

***We Wanted a Revolution:
Black Radical Women,
1965-85***

Ephemera Labels

Larry Neal

(Born 1937 in Atlanta; died 1981 in Hamilton, New York)

**"Any Day Now: Black Art and Black Liberation,"
Ebony, August 1969*****Jet*, January 28, 1971**

Printed magazines

Collection of David Lusenhop

During the Civil Rights and Black Power Movements, publications marketed toward black audiences chronicled social, cultural, and political developments, covering issues of particular concern to their readership in depth. The activities and development of the Black Arts Movement can be traced through articles in *Ebony*, *Black World*, and *Jet*, among other publications; in them, artists documented the histories of their collectives and focused on the purposes and significance of art made by and for people of color.

Weusi Group Portrait, early 1970s

Photographic print

Collection of Ronald Pyatt and Shelley Inniss

This portrait of the Weusi collective was taken during the years in which Kay Brown was the sole female member. She is seated on the right in the middle row.

First Group Showing: Works in Black and White, 1963

Printed book

Collection of Emma Amos

Jeanne Siegel

(Born 1929 in United States; died 2013 in New York)

"Why Spiral?," Art News, September 1966

Facsimile of printed magazine

Brooklyn Museum Library

Spiral's name, suggested by painter Hale Woodruff, referred to "a particular kind of spiral, the Archimedean one, because, from a starting point, it moves outward embracing all directions yet constantly upward." Diverse in age, artistic styles, and interests, the artists in the group rarely agreed; they clashed on whether a black artist should be obliged to create political art. Discord is evident in this 1966 *Art News* interview between Jeanne Siegel and members of Spiral, in which she asked the group, "Why Spiral?," and received conflicting answers.

While many members found these vigorous debates about the intersection of art, race, and politics to be helpful, they ultimately disbanded Spiral several months after the close of their first, and only, exhibition, *First Group Showing: Works in Black and White*.

“Where We At” Black Women Artists Inc.

Founded 1971 in New York

“Where We At”: A Tribe of Black Women Artists, 1973

Printed brochure

**Maquette for “Where We At” Black Women Artists
Newsletter, December 1980**

Ink and collage on paper

***“Where We At”: Black Women Artists Newsletter,
October 1980***

Printed newsletter

As part of Black History Month celebrations at the Brooklyn Museum in 1981, the Where We At collective exhibited photo and text panels in the Community Gallery detailing the history of the group. These materials announce their exhibitions along with other activities of the collective.

All collection of David Lusenhop

"Where We At" Black Women Artists Inc.

Founded 1971 in New York

"Where We At" Black Women Artists By-Laws, 1983

Photocopy of typewritten document

Collection of David Lusenhop

"Where We At" Black Women Artists Inc.

Founded 1971 in New York

Cookin' and Smokin', 1972

Printed poster

1 + 1 = 3: Joining Forces, 1986

Printed flyer

Collection of David Lusenhop

In 1972, the Where We At collective used the Weusi collective's Nyumba Ya Sanaa gallery in Harlem, New York to hold their exhibition *Cookin' and Smokin'*. Weusi was composed almost entirely of men and conceived as a "brotherhood." Where We At's collaboration with them demonstrates the women's closer relationship with their male counterparts in the Black Arts Movement than with their female ones in the Feminist Movement.

Kay Brown

(Born 1932 in New York; died 2012 in Washington, D.C.)

“Where We At’ Black Women Artists,” *Feminist Art Journal*, April 1972

Facsimile of printed newspaper

Brooklyn Museum Library

Pat Mainardi

(Born 1942 in Paterson, New Jersey)

“Open Hearing at Brooklyn Museum,” *Feminist Art Journal*, April 1972

Printed newspaper

Brooklyn Museum Library

Published from 1972 to 1977, *Feminist Art Journal* chronicled the activities, shows, and work of women artists in New York. In April 1972, the publication printed a short history of the Where We At collective written by Kay Brown, a founder of the group. Included alongside the organization’s history were six demands the group made of the Brooklyn Museum at an open hearing that took place at the museum on December 12, 1971. Organized by women artists, the hearing focused on the question “Are Museums Relevant to Women?”—which “brought a resounding ‘No!’ as the answer from virtually all the speakers.”

Pat Davis

(Born 1943 in the United States)

"Where We At" Black Women Artists. From left to right: Carol Blank, Pat Davis, Victoria Lucas, Crystal McKenzie, Dindga McCannon, Kay Brown, Modu Tanzania, Jeanne Downer, Priscilla Taylor, Emma Zuwadi, Akweke Singho, Linda Hiwot, and Saeeda Stanley, 1980

Digital C-print

Courtesy the artist

Edgar White

(Born 1947 in Montserrat, Lesser Antilles)

Children of Night, 1974

Printed book

Brooklyn Museum Library

In the early 1970s, writer Edgar White published three children's book illustrated by artist Dindga McCannon. *Children of Night* is the last publication, following *Sati the Rastifarian* (1973) and *Omar at Christmas* (1973). White moved to Harlem, New York, at a young age from Montserrat in the Caribbean, while McCannon was born and raised in the neighborhood. As a result, these books reflect life and culture of Harlem, while commenting on broader issues of structural racism that black communities face. *Children of Night* focuses on a young black boy, chronicling his dreams and experiences, culminating in a riot with the police, which McCannon poetically and evocatively captures in her drawings.

“Where We At” Black Women Artists Inc.

Collective, founded 1971 in New York

“Where We At” Brochure, undated

Printed brochure and facsimile

Collection of Dindga McCannon

Where We At was actively engaged throughout Brooklyn, teaching art classes, participating in seminars, and putting on group exhibitions. In 1977 members of the collective participated in a women’s panel discussion as part of the seminar associated with curator David Driskell’s groundbreaking exhibition *Two Centuries of Black American Art*, which opened at the Los Angeles County Museum of Art and traveled to the High Museum of Art, Atlanta; Dallas Museum of Fine Arts; and the Brooklyn Museum.

**1983 Women's International Film Festival Program,
1983**

Mailer

Special Collections and University Archives, Rutgers
University Libraries, New Brunswick, New Jersey

The International Women's Film Festival was presented at the 8th Street Playhouse in Greenwich Village, a downtown neighborhood of Manhattan, in 1983. A home to independent film from 1929 until its closing in 1992, the Playhouse co-sponsored the festival with Second Decade Films and the Heresies Collective. Over the course of four days, works by women filmmakers from all over the world were screened. Among them were Julie Dash's *Illusions* (1983) and Barbara McCullough's *Water Ritual #1: An Urban Rite of Purification* (1979), both of which are on view elsewhere in this exhibition.

Betye Saar

(Born 1926 in Los Angeles)

"Black Mirror," *Womanspace*, April/May 1973

***Womanspace*, April/May 1973**

Facsimiles of printed magazine

Brooklyn Museum Library

Leonard Levitt

(Born 1941 in New York)

**"She: The Awesome Power of Gloria Steinem,"
Esquire, October 1971**

Printed magazine

Brooklyn Museum Library

In 1970, Gloria Steinem and Dorothy Pitman Hughes, a pioneering childcare activist, traveled the country giving speeches to rally supporters for the Feminist Movement. The iconic portrait, published for the first time, alongside an article on Steinem, in *Esquire*, speaks to their solidarity across racial difference. Steinem described their collaboration: "Soon we discovered the intensity of interest in the simple idea that each person's shared humanity and individual uniqueness far outweighed any label by group of birth whether sex, race, class, sexuality, ethnicity, religious heritage, or anything else."

Gloria Steinem

(Born 1934 in Toledo, Ohio)

"The Ticket That Might Have Been . . . President Chisholm," *Ms.*, January 1973

Printed magazine

Margaret Sloan

(Born, 1947 in Chattanooga, Tennessee; died 2004 in Oakland, California)

"Black Feminism: A New Mandate," *Ms.*, May 1974

Printed magazine

Private collection, Brooklyn

Michele Wallace

(Born 1952 in New York)

**"Black Macho and the Myth of the Superwoman,"
Ms., January 1979**

Ms., June 1982

Printed magazines

Private collection, Brooklyn

Founded by Gloria Steinem and Letty Cottin Pogrebin as the first national magazine devoted to feminist critique in its news coverage, *Ms.* magazine hit newsstands as an independent publication in 1972. Alice Walker was an editor at *Ms.* for twelve years and resigned in 1986, writing in her resignation letter: "It was nice to be a 'Ms.' cover myself once. But a people of color cover once or twice a year is not enough. In real life, people of color occur with much more frequency. I do not feel welcome in the world you are projecting."

James Baldwin

(Born 1924 in New York; died 1987 in Saint-Paul-de-Vence, France)

Audre Lorde

(Born 1934 in New York; died 1992 in Saint Croix, U.S. Virgin Islands)

"Revolutionary Hope: A Conversation Between James Baldwin and Audre Lorde," *Essence*, December 1984

Printed magazine

Brooklyn Museum Library

In 1984, *Essence* published a transcript of a frank and visionary dialogue between two towering literary pioneers: James Baldwin, renowned for his essays, novels, and plays exploring the complexities of black identity; and Audre Lorde, poetic defender of black, feminist, and lesbian experience in her writing and activism. They consider the harsh realities black Americans face—subjugation, disenfranchisement, violence—and debate their differing perspectives and individual experiences. Lorde continually pushes Baldwin on gender difference, asking him to acknowledge the power imbalance between black men and women. Her aim is not to blame Baldwin, but to enlist black men in a unified struggle for liberation.

Toni Morrison

(Born 1931 in Lorain, Ohio)

"What the Black Woman Thinks About Women's Lib," *The New York Times Magazine*, August 22, 1971

Fascimile of printed magazine

Brooklyn Museum Library

Toni Morrison's polemic challenges the largely white, liberal middle-class readership of *The New York Times Magazine* to confront their positions of privilege in relationship to women of color and the lack of space made for them in the second-wave Feminist Movement.

Michele Wallace

(Born 1952 in New York)

**"For the Women's House," *Feminist Art Journal*,
April 1972**

Printed newspaper

Tamiment Library and Robert F. Wagner Labor Archives,
New York University, New York

In the April 1972 issue of *Feminist Art Journal*, art critic Michele Wallace interviewed her mother, artist Faith Ringgold, about the large-scale mural Ringgold created for the Correctional Institution for Women on Rikers Island in New York. Made with funds from a Creative Artists Public Service Program award, the mural features women as role models and incorporates suggestions offered to Ringgold by incarcerated women about what they wanted to see depicted. It is on view in the introductory gallery of this exhibition.

The Committee to Defend the Judson Three

Founded 1971

Letter in Support of the Judson Three, *Artforum*, May 1971

Printed magazine

Artforum Magazine, New York

In November 1970, *People's Flag Show* was held at New York's Judson Memorial Church. The exhibition was designed as an open call for artworks interpreting the U.S. flag, in a direct remonstrance of laws limiting its use and display. More than 150 works filled the church, many inherently political or even incendiary in their manipulation of the flag. After a performance in which a flag was burned, three of the organizing artists—Jon Hendricks, Faith Ringgold, and Jean Toche, dubbed “the Judson Three”—were arrested and subsequently charged with desecration of the U.S. flag. A protracted, costly, and ultimately failed legal battle ensued over the fundamental right of artistic license. Ringgold designed *People's Flag Show Poster* to publicize the exhibition and the silkscreen *The Judson 3* during the ensuing legal battle.

The controversy also played out in the pages of *Artforum*, which in its first decade had refrained from any direct political engagement. In January 1971, a call to action was published in the magazine asking the art world to respond to the arrest of Hendricks, Ringgold, and Toche. Later in the year, the Committee to Defend the Judson Three published a passionate open letter positing the artists as advocates for the belief that the use of the “people's flag” for political and moral purposes is both a right and a duty of the engaged citizen. Paired with documentation of the sign announcing the ordered closing of *People's Flag Show*, as well as an exhaustive listing of the influential artists, collectors, and gallerists who contributed to the fund, the letter used the public platform of the magazine to display the widespread art-world support for the artists and their artistic freedom.

**Carl Andre, Amy Baker, Rudolf Baranik,
Edit DeAk, Cliff Joseph, Kate Linker, Lucy R.
Lippard, Howardena Pindell, Faith Ringgold,
Ingrid Sischy, May Stevens, Tony Whitfield**

Open Letter to Artists Space, March 5, 1979

Photocopy of typewritten letter

***Statement by Artists Space Committee for the Visual
Arts, Inc., March 10, 1979***

Typewritten statement

Hatch-Billops Collection, New York

Black Emergency Cultural Coalition

Founded 1969 in New York

Artists and Artworkers Protest Flyer, undated

Photocopy

Grace Glueck

(Born 1926 in New York)

"'Racism' Protest Slated Over Title of Art Show,"

The New York Times, April 14, 1979

Printed newspaper

Hatch-Billops Collection, New York

Howardena Pindell

(Born 1943 in Philadelphia)

Letter to Helene Winer, March 14, 1979

Photocopy of typewritten letter

Helene Winer

(Born 1946 in Los Angeles)

Letter to Howardena Pindell, March 11, 1979

Photocopy of typewritten letter

Hatch-Billops Collection, New York

DONALD, The Nigger Drawings, 1979

Photocopy of printed flyer

Town Hall meeting on "Nigger Drawings" exhibition, Artists Space, April 23, 1979

Cassette tape

Hatch-Billops Collection, New York

These materials trace the opening of the 1979 Artists Space exhibition *The Nigger Drawings*, and the subsequent protests against the show and its title. Those offended that Donald Newman, a white male artist, used an intentionally incendiary racist epithet to title his show of abstract charcoal works were further incensed at the institutional position taken by Artists Space, an alternative exhibition space financially supported by the New York State Council on the Arts. Activists staged protests, organized teach-ins—some taking place at Just Above Midtown Gallery, others initiated by the Black Emergency Cultural Coalition—and wrote letters critical of the artist, the gallery, and its funders. In open letters and personal addresses, art world activists—including artist Janet Henry, art historian Carol Duncan, critic Ingrid Sischy, and curator Lowery Stokes Sims—demanded accountability, and artist Howardena Pindell resisted the pat apology Artists Space provided. In a particularly poignant letter, Just Above Midtown's founder, Linda Goode Bryant, called for recognition of the systemic racism that can "isolate and exclude" artists of color from participating in "traditional" and "alternate" spaces alike, both lamenting and resisting the "selective censorship" that withholds the power of self-definition.

Women Artists in Revolution

Founded 1969 in New York

Ad Hoc Women Artists' Committee

Founded 1970 in New York

Women Students and Artists for Black Art Liberation

Founded 1970 in New York

"To the Viewing Public for the 1970 Whitney Annual Exhibition," in *A Documentary HerStoRy of Women Artists in Revolution, 1971*

Printed book

Women Artists in Revolution

Founded 1969 in New York

A Documentary HerStoRy of Women Artists in Revolution, 1971

Facsimile of printed book

Brooklyn Museum Library. Gifts of Cindy Nemser

This publication documents the actions and writings of Women Artists in Revolution (a subcommittee of the Art Workers' Coalition), including a handout distributed to visitors during the Whitney Museum of American Art's 1970 Annual Exhibition. In direct and sardonic language, it tallies the influential survey's paltry record of exhibiting women artists. At the same time, it draws attention to a surge in representation of women between 1969 and 1970, and credits the actions of Women Artists in Revolution, the Ad Hoc Women Artists' Committee, and Women Students and Artists for Black Art Liberation for putting pressure on the Whitney's curators. Ending with a declaration to move "on to fifty percent!!!," it makes clear there was much more work to be done.

Jan Van Raay

(Born 1942 in Brooklyn)

***Museum of Modern Art Protest, May 2, 1970, Black
Emergency Cultural Coalition, Art Workers' Coalition
(AWC), Guerrilla Art Action Group (GAAG), May 2,
1970***

Digital C-print

Courtesy the artist

Jan Van Raay

(Born 1942 in Brooklyn)

Art Workers' Coalition Demonstration at the Whitney Museum, 1970

Digital C-print

Courtesy the artist

In 1970, the Ad Hoc Women Artists' Committee of the Art Workers' Coalition, Women Artists in Revolution, and Women Students and Artists for Black Art Liberation protested outside the Whitney Museum of American Art during its Annual Exhibition (which became the Whitney Biennial in 1973). They were protesting the Whitney's failure to include women artists, especially those of color. Faith Ringgold (right) and her daughter, Michele Wallace (middle), are pictured here outside of the Whitney's Breuer building on the Upper East Side. A handout distributed at the protest is on view in this case.

**John Dowell, Sam Gilliam, Daniel Johnson,
Joe Overstreet, Melvin Edwards, Richard
Hunt, William T. Williams**

**Letter of withdrawal from *Contemporary Black
Artists in America* at the Whitney Museum of
American Art, 1971, *Artforum*, May 1971**

Facsimile of printed magazine

Artforum Magazine, New York

Established in 1962 to chronicle international art, the previously apolitical *Artforum* instituted a short-lived "Politics" page in 1971 in response to the surge in art-world activism. Seven artists featured in the Whitney Museum of American Art's 1971 *Contemporary Black Artists in America* exhibition used this public platform to denounce that show's failures. Lamenting its hasty assembly as a missed opportunity in "changing times," they argued that the show erased the varied roots of African American production and tokenized black artists as footnotes to narratives of European art. The Black Emergency Cultural Coalition boycotted the show, and numerous artists pulled their work from it. Nevertheless, the Whitney made a concerted effort in this period to diversify its program by featuring eleven one-person shows of black artists in addition to the offending group exhibition.

Pat Mainardi

(Born 1942 in Paterson, New Jersey)

**“\$50,000 for a Women’s Show?,” *Women and Art*,
Winter 1971**

Facsimile of printed magazine

Brooklyn Museum Library

“It was worse than you could imagine. Of 117 artists in the show, 7 were women, all white, and only 2 were still living (Isabel Bishop and Louise Nevelson). Under every picture was a sexist quotation and, although I am told there were two feminist statements included, after awhile I stopped reading them. It seemed like every sexist thing that every man ever said was on the wall.”

That is how Pat Mainardi characterized *Pride and Prejudice: A Woman’s Exhibition* at the Brooklyn Museum in 1971. Her article goes on to criticize the museum for its history of excluding women artists and Director Duncan Cameron’s demand that women independently raise \$50,000 for him to consider organizing an exhibition of art by women artists. The 1971 winter issue of *Women and Art*, which would later become *Feminist Art Journal*, also prints a detailed report on the meetings between the Women’s Coalition to Improve the Brooklyn Museum (which included Faith Ringgold) and Cameron, and the Coalition’s demands of the museum—among them a call for a show of black women artists in the main galleries, not the Community Gallery.

Beverly Buchanan

(Born 1940 in Fuquay-Varina, North Carolina; died 2015 in Ann Arbor, Michigan)

Untitled ("Marsh Ruins" 1/2), circa 1981***Untitled ("Marsh Ruins" 2/2), circa 1981***

Color photographs

Collection of Prudence Lopp

Awarded a prestigious Guggenheim Fellowship in 1980, Beverly Buchanan produced *Marsh Ruins*, a multi-part earthwork near the Marshes of Glynn outside Brunswick, Georgia. Composed of concrete forms covered with a locally popular concrete-and-shell mixture called tabby and painted by hand, the seemingly abstract *Marsh Ruins* belies strong political content embedded in its site and materials. Tabby was a common material used in the construction of Southern plantations and was produced by enslaved people through a labor-intensive process introduced into the United States in the early colonial period by invading Spaniards. *Marsh Ruins* is a memorial to multiple forgotten histories, including the unacknowledged loss of life near the site where, in 1803, a group of captive Igbo people had taken control of their slave ship and, rather than submitting to enslavement in the United States, committed mass suicide.

Barbara McCullough

(Born 1945 in New Orleans)

Senga Nengudi's Urban Study, 1980

Photographic print

Fales Library and Special Collections, New York University,
New York

A.I.R. Gallery

***Dialectics of Isolation: An Exhibition of Third World
Women Artists in the United States, 1980***

Printed book

Fales Library and Special Collections, New York
University, New York

Lucinda Bunnen

(Born 1930 in Katonah, New York)

Beverly Buchanan—Picnic in Macon, 1978

Gelatin silver print

Courtesy the artist

Janet Henry

(Born 1947 in New York)

Cover design and spread of *Black Currant #1*, 1982

Printed magazines

Courtesy the artist

Adrian Piper

(Born 1948 in New York)

Letter to Linda Goode Bryant, July 11, 1983**Letter to Linda Goode Bryant, September 6, 1983**

Typewritten letters

Just Above Midtown Archive

Though Just Above Midtown Gallery was founded specifically to show the work of black artists, Linda Goode Bryant was particularly devoted to those working in a style she called “contextures” in a 1978 exhibition catalogue of the same name. The abstract or conceptual work made in a “contextural” manner was grounded in the larger world beyond the studio, in both materials and subject matter. Adrian Piper was one such artist and exhibited at the gallery multiple times.

Press Release for *Just Above Midtown Gallery, Senga Nengudi, "Vestige" and "Air Propo," January 17, 1981*

Typewritten document

Just Above Midtown Archive

In Lorraine O'Grady's words, Just Above Midtown Gallery was a "complete world," as it created a strong, tight-knit community of black artists and patrons in New York. Many artists showed work there, participated in its programs, and supported the gallery. In 1981, O'Grady handled public relations and wrote this press release for Senga Nengudi's show.

AC Hudgins

(Birth year and place unavailable)

Letter to Howardena Pindell, January 11, 1977

Typewritten letter

Just Above Midtown Archive

AC Hudgins has been a dedicated collector and supporter of artists of color since the 1970s. He became involved with Just Above Midtown Gallery in its early days, working with Linda Goode Bryant to build a black collector base and promote the careers of black artists, including by helping to place their work in museums and galleries. In 1977 Hudgins assisted in the sale of a work by Howardena Pindell to the Brooklyn Museum's Community Gallery.

Senga Nengudi

(Born 1943 in Chicago)

R.S.V.P. Poster Invitation, 1977

Printed poster

Untitled (Photo Proof of R.S.V.P.), 1977

Photo contact sheet

Letter to Linda Goode Bryant, September 30, 1976

Handwritten letter

All Just Above Midtown Archive

In March 1977, Senga Nengudi presented her *R.S.V.P.* series at Just Above Midtown Gallery. Made of used pantyhose she collected from friends—note her 1976 letter to Linda Goode Bryant asking for nylons to “help the cause”—and filled with sand, the sculptures evoke the female body and were directly inspired by her experiences with pregnancy. Along with other artists and performers, including Maren Hassinger, Nengudi activated the sculptures in collaborative dance performances.

Howardena Pindell

(Born 1943 in Philadelphia)

Front and back of *Maine Vacationland*: Postcard to Linda Goode Bryant and The Jamettes at Just Above Midtown Gallery, June 22, 1980

Facsimile of postcard and postcard

Happy Holidays, undated

Postcard

Just Above Midtown Archive

A friend of Linda Goode Bryant's and one of the artists who showed at her gallery, Howardena Pindell stayed in frequent touch with the gallerist through the years when Bryant ran Just Above Midtown Gallery. Often humorous, these postcards speak to their close collaboration and Bryant's strong support for black women artists.

Lona Foote

(Born 1948 in New York; died 1993 in New York)

Blondell Cummings Performing "Blind Dates" at Just Above Midtown Gallery, November 1982

Photographic prints

Special Collections and University Archives, Rutgers
University Libraries, New Brunswick, New Jersey

In 1982 at the White Dog Performance Studio in New York, Just Above Midtown Gallery presented *Blind Dates*, a collaboration by dancer Blondell Cummings, artist Senga Nengudi, and musician Yasunao Tone. The performance was an instance of JAM working more closely with other alternative art spaces after moving downtown, and of close collaboration between different artists: here, Cummings took the lead dance role, Yasunao composed the score, and Nengudi designed the costumes and an accompanying photo project.

Linda Goode Bryant

(Born 1949 in Columbus)

Envelope and Letter to Her Parents, 1967

Handwritten envelope and letter

Collection of Linda Goode Bryant

**Announcement for *Just Above Midtown Gallery,*
"Howardena Pindell: Recent Work with Paper + Video
*Drawings" October 11–November 5, 1977***

Postcard

Just Above Midtown Archive

Linda Goode Bryant

(Born 1949 in Columbus)

Letter to Betye Saar, August 27, 1974

Typewritten letter

Just Above Midtown Archive

Maren Hassinger

(Born 1947 in Los Angeles)

**Handwritten notes on *Los Angeles Times* article
"Of Cables and Collages in Artists' Wonderland,"
May 27, 1981**

Newspaper with handwritten ink markings

Just Above Midtown Archive

Senga Nengudi

(Born 1943 in Chicago)

**Mailgram to Just Above Midtown Gallery, June 5,
1980**

Typewritten document

Just Above Midtown Archive

Benny Andrews

(Born 1930 in Plainview, Georgia; died 2006 in Brooklyn)

***"A JAM Session on Madison Avenue," Encore
American and Worldwide News, March 21, 1977***

Photocopy of printed magazine

Just Above Midtown Archive

Maren Hassinger

1972-1991, 1991

Printed book

Brooklyn Museum Library

***Adrian Piper: Funk Lessons, A Collaborative
Experiment in Cross-Cultural Transfusion, 1982***

Postcard

Just Above Midtown Archive

Artists and Influence, 1981

Facsimile of printed magazine

Stuart A. Rose Manuscript, Archives, and Rare Book
Library, Emory University, Atlanta

In 1968 while they were both professors at the City College of New York, artist Camille Billops and her partner James Hatch started the Hatch-Billops Collection to preserve and share the history of black artists in the United States. The collection is one of the most comprehensive archives of African American art and culture and includes rare published and unpublished texts, an extensive photo archive, and works of art. In 1981, Billops and Hatch began publishing *Artist and Influence: The Journal of Black American Cultural History*, which grew out of their long-running oral history project with black artists. Featuring interviews with artists, transcripts of panel discussions, poetry, and essays, *Artist and Influence* is an important record of black art production from the 1960s to today.

Combahee River Collective

Founded 1974 in Boston

Heresies Lesbian Issue Collective

**"Dear Lesbian Issue Collective" and "Dear
Combahee River Collective," *Heresies #4: Women's
Traditional Arts— The Politics of Aesthetics, 1978***

Printed magazine

Brooklyn Museum Library

Heresies #3: Lesbian Art and Artists, 1977

Printed magazine

Private collection, Brooklyn

Heresies #8: Third World Women— The Politics of Being Other, undated

Printed notecard

Special Collections and University Archives, Rutgers
University Libraries, New Brunswick, New Jersey

Heresies #15: Racism Is the Issue, 1982

Printed magazine

Collection of Janet Henry

Lorna Simpson

(Born 1960 in Brooklyn)

"Untitled," Heresies #15: Racism Is the Issue, 1982

Printed magazine

Brooklyn Museum Library

Lowery Stokes Sims

(Born 1949 in Washington, D.C.)

**"Third World Women Speak," *Women Artists News*,
December 1978**

Facsimile of printed newspaper

Brooklyn Museum Library

Lorraine O'Grady

(Born 1934 in Boston)

**"Mlle Bourgeoise Noire Goes to the New Museum,"
*Heresies #14: The Women's Pages, 1982***

Printed magazine

Brooklyn Museum Library

B Culture, vol. 2, issue 1, undated

Facsimile of printed magazine

Alva Rogers Papers, Fales Library and Special Collections,
New York University, New York

After Just Above Midtown Gallery moved to its final downtown location at 503 Broadway in New York, its publication *Black Currant* morphed into *B Culture*, edited by writer and musician Greg Tate and others. This issue of *B Culture* includes the entire script for *Carmella and King Kong* by the Rodeo Caldonia High-Fidelity Performance Theater collective, many of whom called JAM home, as well as a spread featuring Lorna Simpson's *Waterbearer*.

Black American Literature Forum: Contemporary Black Visual Artists, Spring 1985

Facsimile of printed magazine

Alva Rogers Papers, Fales Library and Special Collections,
New York University, New York

The *Black American Literature Forum*, now published as the *African American Review*, is a scholarly journal of African American literature, art, and culture. Focusing on contemporary black visual artists, the spring 1985 issue was co-edited by Camille Billops and Kellie Jones and featured essays by Hilton Als, Amiri Baraka, David Driskell, James Hatch, Corrine Jennings, Jones, and others. Pictured in the cover photograph by Coreen Simpson are, left to right in the bottom row: Emma Amos, Faith Ringgold, and Whitfield Lovell; left to right in the second row: Camille Billops, Norma Morgan, Robin Holder, and Corrine Jennings; and left to right in the top row: Bruce Nugent, Vivian Browne, and Joe Overstreet.

Black Binder and Contents Relating to *Daughters of the Dust*, 1989

Facsimile of binder with typewritten pages

Alva Rogers Papers, Fales Library and Special Collections,
New York University, New York

The first feature film directed by an African American woman to be distributed theatrically in the United States, Julie Dash's *Daughters of the Dust* is a landmark in American cinema. Set in 1902, the film explores the black Gullah communities of the South Carolina Sea Islands. Alva Rogers starred as Eula Peazant, one of the leading roles. This binder contains her shooting schedules, script, and other materials related to the production of the film.

Group Material

Founded 1979 in New York

Inserts, 1988

Printed pamphlet and facsimile

Courtesy of Janet Henry

Inserts was a collaboration between Group Material (a New York-based artist collective dedicated to socially aware art and exhibition-making) and the Public Art Fund (a nonprofit organization founded in 1977 to bring contemporary art out of gallery and museum spaces and into the public sphere). Featuring the work of ten artists, it appeared as a supplement to *The New York Times* on Sunday, May 22, 1988, in papers distributed in Lower Manhattan and the Williamsburg, Greenpoint, and Bushwick neighborhoods of Brooklyn. Carrie Mae Weems's contribution depicts the artist in four different characters (or caricatures) of black womanhood, paired with a text in which she highlights the absurdity of these characterizations and their distance from black women's self-conceptions and real lived experiences.

Double Bill: Rodeo Caldonia and Alva Rogers, Aaron Davis Hall, undated

Facsimile of printed flyer

Rodeo Records: Carmella and King Kong, undated

Facsimile of postcard

Alva Rogers Papers, Fales Library and Special Collections,
New York University, New York

Lowery Stokes Sims

(Born 1949 in Washington, D.C.)

High Performance #35, 1986

Facsimile of printed magazine

"Rodeo Caldonia High Fidelity Performance Theatre, 'Carmella and King Kong,'" High Performance #35, 1986

Printed magazine

Brooklyn Museum Library

Coreen Simpson

(Born 1942 in New York)

Untitled (Alva Rogers), 1985-86

Facsimile of photographic print

Alva Rogers Papers, Fales Library and Special Collections,
New York University, New York

Unidentified artist

Lisa Jones, Alva Rogers, Euzhan Palsy (director of "Sugar Cane Alley" film), Kellie Jones, c. 1984-85

Photographic print

Alva Rogers Papers, Fales Library and Special Collections,
New York University, New York

"Rodeo Caldonia," Interview, July 1987

Printed magazine

Brooklyn Museum Library

Alva Rogers and Lisa Jones were close friends and collaborators as members of the Rodeo Caldonia High-Fidelity Performance Theater collective. In one of her personal journals, Rogers saved photos of them together on the roof of the apartment of Jones's mother, Hettie Jones, in downtown New York.

Lorna Simpson

(Born 1960 in Brooklyn)

From left to right:

Carrie Mae Weems, Mexico, 1982

Derin Young, 1987

Candace Hamilton, undated

Kellie Jones, undated

Candace Hamilton, undated

Alva Rogers, 1987

Lisa Jones, 1986

Rodeo Caldonia, 1986

Photographic prints

All courtesy the artist and Hauser & Wirth

“Lorna Simpson is simply the most beautiful woman west of Dakar and north of Papeete. Her photographs, with their silences and whispers, inspire us to bring our own secrets to the art.”

That is how Lisa Jones described Simpson, who was a member of the Rodeo Caldonia High-Fidelity Performance Theater collective. Her photographs of Rodeo members capture their stylish and triumphant originality. In this group portrait we see, left to right: Alva Rogers, Sandye Wilson, Candace Hamilton, Derin Young, and Lisa Jones.