

ARTHI ST 283-01/AAAS 227-01/Modern & Contemporary  
Afri can Ameri can Art

# Fi n-de-Si ècl e Bl ues & The Pri ce of Bl ackness

23 September 2020



Kara Walker, *Afri can/Ameri can*, 1998. Linocut.



David Levinthal, *Blackface*, 1995. Color  
Polished.

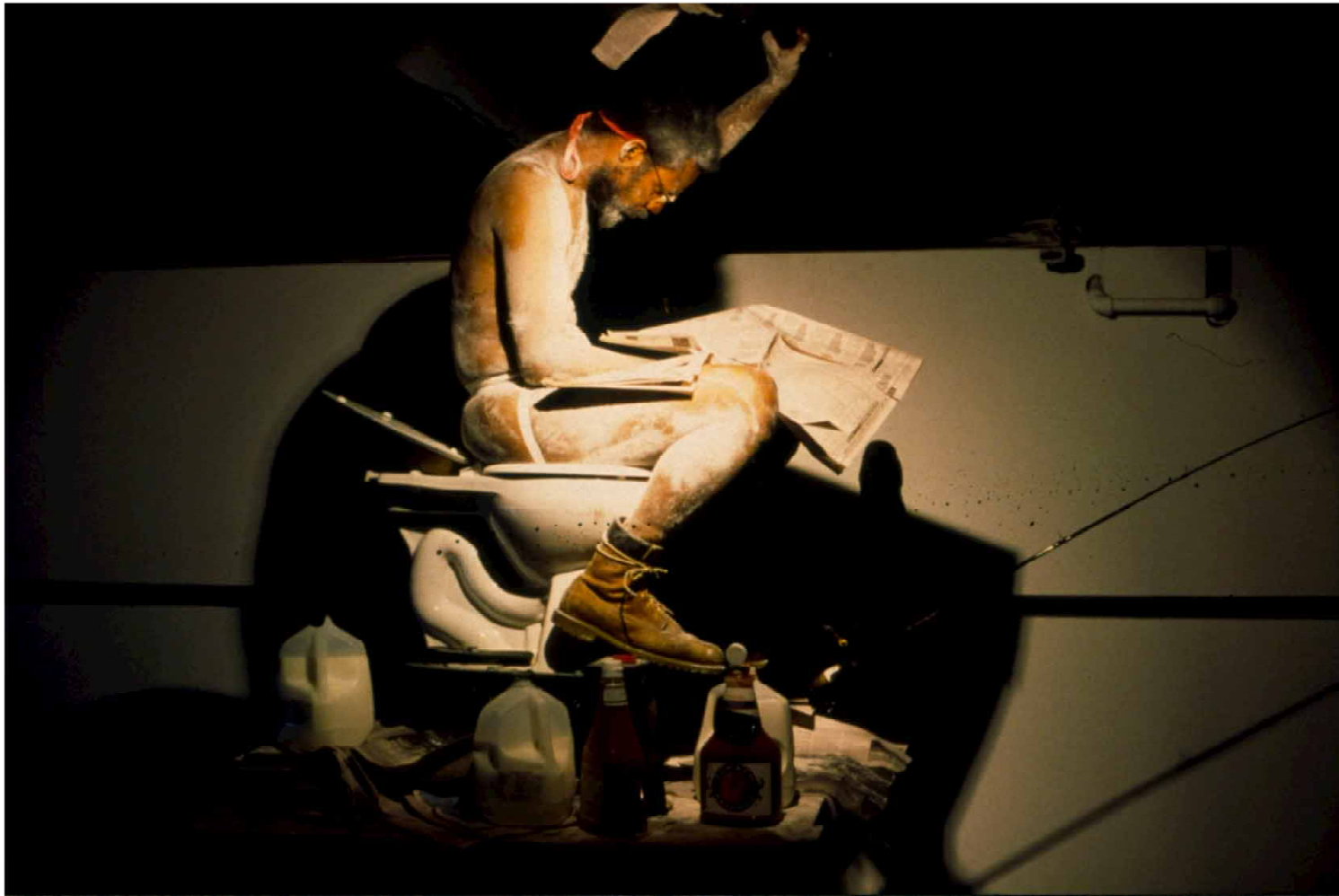


Renée Cox, *The Liberation of Lady J. and U.B.*, 1998. Cibachrome print.





Chakai a Booker, *Wrench Wench I*, 2001. Steel, rubber, wood.



William Pope.L, *Eating the Wall Street Journal*, performance at The Sculpture Center, New York 2000.





Mark Bradford, *Mi thra*, 2008. Plywood, shipping containers, steel 840 x 239.60 x 300 (2133.6 x 609.6 x 762). Installation view, New Orleans, LA.



Thornton Dial, *Lost Americans*, 2008. Wood chest, chair parts, mannequin parts, corrugated tin, metal, letterman's jacket, clothing, quilted fabric, rope, nails, metal banding, found wood, tree stump, faux leather, and enamel on wood.





Julie Mehretu, *Mural*, 2009. Ink and acrylic on canvas 262 x 960 (665.5 x 2438.4).  
Goldman Sachs, New York.

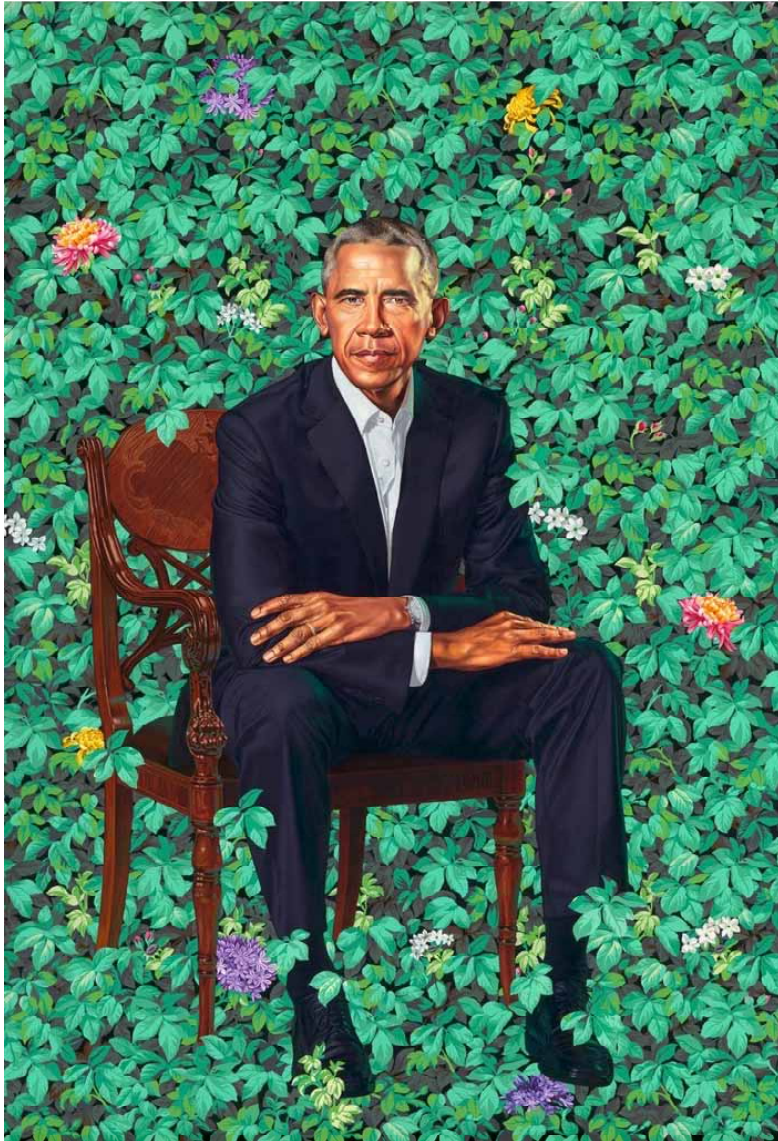


Left: Hank Willis Thomas, *Branded Head*, From the series *B@anded* 2003. Chromogenic print.  
Right: Rashid Johnson, *Self-Portrait Laying on Jack Johnson's Grave*, 2006. Lambda print.





Deana Lawson, *The Garden, Gemena, DR Congo*, 2015. Inkjet print.



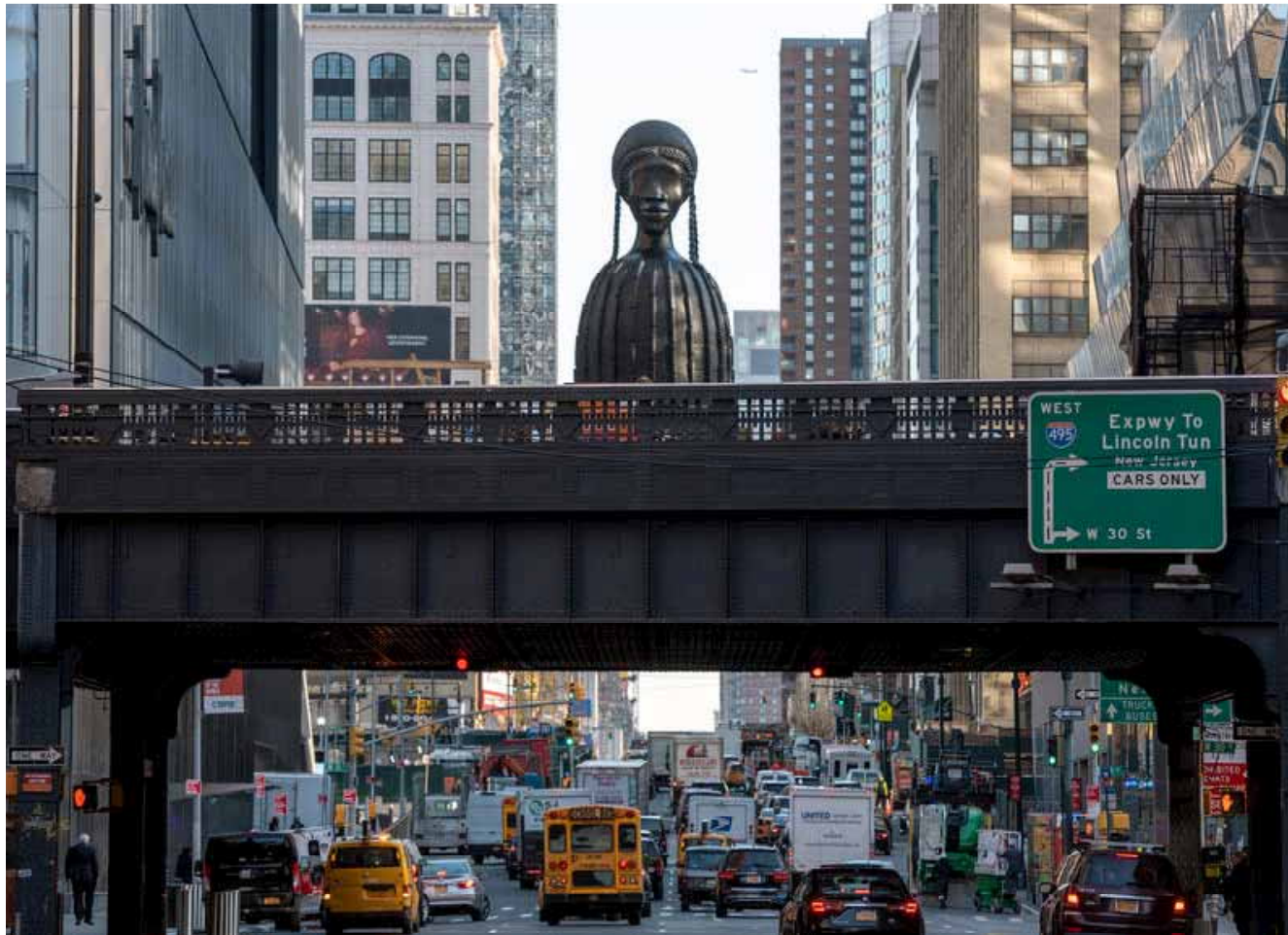
Kehinde Wiley, *President Barack Obama*, 2018. Oil on canvas.





Above: Mickalene Thomas, *Les déjeuner sur l'herbe: Les Trois Femmes Noires* 2010. Rhinestones, acrylic, and enamel on wood panel. Right: Iona Rozeal Brown, *Whoshi: The Sender (After Yoshitoshi's 'The Ghost Of Taira No Tomomori Appears At Diamotsu Bay')* 2008. Acrylic and printed paper collage on panel.





Simone Leigh, *Brick House*, 2019. Bronze 195.98 x 114 (497.8 x 289.6).  
Installation view, The High Line, New York.





Kara Walker, *A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*, 2014. Polystyrene foam, sugar, approximately 426 x 312 x 906 (1820 x 792.4 x 2300). Installation view, Domino Sugar Refinery, Williamsburg, Brooklyn, New York.





Freelon/Adjaye/Bond/SmithGroup, *National Museum of African American History and Culture, Smithsonian Institution, Washington, D.C., 2016.*



Equal Justice  
Initiative/Mass Design  
Group, Ltd., *National  
Memorial for Peace and  
Justice*, Montgomery,  
Alabama, 2018.



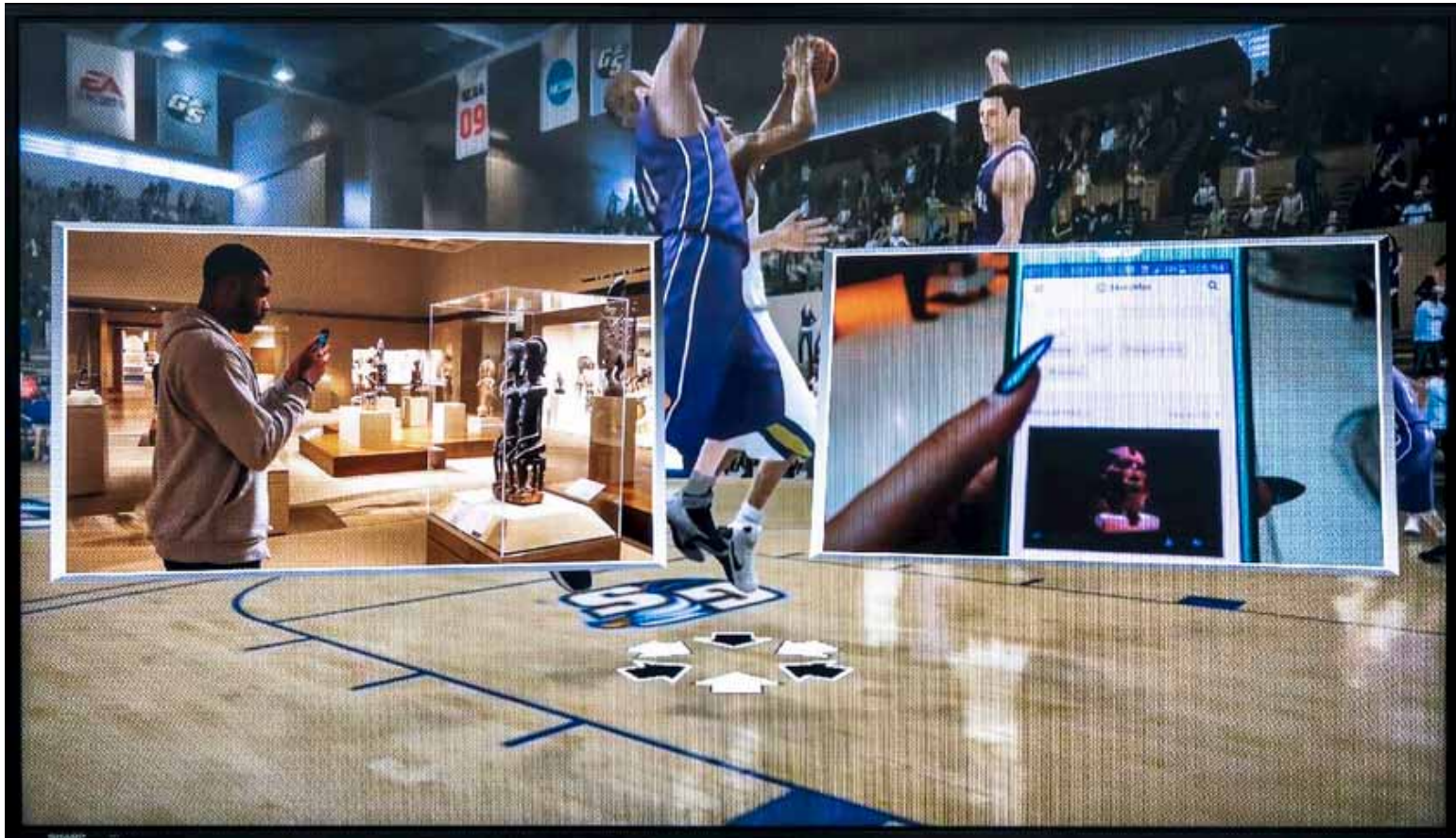


Nick Cave, *Soundsuit*, 2013. Mixed media including fabric, crochet blanket, doilies, and sequins.



Ni na Chanel Abney, *Untitled*, 2017. Enamel on panel.





Sondra Perry, *IT'S IN THE GAME '17* or *Mirror Gag for Vitrine and Projection*, 2017. 1 channel video, 2 videos on monitors in vitrines on pedestals, loop, Rosco's Chroma Key blue paint, orange extension cords (color, sound), 16:21 minutes.



Wangechi Mutu, *The Seated II*, from *The newOnes, will free Us*, 2019. Bronze. Installation view, Metropolitan Museum of Art, New York.