



Above Left: Patrick Litchfield, Photograph of Marsha Hunt (for *Vogue*, January 1969). Right: Lev Mills, *I'm Funky but Clean*, 1972. Silkscreen.



I'm Funky but Clean

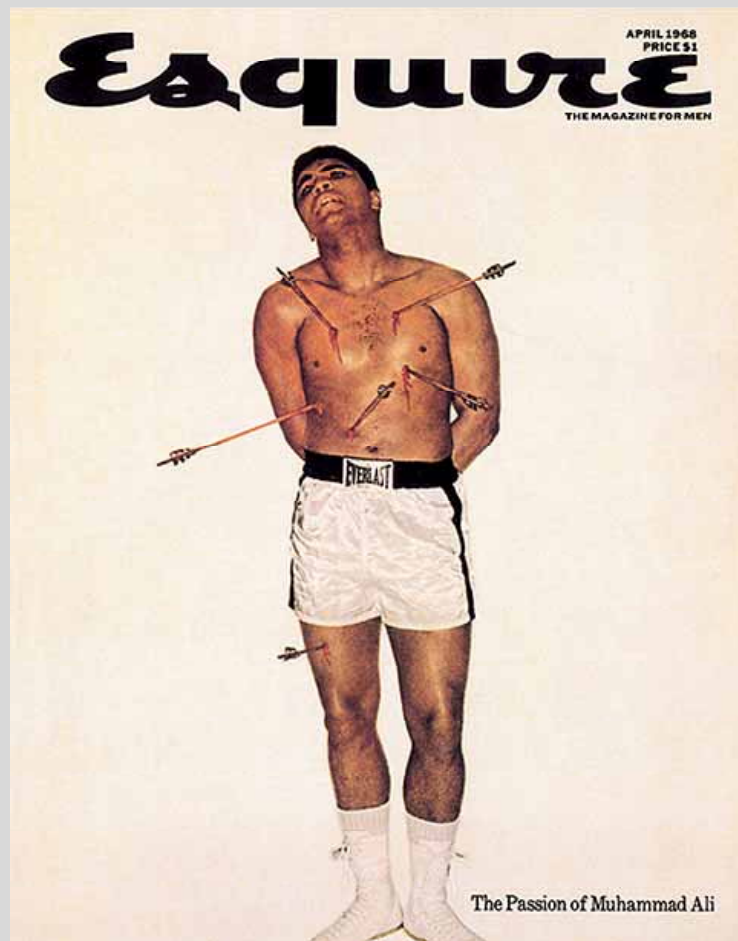
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Lev Mills 1972



Above Left: Jeff Donaldson, *Aunt Jemima & the Pillsbury Dough Boy*, 1963. Oil on canvas. Right: Jae Jarrell, *Revolutionary Suit*, 1970. Wool & Bullet casings.





Above: Carl Fischer & George Lois, "The Passion of Muhammad Ali," Cover of *Esquire*, April 1968. Left: Poster for *Sweet Sweetback's Baadasssss Song* (1971, Melvin Van Peebles, Director).



"Haven't Seen Him" from Sweet Sweetback's...



Above Left: Robert Mapplethorpe, *Alistair Butler*, 1980. Photograph. Right: Barkley L. Hendricks, *Brilliantly Endowed (Self-Portrait)*, 1977. Oil & Acrylic on canvas.



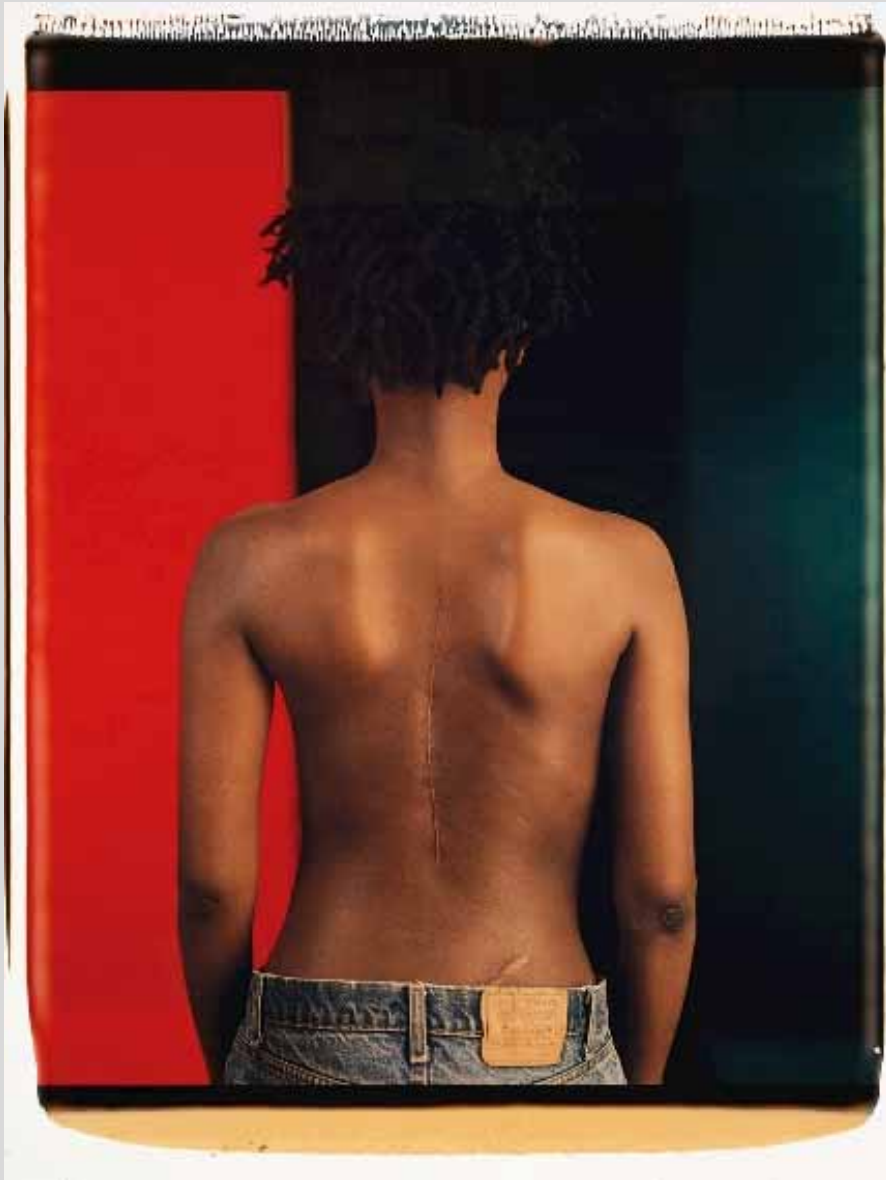


Above: Bruce Talamon, David Hammons creating a body print, circa 1972. Right: David Hammons, *Injustice Case*, 1973. *Body print & flag.*





Ernie Barnes, *The Sugar Shack*, 1972-76. Acrylic on canvas.



Lyle Ashton Harris, *For Cleopatra*,
1994. Polaroid.



Martin Puryear, *His Eminence*, 1993-95. Red cedar and pine.

Jean-Michel Basquiat, *Flexible*, 1984.
Acrylic and oilstick on wood.





Mel Edwards, *Cup of ?* 1988.
Welded steel.



Kerry James Marshall, *Better Homes, Better Gardens*, 1994-95. Acrylic on canvas.



Fred Wilson, (detail) *Insight: In Site: In Sight: Incite: Memory*. Installation in St. Phillip's Church, Old Salem, Winston-Salem, North Carolina, 1994. One room filled with gourds.

Dear Friend,

I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Adrian Piper, *My Calling (Card) No. 2*, 1986. Guerrilla performance with printed calling card.



Robert Colescott, *Lightening Lipstick*, 1994. Liquitex, acrylic, gel, canvas.



Tseng Kwong Chi and Keith Haring,
Bill T. Jones, 1983. Photograph.



Sherman Fleming, *UN/SUB: De Jacht op Zwarte Piet*, 1995. Performance held at Arti et Amichitiae, Amsterdam.

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Culture as Currency

