of Jackson Pollock and his contemporaries. In _Blue Abstraction_ (1959, fig. 12) and _Untitled (Red)_ (1969, fig. 13), Thomas, a figure closely connected to the Washington Color School, employed large bands of vibrant colors and broad brushstrokes that share considerable parallels with Norman Lewis’s paintings.

More recently, a younger generation of artists, including Kara Walker, Joyce Scott, Vanessa German, Willie Cole, Radcliffe Bailey, and Kevin Cole, have explored a host of issues related to slavery, racial identity, and gender. In an arresting image from her foldout book _Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times_ (1997, fig. 14), Walker sardonically recounts and portrays the story and experiences of a female slave who, after being freed, journeys back to Africa. On this page, a nude woman lies on her back holding a flower and gazing up toward the sky. As the accompanying text in the upper right of the page...
reads, “Thinking her deed done she soundly settles into a deep meditation on the nature of her New World.” The palm tree that emerges from her body and extends upward, a sexual symbol, also alludes to the features of the surrounding African landscape. Walker employs a simple yet highly effective composition that starkly juxtaposes black forms on a white background, drawing the viewer's attention to conflicts between black slaves and their former white oppressors.

In a similar vein, Vanessa German, Radcliffe Bailey, and Kevin Cole confront and grapple with racial stereotypes and race relations in their work. German’s Tar Baby Jane & Doowop: Everything Useful for Your Modern Household (2010, fig. 15), part of a sculptural series on the same subject, melds both African and African American cultural elements. This work challenges the derogatory characterization of the “tar baby” that was popularized by author Joel Chandler Harris in his stories from Uncle Remus: His Songs and His Sayings (1881). Using found objects such as light bulbs, jewelry, a mirror, nails, and the word “Shine” from a Victorian-era advertisement, German turns this stereotype on its head. The nails protruding from the sculpture are derived from Congolese nkondi devotional figures associated with healing, while the mirror applied to the center of the piece’s chest references traditional practices of communicating with ancestors.⁹ Rather than being a pejorative image of the tar baby, this figure is transformed into a sacred African sculpture with positive implications. This aspect of the piece is accentuated by German’s reference to popular culture with the word “Doowop” in the title, which adds an element of dynamism, musicality, and wit to the work.¹⁰

Bailey and Cole explore the theme of lynching in their mixed-media pieces. Bailey’s Until I Die/Georgia Trees and the Upper Room (1997, fig. 16) commemorates several lynching victims from Georgia, including Spencer Evans and William Fabro, whose names and death dates are written directly on the composition.¹¹ An old photograph of a man in the center of the work along with a hanging, slumped figure in the lower foreground remind viewers of these violent and traumatic events. Like Bailey, Cole engages with the lynching of blacks by their necklaces in his aluminum and copper sculpture Chasing Laughter (2010, fig. 17). He reduces the tie, formerly employed as a weapon, to its essential elements and contrasts both its negative connotation and potentially positive meaning as a fashionable accessory.¹²

A controversial yet innovative artist, she is renowned for her large-scale, installation-size tableaux in which visitors are forced to engage with a particular narrative by literally stepping into them.

NOTES

² Nelson, album liner notes. These interpretive comments often accompanied jazz records and were usually printed on inner sleeves, paper inserts, or the reverse of album jackets.
⁴ University of Maryland University College Arts Program, Unveiled: Works from the UMUC Art Collections (Adelphi: University of Maryland University College, 2014), 39, exhibition catalog.
⁸ David C. Driskell Center, African-American Art Since 1950: Perspectives from the David C. Driskell Center (College Park: University of Maryland, College Park, 2012), 96, exhibition catalog.
¹⁰ Doowop is a genre of rhythm and blues music that developed in the 1940s and featured harmonizing vocalists with little or no instrumentation.
¹¹ David C. Driskell Center, African-American Art Since 1950, 43.
¹² UMUC Arts Program, Unveiled, 20.
The David C. Driskell Center at the University of Maryland, College Park is pleased to participate in this exhibition of African American artists. At a time when much-deserved attention is being focused on the creative genius of these artists, we are honored to sing their praises with the presentation of these works at the Washington County Museum of Fine Arts.

CURLEE RAVEN HOLTON
EXECUTIVE DIRECTOR
DAVID C. DRISKELL CENTER


© 2017 David C. Driskell Center, Photograph 2010 Greg Staley
James Earl Reid
La Danseur Noir (detail)
1980
bronze
26 x 12 x 18 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Allan L. Edmunds, Dr. J, 1987, offset lithograph, artist’s proof, 25 x 16 inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of the Jean and Robert E. Steele Collection
© 2017 Allan L. Edmunds, Photograph 2017 Greg Staley

Margo Humphrey
Sunday Afternoon
1989
lithograph
artist’s proof
29 x 42 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection
Ulysses Marshall, Missing, 1998, acrylic, India ink, and charcoal on canvas, 48 x 30 inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists

Samella Lewis, House of Shango, 1992, woodcut, edition 13 of 60, 24 x 18 inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists
Deborah Willis, You Took the Space from a Good Man, 2009, offset lithograph, edition 11 of 28, 14⅞ x 29⅝ inches. On loan from the David C. Driskell Center at the University of Maryland
On loan from the Jean and Robert E. Steele Collection

James Phillips, Water Spirits, 2008, acrylic on paper, 40 x 32 inches
On loan from the UMUC Permanent Collection, Maryland Artist Collection

James Van Der Zee, Barbershop, 1939, photograph, 10 x 8 inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of the Sandra and Lloyd Baccus Collection
Schroeder Cherry
I Remember, Remembering
2002
mixed media with
acrylic on wood
30 x 24 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection

Curtis Woody
America, Land of the Brave, Home of the Free
n.d.
mixed media
32½ x 40¼ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists
Left:
William T. Williams
Deacon’s Day
1999
acrylic on canvas
52 x 34 inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of Nila Williams

Below:
William Anderson
The Struggle Goes On
1975
silver gelatin print
11 x 17 inches
On loan from the UMUC Permanent Collection
International Collection
Gift of the artist

William Anderson
Woman with Pipe
1978
silver gelatin print
16 x 13 inches
On loan from the UMUC Permanent Collection
International Collection
Gift of the artist
Alma Thomas, *Untitled (Blue)*, 1969, watercolor on paper, 16½ x 13¾ inches. On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists.

On loan from the David C. Driskell Center at the University of Maryland
Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund
© 2014 Willie Cole, Photograph 2017 Greg Staley

Jacob Lawrence, *Dondon*, 1992, silkscreen, color proof 4 of 4, 18 ¾ x 28 ½ inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists
© 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

Bill Harris
*The Long Climb Back*
Fractured Neck series
mixed media
18 x 24 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of the artist
The University of Maryland University College (UMUC) Arts Program has a long history of collecting and presenting works by diverse artists. Believing in the power of art to educate and to bridge differences, the UMUC Arts Program is delighted to lend these works of art from our permanent collection to the Washington County Museum of Fine Arts. We hope that another community of art lovers will be enlightened by the stories, techniques, and history embodied in these works by some of the most prominent African American artists of the last century.

ERIC KEY
DIRECTOR
UMUC ARTS PROGRAM

Curlee Raven Holton, *Dream Bait*, 2017, oil on canvas, 72 x 48 inches
On loan from the UMUC Permanent Collection, Maryland Artist Collection
Gift of the artist
Elizabeth Catlett
Survivor
1983
linocut
artist’s proof
11 x 8½ inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection
© 2019 Catlett Mora Family Trust/
Licensed by VAGA at Artists Rights Society (ARS), NY

Lou Stovall
Suite for Sergei
2008
silkscreen
edition 10 of 38
39½ x 50 inches
On loan from the UMUC
Permanent Collection
International Collection
Edward Brown  
Clouds  
2005  
charcoal on paper  
50 x 40¼ inches  
On loan from the UMUC  
Permanent Collection  
Doris Patz Collection of Maryland Artists

Samella Lewis  
Stimulant II  
2007  
silk screen  
edition 22 of 100  
30 x 24 inches  
On loan from the UMUC  
Permanent Collection  
Doris Patz Collection of Maryland Artists

Alec Simpson  
Trysting Place  
1995  
color print  
38 x 32 inches  
On loan from the UMUC  
Permanent Collection  
Doris Patz Collection of Maryland Artists
Robert Reid
A Failing
n.d.
acrylic on canvas
48 x 48 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Joseph Deweese Holston
Summer Shower
2003
oil on linen
50 x 60 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of the artist
Richard Dempsey, Bleecker Street, ca. 1940s, oil on Masonite board, 14 x 18 inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists

Allison Saar, Black Snake Blues, 1994, offset lithograph, artist’s proof 6 of 20, 21½ x 29½ inches
On loan from the David C. Driskell Center at the University of Maryland, Gift of the Jean and Robert E. Steele Collection © 2016 Allison Saar, Photograph 2018 Greg Staley

David Smedley
Homage to Bill Taylor
2008
cherry wood
39½ x 10 x 8 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Alonzo Davis
Power Poles
2016
mixed media on bamboo
four poles, each 84 x 5 x 4 inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of Maryland Artists

Carrie Mae Weems
Untitled
2003
pigment inkjet print
11 x 11 inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of Terry Gips

Left:
Alonzo Davis
Power Poles
2016
mixed media on bamboo
four poles, each 84 x 5 x 4 inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of Maryland Artists
Above:
Preston Sampson
Moving Wood
2006
pulp painting on
handmade paper
30 x 40 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection

Left:
Al Burts
Dignity
2008
ballpoint pen on board
36 x 32 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection

Joyce Scott
Have You Seen This Child?
2010
glass beads, thread, wire, and wood
19 x 12 x 16½ inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of
Maryland Artists
James L. Wells Sr., C Street Diana, 1970, linocut, 13½ x 19½ inches
On loan from the UMUC Permanent Collection, International Collection

Clayton Lang
Reds III, Dialogue in Red
2008
leather collage
40⅓ x 33½ x 3 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

McArthur Binion, 152 W. 25th St., 1978–79, marking crayon on aluminum, 72 x 48 inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists
Lorna Simpson
Untitled
1996
ink and felt
edition 249 of 250
8 1/8 x 12 1/4 inches
On loan from the David C.
Driskell Center at the
University of Maryland
Purchased with funds from
the C. Sylvia and Eddie Brown
Arts Acquisition Fund

Martin Puryear
Chicago Pier
1995
color lithograph
dition 59 of 100
32 x 27 inches
On loan from the David C.
Driskell Center at the
University of Maryland
On permanent loan from the
Collection of David C. Driskell
William Anderson  
*The Struggle Goes On*  
1975  
silver gelatin print  
11 x 17 inches  
*On loan from the UMUC Permanent Collection*  
*International Collection*  
Gift of the artist

William Anderson  
*Woman with Pipe*  
1970  
silver gelatin print  
16 x 13 inches  
*On loan from the UMUC Permanent Collection*  
*International Collection*  
Gift of the artist

Benny Andrews  
*Blues Player*  
2006  
etching  
edition 20 of 75  
23% x 18% inches  
*On loan from the UMUC Permanent Collection*  
*International Collection*  
Gift of the David C. Driskell Center  
at the University of Maryland

Radcliffe Bailey  
*Until I Die/Georgia Trees and the Upper Room*  
1997  
color aquatint with photogravure and chine collé  
36 x 24 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of the Jean and Robert E. Steele Collection  

Romare Bearden  
*Family*  
1970  
collage  
8% x 12 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of the Sandra and Lloyd Baccus Collection  
© 2019 Romare Bearden Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY

Romare Bearden  
*Morning*  
1975  
collage on paper  
13% x 17½ inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of the Collection of David C. Driskell  
and Eddie Brown Arts Acquisition Fund  
Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund  
© 2018 Vanessa German, Photograph 2010 Greg Staley

McArthur Binion  
*152 W. 25th St.*  
1978–79  
marking crayon on aluminum  
72 x 48 inches  
*On loan from the UMUC Permanent Collection*  
*Doris Paz Collection of Maryland Artists*  
Edward Brown  
*Clouds*  
2005  
charcoal on paper  
50 x 40½ inches  
*On loan from the UMUC Permanent Collection*  
*Doris Paz Collection of Maryland Artists*  
Al Burts  
*Dignity*  
2008  
ballpoint pen on board  
36 x 32 inches  
*On loan from the UMUC Permanent Collection*  
*Maryland Artist Collection*  
Gift of the artist

Elizabeth Catlett  
*Seated Mother and Child*  
1970  
bronze  
15½ x 7 x 7 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of the Collection of David C. Driskell  
© 2019 Catlett Mora Family Trust/Licensed by VAGA at Artists Rights Society (ARS), NY

Elizabeth Catlett  
*Survivor*  
1983  
lino cut  
artist’s proof  
11 x 8½ inches  
*On loan from the UMUC Permanent Collection*  
*Maryland Artist Collection*  
© 2019 Catlett Mora Family Trust/Licensed by VAGA at Artists Rights Society (ARS), NY

Schrader Cherry  
*I Remember, Remembering*  
2002  
mixed media with acrylic on wood  
30 x 24 inches  
*On loan from the UMUC Permanent Collection*  
*Maryland Artist Collection*

Kevin Cole  
*Chasing Laughter*  
2010  
aluminum and copper  
52 x 20 x 11 inches  
*On loan from the UMUC Permanent Collection*  
*International Collection*  
Gift of Preston Sampson

Willie Cole  
*Men of Iron*  
2004  
inkjet print  
edition 3 of 30  
18 x 25 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund  
© 2014 Willie Cole, Photograph 2017 Greg Staley

Alonzo Davis  
*Power Poles*  
2016  
mixed media on bamboo  
four poles, each 84 x 5 x 4 inches  
*On loan from the UMUC Permanent Collection*  
*Doris Paz Collection of Maryland Artists*  
Richard Dempsey  
*Bleecker Street*  
ca. 1940s  
oil on Masonite board  
14 x 18 inches  
*On loan from the UMUC Permanent Collection*  
*Doris Paz Collection of Maryland Artists*  
David C. Driskell  
*Woman in Interior*  
2008  
silkscreen, collage, and woodcut  
edition 48 of 75  
42 x 30 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of Jennifer Harris  
© 2017 David C. Driskell Center, Photograph 2010 Greg Staley

Allan L. Edmunds  
*Dr. J*  
1987  
offset lithograph  
artist’s proof  
25 x 16 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of the Jean and Robert E. Steele Collection  
© 2017 Allan L. Edmunds, Photograph 2017 Greg Staley

Vanessa German  
*Tar Baby Jane & Doowop: Everything Useful for Your Modern Household*  
2010  
mixed media  
32 x 39½ x 30 inches  
*On loan from the the David C. Driskell Center*  
at the University of Maryland  
Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund  
© 2018 Vanessa German, Photograph 2010 Greg Staley

Sam Gilliam  
*Spin/Arrest*  
1975  
oil on canvas  
72 x 60 inches  
*On loan from the UMUC Permanent Collection*  
*Doris Paz Collection of Maryland Artists*  
Gift of Dr. Stanley Marinoff

Bill Harris  
*The Long Climb Back*  
*Fractured Neck series*  
mixed media  
18 x 24 inches  
*On loan from the UMUC Permanent Collection*  
*Maryland Artist Collection*  
Gift of the artist

Palmer Hayden  
*Woman with Cat (Yellow Flowers)*  
n.d.  
watercolor on paper  
16 x 20 inches  
*On loan from the UMUC Permanent Collection*  
*Doris Paz Collection of Maryland Artists*  
Robin Holder  
*Louisiana Jumpstart the Night 6 Musicians series*  
2005  
ink on paper  
19½ x 28 inches  
*On loan from the David C. Driskell Center*  
at the University of Maryland  
Gift of the artist  
© 2013 Robin Holder, Photograph 2017 Greg Staley

Joseph Deweese Holston  
*Summer Shower*  
2003  
oil on linen  
50 x 60 inches  
*On loan from the UMUC Permanent Collection*  
*Maryland Artist Collection*  
Gift of the artist
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<tr>
<th>Exh. #</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Date (Year)</th>
<th>Media</th>
<th>Size</th>
<th>Gift or Loan Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>Jacob Lawrence</td>
<td>The Opener</td>
<td>1997</td>
<td>silkscreen artist’s proof 1 of 16</td>
<td>22 1/4 x 32 1/4 inches</td>
<td>On loan from the UMUC Permanent Collection Maryland Artist Collection Gifts of the artist</td>
</tr>
<tr>
<td>53</td>
<td>Samella Lewis</td>
<td>House of Shanga</td>
<td>1992</td>
<td>woodcut edition 13 of 60</td>
<td>24 x 18 inches</td>
<td>On loan from the UMUC Permanent Collection Doris Praz Collection of Maryland Artists</td>
</tr>
<tr>
<td>54</td>
<td>Evelyn Nehemiah</td>
<td>Missing</td>
<td>1998</td>
<td>acrylic, India ink, and charcoal on canvas</td>
<td>48 x 30 inches</td>
<td>On loan from the UMUC Permanent Collection Doris Praz Collection of Maryland Artists</td>
</tr>
<tr>
<td>55</td>
<td>James Phillips</td>
<td>Water Spirits</td>
<td>2008</td>
<td>acrylic on paper</td>
<td>40 x 32 inches</td>
<td>On loan from the UMUC Permanent Collection Maryland Artist Collection</td>
</tr>
<tr>
<td>56</td>
<td>Martin Puryear</td>
<td>Chicago Pier</td>
<td>1995</td>
<td>color lithograph edition 59 of 100</td>
<td>32 x 27 inches</td>
<td>On loan from the David C. Driskell Center at the University of Maryland On permanent loan from Collection of David C. Driskell</td>
</tr>
<tr>
<td>57</td>
<td>James Earl Reid</td>
<td>La Danseur Noir</td>
<td>1980</td>
<td>bronze</td>
<td>26 x 12 x 18 inches</td>
<td>On loan from the UMUC Permanent Collection Doris Praz Collection of Maryland Artists</td>
</tr>
<tr>
<td>58</td>
<td>Robert Reid</td>
<td>A Falling</td>
<td>n.d.</td>
<td>acrylic on canvas</td>
<td>48 x 48 inches</td>
<td>On loan from the UMUC Permanent Collection Doris Praz Collection of Maryland Artists</td>
</tr>
<tr>
<td>59</td>
<td>Faith Ringgold</td>
<td>Mama Can Sing</td>
<td>2004</td>
<td>serigraph edition 4 of 100</td>
<td>18 x 24 inches</td>
<td>On loan from the UMUC Permanent Collection International Collection Gifts of Jean and Robert E. Steele Commissioned by the David C. Driskell Center at the University of Maryland, College Park and printed at the Experimental Printmaking Institute, Lafayette College, Easton, PA. © 2019 Faith Ringgold/Artists Rights Society (ARS), New York, Courtesy of ACA Galleries, New York</td>
</tr>
<tr>
<td>60</td>
<td>Faith Ringgold</td>
<td>Papa Can Blow</td>
<td>2005</td>
<td>serigraph edition 47 of 70</td>
<td>30 x 22 inches</td>
<td>On loan from the UMUC Permanent Collection International Collection Gifts of Jean and Robert E. Steele Commissioned by the David C. Driskell Center at the University of Maryland, College Park and printed at the Experimental Printmaking Institute, Lafayette College, Easton, PA. © 2019 Faith Ringgold/Artists Rights Society (ARS), New York, Courtesy of ACA Galleries, New York</td>
</tr>
<tr>
<td>61</td>
<td>Lorna Simpson</td>
<td>Untitled</td>
<td>1996</td>
<td>ink and felt</td>
<td>24 x 29 of 250</td>
<td>8 1/4 x 12 1/4 inches</td>
</tr>
<tr>
<td>62</td>
<td>David Smedley</td>
<td>Homage to Bill Taylor</td>
<td>2008</td>
<td>cherry wood</td>
<td>39 x 10 x 8 inches</td>
<td>On loan from the UMUC Permanent Collection Maryland Artist Collection</td>
</tr>
<tr>
<td>63</td>
<td>Allison Saar</td>
<td>Black Snake Blues</td>
<td>1994</td>
<td>offset lithograph artist’s proof 6 of 20</td>
<td>21 1/4 x 29 inches</td>
<td>On loan from the David C. Driskell Center at the University of Maryland Gifts of the Jean and Robert E. Steele Collection © 2016 Allison Saar</td>
</tr>
<tr>
<td>64</td>
<td>Lou Stovall</td>
<td>Suite for Sergei</td>
<td>2008</td>
<td>silkscreen edition 10 of 38</td>
<td>39 x 50 inches</td>
<td>On loan from the UMUC Permanent Collection International Collection</td>
</tr>
</tbody>
</table>
Bill Taylor
Torso
1965
wood
24 x 21 x 10 inches
On loan from the David C. Driskell Center at the University of Maryland
Gifts of Louis K. Rimrott

Alma Thomas
Blue Abstraction
1959
oil on canvas
39½ x 31½ inches
On loan from the David C. Driskell Center at the University of Maryland
Gifts of the Collection of David C. Driskell

Alma Thomas
(Barefoot Prophet)
1929
photograph
10 x 8 inches
On loan from the David C. Driskell Center at the University of Maryland
Gifts of the Sandra and Lloyd Baccus Collection

James Van Der Zee
Barbershop
1929
photograph
10 x 8 inches
On loan from the UMUC Permanent Collection

Doris Patz Collection of Maryland Artists

James Van Der Zee
Barefoot Prophet
1929
photograph
10 x 8 inches
On loan from the David C. Driskell Center at the University of Maryland
On permanent loan from the Collection of David C. Driskell

Kara Walker
Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times
1997
bound volume of offset lithographs and five laser-cut, pop-up silhouettes on woven paper
9¼ x 8½ inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of Terry Gips

Carrie Mae Weems
Untitled
2003
pigment inkjet print
11 x 11 inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of Terry Gips

James L. Wells Sr.
C Street Diana
1970
linocut
13½ x 19½ inches
On loan from the UMUC Permanent Collection
International Collection

William T. Williams
Deacon’s Day
1999
acrylic on canvas
52 x 34 inches
On loan from the David C. Driskell Center at the University of Maryland
Gifts of Nila Williams

Deborah Willis
You Took the Space from a Good Man
2009
offset lithograph edition 11 of 28
14½ x 29½ inches
On loan from the David C. Driskell Center at the University of Maryland

Gift of Terry Gips

Deborah Willis
You Took the Space from a Good Man
2009
offset lithograph edition 11 of 28
14½ x 29½ inches
On loan from the David C. Driskell Center at the University of Maryland

Gifts of Nila Williams

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Charles Theatre and Senator Theatre

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Director and Associate Professor
Peace Studies, Goucher College

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Artist, Adjunct Professor of Art
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Morgan State University

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Fitzgerald Consulting
About the Arts Program at UMUC

Since 1978, UMUC has proudly shown works from a large collection of international and Maryland artists at its headquarters in Adelphi, Maryland, a few miles from the nation’s capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through special exhibitions and its own collections, which have grown to include more than 2,900 pieces of art. Artworks are on display throughout the College Park Marriott Hotel & Conference Center at UMUC and the Administration Building in Adelphi as well as at the UMUC Academic Center at Largo. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 75,000 students, scholars, and visitors come to the Adelphi facilities each year. The UMUC Arts Program is dedicated to furthering the university’s objectives by creating a dynamic environment in which our diverse constituents, including students and the general public, can study and learn from direct exposure to our art collections, exhibitions, and educational programs.

About the David C. Driskell Center

The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park honors the legacy of David C. Driskell—distinguished university professor emeritus of art, artist, art historian, collector, curator, and philanthropist—by preserving the rich heritage of African American visual art and culture. Established in 2001, the Driskell Center provides an intellectual home for artists, museum professionals, art administrators, and scholars who are interested in broadening the field of African diasporic studies. The Driskell Center is committed to collecting, documenting, and presenting African American art as well as replenishing and expanding the field.

About the Washington County Museum of Fine Arts

Established in 1931 by Anna Brugh Singer and her husband William H. Singer Jr., the Washington County Museum of Fine Arts has been recognized as one of the finest small museums in the United States. Its mission is to provide a vibrant place for the presentation and exploration of art of lasting quality for the benefit of a diverse public through intentional art collecting, lively interpretation, diligent preservation and care, active educational programs, and opportunities for social interaction. The mission is implemented through the development, interpretation, and care of art collections; creation of original and educational exhibitions; and presentation of interpretive lectures, concerts, films, art instruction, and other programs to ensure that visitors gain a better appreciation and understanding of the fine arts. The WCMFA has been accredited by the American Alliance of Museums since 1976.

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(except where cited internally proximate to images)