



Another American's
Autobiography:

ARTIST BIOS & ADDITIONAL INFORMATION

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Cover: **Ransome**, *Nightjohn* 2020.

ANOTHER AMERICAN'S AUTOBIOGRAPHY

Selections from the
Petrucci Family Foundation Collection of African American Art

November 19, 2021 – July 10, 2022

Chrin Gallery, Sigal Museum
Northampton County Historical and Genealogical Society





Emma Amos (1937–2020)

Emma Amos was born in 1937 in Atlanta, Georgia. In 1964 she moved to New York City and entered a Master's program in Art Education at New York University. During this time, Hale Woodruff invited her to become a member of the Spiral Group, a group that was organized to discuss and contemplate the role of Black art and artists in American politics and the Civil Rights Movement. Some notable members were Romare Bearden, Norman Lewis, Charles Alston, and Reginald Gammon. Coming from the South, Amos was shocked to discover the racism of New York City's Gallery scene, and now as the youngest and only female member of Spiral, she became aware of the pervasive sexism of the art world.

By 1974, when Amos made *American Girl* for the "Impressions: Our World, Vol. 1" portfolio, she was deeply concerned with the representation of women in the arts, though it wasn't until the 1980s that she joined feminist movements. In 1984, Amos was invited to be a contributor to "Heresies: A Feminist Publication on Art and Politics." There, she collaborated with women of various backgrounds to publish pieces of artwork and writing by unknown women artists in their quarterly magazine. Amos also joined the feminist group, the Guerrilla Girls, a collective of anonymous members who wear gorilla masks in public while delivering scathing critiques of art-world racism, sexism, and corruption.

In spite of her astonishing artistic practice and staunch activism, Amos didn't start receiving national attention until her twilight years. In 2017, her artworks were included in the major exhibitions, "Soul of a Nation: Art in the Age of Black Power" and, "We Wanted a Revolution: Black Radical Women." Most recently, the Georgia Museum curated a major retrospective of Amos' work, though she sadly passed away shortly before its opening. Amos was the recipient of 2010 Pollock-Krasner Foundation Grant based on Achievement (New York, NY) and the 2004 Lifetime Achievement Award, Women's Caucus for Art, College Art Association (Seattle, WA). In 2009 she participated in the Yaddo Artist Residency in Saratoga Springs, NY.

American Girl, 1974. Etching on paper, 29 x 33 in. framed

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF140A



34/35

American Girl

Emma Amos 1974

Leroy Allen (1951–2007)

Leroy Allen was born in Kansas City, Kansas. Throughout his childhood, his parents encouraged him to develop his innate talent for art. After high school, Allen worked as a cartoonist for the Progressive Shopper News, a small black-owned monthly newspaper. He earned a bachelor's degree in design from the University of Kansas in 1977 and worked at Hallmark in Kansas City, Missouri. There he met a group of black artists known as "The Kansas City 6" who inspired him to enroll in painting classes at the Kansas City Art Institute in 1990.

Allen had solo exhibitions at the Stella Jones Gallery in New Orleans and the Robert Frazier Gallery in Kansas City and participated in group exhibitions at the American Jazz Museum in Kansas City, Hearne Fine Art in Little Rock, AR, and the Black Creativity Art Exhibition at the Museum of Science and Industry. His work was also included in the American Watercolor Society's 133rd Annual Exhibition and the National Watercolor Society's 78th Annual Exhibition. In 2002, Allen was part of the "Black Romantic" exhibition at the Studio Museum in Harlem. He was an active member of The Light In The Other Room, a collaborative of 22 African American Kansas City-based artists. Leroy Allen died in 2007.

Winds of Change, 2003. Lithograph on paper, 32 x 26.5 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF190



15/40

Winds of Change

Caray W. Allen '03

Tyler Ballon (b. 1996)

Tyler Ballon is a young, prodigious artist living and working in Jersey City. A graduate of Maryland Institute College of Art (MICA), Ballon draws inspiration from art history's grandmasters. His compositions are designed to emulate the dramatic, narrative styles of High Renaissance art. However, he distinguishes his work through the subjects and environments that he paints: Black friends and family are carefully staged to reenact Biblical parables within their homes and communities in Jersey City. Pain, loss, violence, and the beauty of resilience in moments of inconceivable loss are common threads throughout his work.

Included in this exhibition is Ballon's painting, *This Too Shall Pass*. In it, we recognize a crucifixion scene: a Jesus figure draped in white cloth is flanked by Mary in blue and the apostle John in red. The holy spirit floats above them, embodied as a dove with outstretched wings. Ballon modeled this composition on his family unit—his mother and father gently support Ballon's sunken frame.

This painting was finished in 2020 at the apex of the Black Lives Matter movement—an era marked by the collective chanting of the names of those whose lives were taken by officers around the country: George Floyd, Breonna Taylor, Elijah McClain, Tamir Rice, Sandra Bland, Mike Brown, Philando Castille, ad infinitum. However, as an artist working in Jersey City, Ballon is also confronted by the violence in his own neighborhood. His work underscores the fact that to be a young, Black man in America is to feel imminent threats to your safety, be it from your immediate surroundings or those who are sworn to protect you. *This Too Shall Pass* is a reflection of a nation contending with the lives of Black men being abruptly cut short, and it acknowledges the fear of becoming another martyr in a long legacy of senseless violence.

Tyler Ballon's first solo exhibition, *Tyler Ballon: The House I Live In* is at the Jeffrey Deitch Gallery from November 13 – January 8, 2022.

This Too Shall Pass, 2020. Oil on Canvas, 50.88 x 62.75 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF481



Dawoud Bey (b. 1953)

Dawoud Bey was born David Edward Smikle in New York City's Jamaica, Queens. He changed his name to Dawoud Bey in the early 1970s. He studied at the School of Visual Arts in New York from 1977-78, graduated with a BFA in Photography from Empire State College in 1990, and received his MFA from Yale University School of Art in 1993.

In 1969, Bey visited the Metropolitan Museum of Art's controversial exhibition "Harlem on My Mind," and recognized that he could respond to its shortcomings through his own photography. In the 1970s, Bey developed a series of portraits of ordinary Black Americans in Harlem: barbers, children at ice cream parlors, and women dressed in their Sunday finest. 10 years after the Met's problematic exhibition, Bey's series, "Harlem, USA" was picked up by the Studio Museum in Harlem, and would become his first one-person exhibition. He has since had numerous exhibitions worldwide, including the Art Institute of Chicago, the Barbican Centre in London, the Cleveland Museum of Art, the Los Angeles County Museum of Art, the Detroit Institute of Arts, the High Museum of Art in Atlanta, GA, and the National Portrait Gallery in London, and many more.

Most recently, the Whitney Museum of American Art and the San Francisco Museum of Modern art co-organized "Dawoud Bey: An American Project," which surveys 45 years of Bey's career from his street photography of Harlem in the '70s through his most recent project that traces paths of the Underground Railroad. The charge of "Dawoud Bey: An American Project" parallels that of "Another American's Autobiography. As stated in their exhibition description, "The questions of who is considered an American photographer, or simply an American, and whose story is an American story are particularly urgent today. Bey's work offers a potent corrective to the gaps in our picture of American society and history—and an emphatic reminder of the ongoing impact of those omissions."

Bey currently lives in Chicago, IL, and is a professor of art and Distinguished College Artist at Columbia College Chicago.

Three Women at a Parade, 1978. Silver print, 19 x 23 in. (48.3 x 58.4 cm) framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF202



Camille Billops (1933–2019)

Artist and filmmaker Camille Billops was born on August 12, 1933, in Los Angeles, California. Billops' career has consisted of printmaking, sculpture, book illustration, and filmmaking. She obtained her B.A. degree from California State University as well as her M.F.A. degree from City College of New York in 1975. Her primary medium is sculpture, and her works are in the permanent collections of the Jersey City Museum in Jersey City, New Jersey, and the Museum of Drawers, Bern, Switzerland. Billops has exhibited in one-woman and group exhibitions worldwide including Gallerie Akhenaton, Cairo, Egypt; Hamburg, Germany; Kaohsiung, Taiwan; Gimpel and Weitzenhoffer Gallery, and El Museo de Arte Moderno La Tertulia, Cali, Colombia. She was a long-time friend and colleague of master printmaker Robert Blackburn, whom she assisted in establishing the first printmaking workshop in Asilah, Morocco in 1978.

Throughout her life, Billops was involved in many activist organizations including the Black Emergency Culture Coalition, which was formed in response to the Metropolitan Museum's controversial 1968 exhibition *Harlem on My Mind*. She also was a founding member of the short-lived Black Artist Meeting group, which discussed the challenges of black American artists, and was further involved in civil rights groups such as the Black Arts Movement (BAM) which asserted and advanced a global vision of new political directions and possibilities for black people to embrace.

In 1975, Billops founded the Hatch-Billops Collection with her husband, James Hatch, a Black theatre historian. This impressive African American archive is a collection of oral histories, books, slides, photographs, and other historical references. They also co-published "Artist and Influence," an annual journal, in 1981 as an extensive publication of African Americans in the visual, performing and literary arts community.

In 1982, Billops began her filmmaking career with Suzanne, Suzanne. She followed this by directing five more films, including *Finding Christa* in 1991, which is an autobiographical work that garnered the Grand Jury Prize for documentaries at the 1992 Sundance Film Festival. Her other film credits include *Older Women and Love* (1987), *The KKK Boutique Ain't Just Rednecks* (1994), *Take Your Bags* (1998), and *A String of Pearls* (2002). Billops also collaborated with James Van Der Zee and poet Owen Dodson on the publication of *The Harlem Book of the Dead*. Billops produced all of her films with her husband and their film company, Mom and Pop Productions. Camille Billops passed away in June 2019.

I am Black, I am Black, I am Dangerously Black, 1973. Intaglio on paper, 26.25 x 31.25 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF206



AD 3rd State I

"I am Black, I am Black, I am Dangerously Black"

c. Rauschenberg 1973

Syd Carpenter (b. 1953)

Syd Carpenter was born in Pittsburgh, PA in 1953 and earned an MFA from Tyler School of Art. Over the course of her career, she has been a guest artist at Anderson Ranch, Haystack Mountain School, Penland School, Chicago Art Institute, Hollins University, Dickinson College, Millersville University, Howard University, and the University of Delaware, among others. She has received awards from the Pew Fellowship in the Arts, the National Endowment for the arts, the Pennsylvania Council on the Arts, and the Leeway Fellowships in the Arts. Carpenter is currently a professor at Swarthmore College.

Carpenter's work can be found in a number of collections including the Philadelphia Museum of Art, the University of Illinois, Philadelphia Convention Center, Canton Ohio Museum of Art, Erie Museum of Art, and Renwick Gallery of the Smithsonian Institute.

Albert and Elbert Howard, 2014. Clay and Steel, 49 x 42 x 27 in.

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF290



Elizabeth Catlett (1915–2012)

Elizabeth Catlett was born in Washington, D.C. in 1915. Denied admission to the Carnegie Institute because of her race, Catlett completed her undergraduate studies at Howard University and went on to earn a Master of Fine Arts degree at the University of Iowa. Her graduate thesis – a sculpture of a black mother and child – received first prize in the African American Exposition held in Chicago in 1940. She later worked at Dillard University in New Orleans, where she became the head of the art department. During her time at Dillard, Catlett spent the summers in Chicago where she studied ceramics at the Art Institute of Chicago and printmaking at the South Side Community Art Center. In 1941, she married Chicago artist Charles White.

In the 1940s, Catlett moved to New York and produced her first major exhibition “I Am a Negro Woman,” a series of sculptures, prints, and paintings which toured African American women’s colleges in the South. In 1946, Catlett visited Mexico on a fellowship program. She worked at the Taller de Gráfica Popular, a workshop that sought to make art more accessible to the working-class population. She and White divorced that year, a year later she married muralist and printmaker Francisco Mora.



Glory, 1981. Cast bronze, 14 x 9.5 x 10 in.
The Petrucci Family Foundation Collection of African
American Art, Asbury, NJ. PFF222



Harriet, 1975. Linoleum cut on paper, 23.4 x 21.1 in. framed
The Petrucci Family Foundation Collection of African American
Art, Asbury, NJ. PFF221

The communist affiliations of the Taller's members and her history of political activism caused her to be banned from entering the U.S., and in 1962, she became a Mexican citizen, making Mexico her permanent home. In 1958, Catlett became the first female professor of sculpture and head of the sculpture department at the Escuela Nacional de Artes Plásticas in Mexico City. In 1983, she and Mora bought a second home in Battery Park, NY and spent part of each year there until his death. She regained her citizenship in 2002 but continued to work in her studio in Mexico until her death in 2012.

Catlett received numerous awards and honors throughout her lifetime including an award from the Women's Caucus for Art, a NAACP Image Award, the International Sculpture Center's Lifetime Achievement Award in contemporary sculpture, and honorary doctorates from Pace University and Carnegie Mellon. Her work can be found in New York City's Metropolitan Museum, the Baltimore Museum of Art, the New Orleans Museum of Art and the Amistad Research Center.

Steven Cozart (b. 1972)

Steven M. Cozart, who was born and raised in Durham, North Carolina, and now works and lives in Greensboro, NC. Cozart received his B.A. in Art Education with a concentration in printmaking and drawing from East Carolina University. His work has been exhibited at the Greenville Museum of Arts, Center for Visual Arts in Greensboro, Green Hill Center for North Carolina Art, The African American Atelier, and the Randolph Artist Guild, and he has received grants and awards from the Central Piedmont Regional Artists Hub, The Fine Artist League of Cary, and was the recipient of the Dorthea Lange–Paul Taylor Prize from the Center of Documentary Studies at Duke University. He teaches at Weaver Academy for Performing & Visual Arts and Advanced Technology in Guilford County and has been a visiting lecturer at ECU, North Carolina A&T State University, and Guilford College.

Steven Cozart shared a reflection of his piece, *Judgement 1*, which is included in this exhibition:

This image was created after spending over a year working on the *Pass/Fail* Series. I spent time interviewing and creating works of African Americans about skin tone and colorism in the African American community with a preconceived idea that I would hear tales of woe from darker folk and tales of ease and privilege from lighter folk. However, even though colorism does have a hierarchy of light-skinned privilege, I heard equally sad and trying stories from each side.

As a result of my ignorance, this self-portrait was my attempt at an apology for such erroneous thoughts. I began to think of *The Last Judgement* by Michelangelo. Christ sits at his throne with his right hand up as a gesture for those on his right who are ascending to Heaven. On his left, his hand is down, and there are images of people being pulled down into Hell. This is why my hands are making these gestures. My gaze, however, is in shame, away from the viewer... Who am I to make such judgments? I have no right and am ashamed for having the very mindset that my work was supposed to speak out against.

The value scale in the back of the image was a problem... If it faded from dark to light or light to dark, what would I be saying about lighter or darker-skinned blacks? I instead decided to have it fade from both ends towards the middle. The lightest part of the scale frames my head, making further reference to the religious connotations and, hopefully, enlightenment.



Judgement 1, 2015. Acrylic on panel, 23.8 x 36.4 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF302

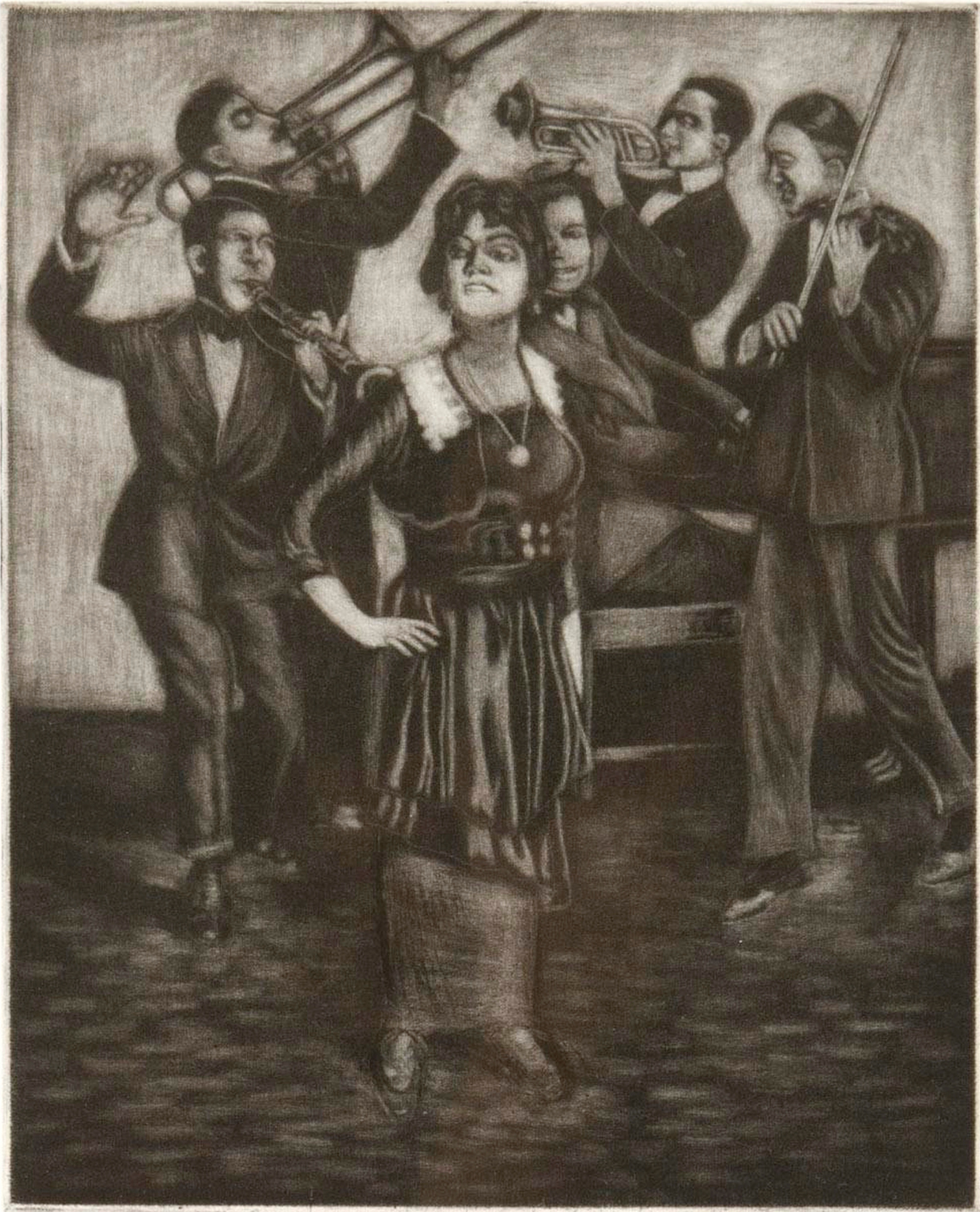
Reginald Gammon (1921–2005)

Reginald A. Gammon, Jr., was born in Philadelphia, Pennsylvania in 1921. He graduated high school in 1941 and received a scholarship to the Philadelphia Museum School of Industrial Arts (now known as University of the Arts). After taking a job at the Philadelphia Naval Shipyard refurbishing battleships, Gammon lost his scholarship, forcing him to work full-time and study art at night. Gammon was drafted and joined the Navy in 1944, serving in an all-black unit in Guam until 1946. In 1948, Gammon moved to New York City, and in 1963 joined Spiral, a collective of such artists as Romare Bearden, Richard Mayhew, Hale Woodruff. When Spiral disbanded, Gammon and artist Benny Andrews formed the Black Emergency Cultural Coalition to protest the Metropolitan Museum of Art and the Whitney Museum of Modern Art's exclusion of African American artists and curators.

While in New York, Gammon began teaching art in the New York City public school system and hosting Saturday studios for the students with resident artists from the area. This teaching experience prompted friend and artist Hughie Lee-Smith to recommend him for a lectureship at Western Michigan University, an opportunity that led to a 21-year career at the University. Gammon retired in 1991 as Full Professor Emeritus of Fine Arts and Humanities.

After retiring, Gammon moved to Albuquerque, New Mexico. There he joined the New Mexico Afro-American Artist Guild and the Albuquerque United Artists. In 1996, he became one of the founding members of New Grounds Print Workshop & Gallery. There he developed a collection of over 100 prints of influential jazz musicians and gospel singers that would remain his last body of work. His work can be found in numerous private collections and in the collections of the Albuquerque Museum, Albuquerque, NM, the Philadelphia Museum of Art, Philadelphia, PA, Hampton University Museum, Hampton, VA, the Schomburg Center for Research in Black Culture, New York, NY, and the Woodmere Museum, Philadelphia, PA, among many others. The artist died in 2005.

Mamie Smith and Her Jazz Hounds, 2002. Lithograph, 20.3 x 18 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF207



"Mamie Smith with her jazz friends" 8/29 Reginald Johnson, 02

Phillip Jewel Hampton (1922–2016)

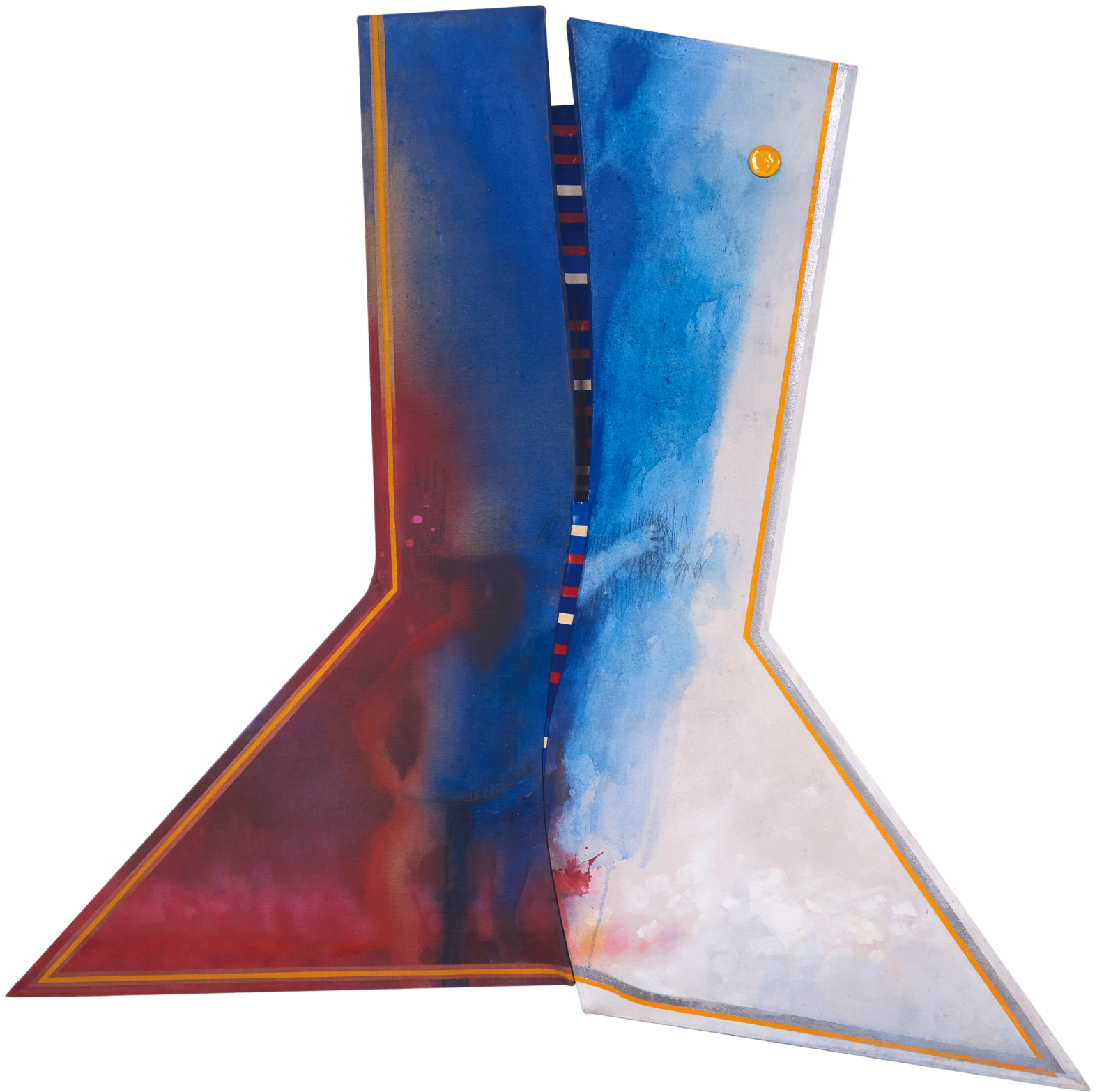
Phillip Hampton was born in Kansas City, Missouri in 1922. He served in the Army during World War II, and upon his return, studied art at Drake University. He then earned a BFA in illustration from Kansas City College in 1951, and in 1952, he was the first African American to earn an MFA from the Kansas City Art Institute. That same year, he began teaching art at Savannah State College, playing an instrumental role in the development of the school's art program. He relocated to Southern Illinois University in 1969, and taught painting, printmaking, and design, as well as writing, lecturing and curating exhibitions in the wider community.

Hampton's early work included figurative paintings and street scenes, but in the 1960s and 70s, his work shifted to abstraction, which he found enabled him to best explore his philosophical interests and ideas. He enjoyed experimenting with materials and techniques, often using paint, collage, drawing, decals, and shaped canvases to create his abstract compositions.

Hampton's long career as an educator culminated with his retirement from Southern Illinois University in 1992, after which he was honored with the title Professor Emeritus. He continued to paint, and his work was shown in a solo exhibition at Sheldon Art Galleries in St. Louis in 2005. He died in 2016. Seldom outwardly political in his work, but made several political paintings in the Civil rights era.

Another American's Autobiography – I Grew Up With the Chasm, 1971. Acrylic and collage on shaped canvas, 55 x 52 in.

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF379



Maren Hassinger (b. 1947)

Maren Hassinger (née Jenkins) was born in Los Angeles, California in 1947. In 1965, she attended Bennington College in Vermont. Having studied dance throughout her childhood, she attempted to major in dance at Bennington but was rejected, finding instead a home in the sculpture department. She graduated with a BFA in 1969 and returned to LA to study sculpture at UCLA. She was again denied but found her place as the first MFA student in UCLA's Fiber Sculpture program.

During the 1970s, Hassinger began collaborating with sculptor Senga Nengudi. Though many of the works no longer exist, the pair continue to collaborate today. From 1984-1985, Hassinger continued her work as an artist-in-residence at the Studio Museum in Harlem. In 1997, she was offered a position as the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art, where she continued until her retirement in 2018. In 2015, Spelman College featured a retrospective of her work, and in 2017, her work was included in the traveling exhibition, *We Wanted a Revolution: Black Radical Women, 1965-1985*. In 2018, the Baltimore Museum of Art mounted a major retrospective of her work titled *The Spirit of Things*.

Our Lives, 2008, 2018. Shredded, twisted, and wrapped New York Times newspapers, 72 in. in diameter
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF355



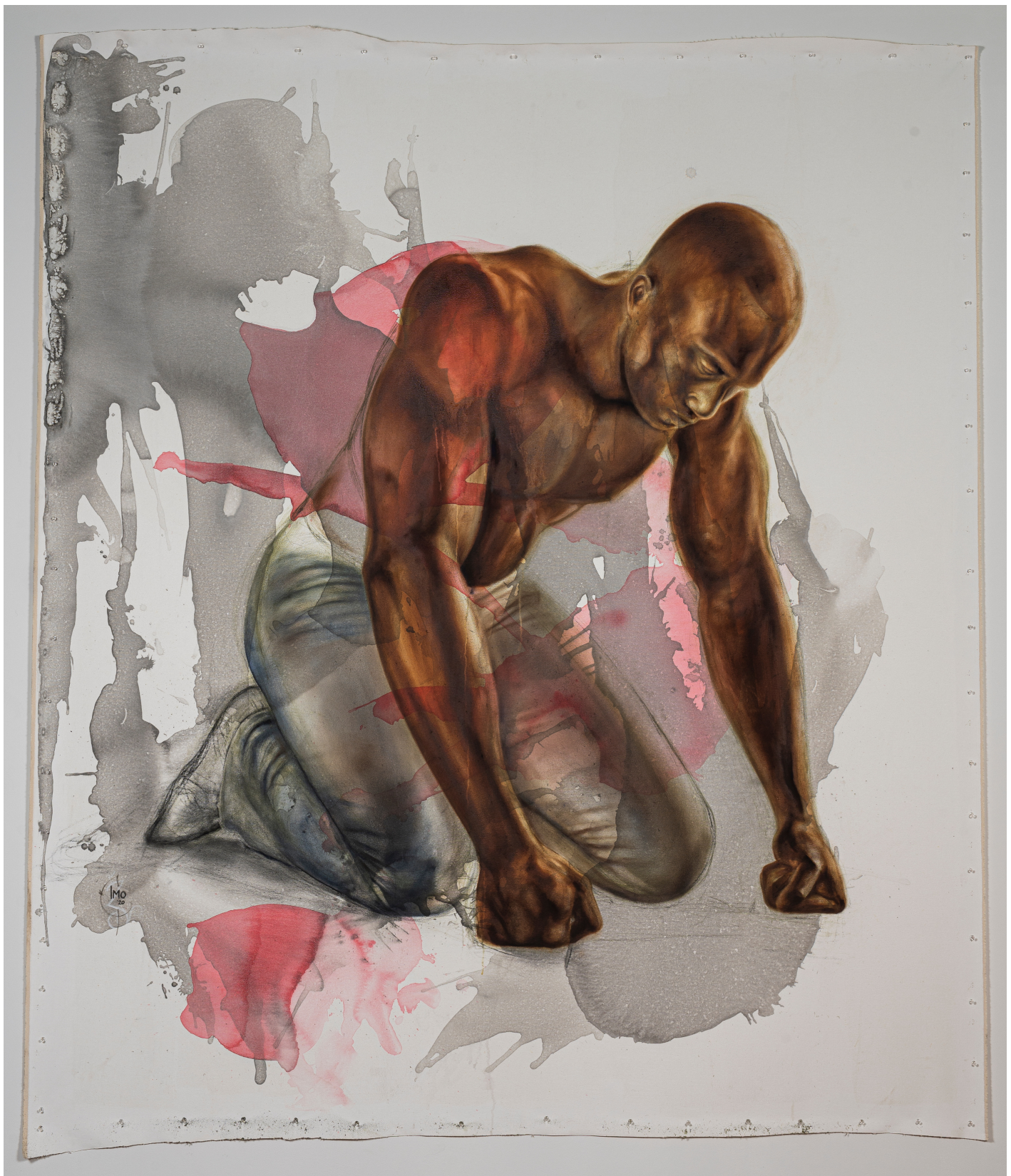
Imo Nse Imeh (b. 1980)

Dr. Imo Nse Imeh is a scholar of African Diaspora art, and a practicing, exhibiting studio artist, whose work considers historical and philosophical issues around the black body and cultural identity. He received his doctorate in Art History from Yale University, with a focus on the cultural aesthetics of the Ibibio people of southeast Nigeria. Presently, he is an Associate Professor of Art and Art History at Westfield State University in Massachusetts.

Dr. Imeh has made contributions to visual arts discourse with publications, lectures, and provoking studio art projects that interrogate the ways in which black bodies are imagined, installed, ritualized, and transformed. His recent project *17 Years Boy: Images, Sounds, and Words Inspired by the Life and Death of a Young Black Boy*—created in response to a spark of racist incidents on his campus—utilizes public performance, visual art, and musical tributes to reimagine Trayvon Martin and other slain black boys, in an effort commemorate them while warning viewers of the horrific consequences of ongoing and evolving systems of racial subjugation in the United States.

Feeding the Veins of the Earth (Grounded Angel), 2020. Oil, charcoal, India ink on unstretched canvas, 100 x 84 in.

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF500



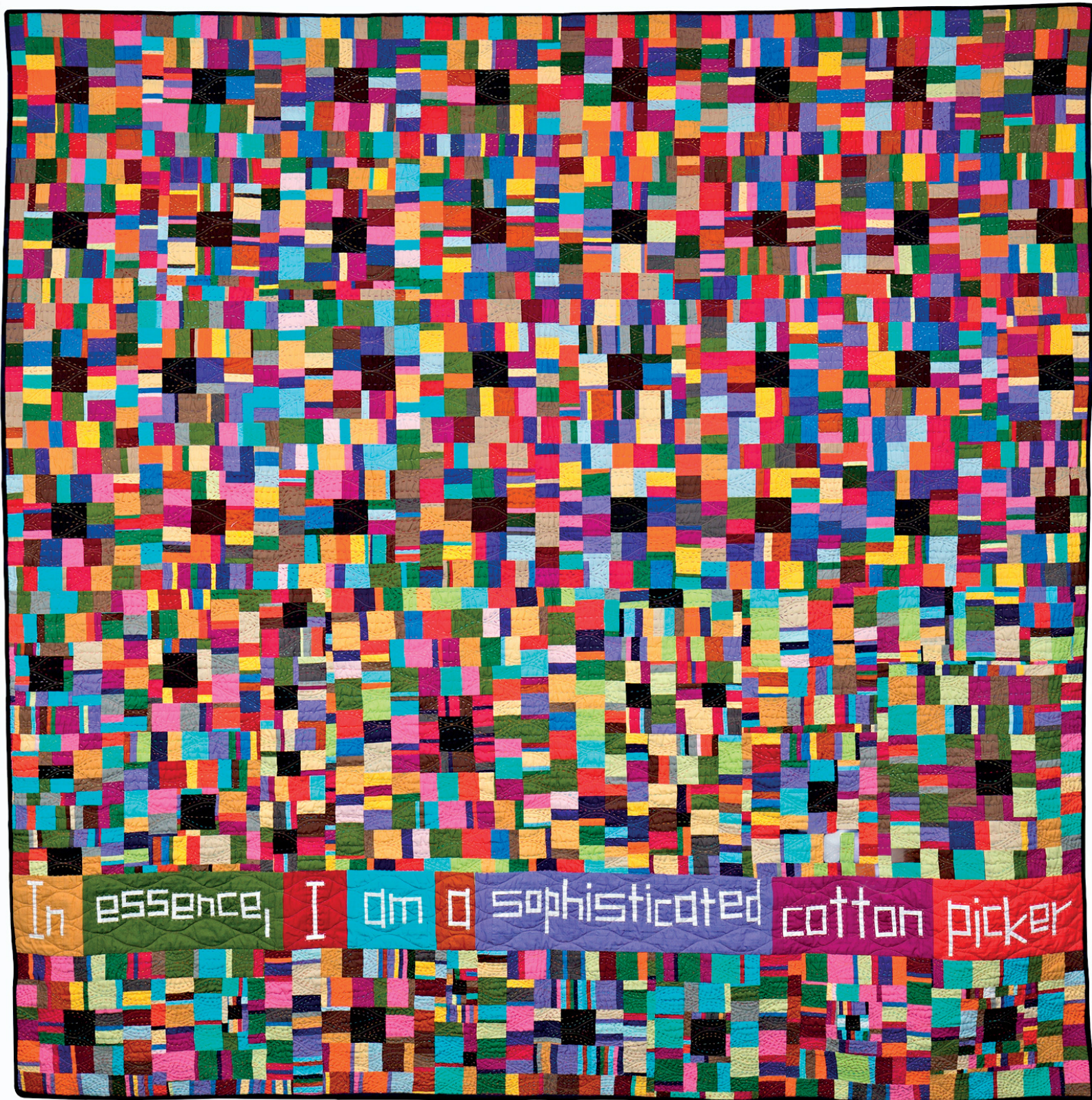
Chawne Kimber (b. 1971)

Chawne Monique Kimber is an African American mathematician and quilter known for expressing her political activism in her quilts. She is the Dean of the College at Washington and Lee University (Lexington, VA).

Kimber comes from a family of cotton farmers and quilters in Alabama, and cotton was central in the lives of the women of her family—from picking to ginning to sewing, with quilting emerging as the main mode of self-expression available. Patchwork was sewn from worn denim and calico clothing and layered with the discarded cottonseed and fluff from the gin houses for insulation to make quilts.

Inspired by the quilts made by her ancestors in the late 1800s, she interprets traditional forms in an improvisational style using vibrant modern colors of commercially available American-farmed, processed, and woven cotton. Some of the designs are geometric romps that emphasize the complex forms of negative space that naturally arise, while others utilize unusually small scaling to exaggerate shapes and tonal sequences. Using the quilt medium to respond to current race-related social justice issues, she also makes minimal two-tone appliquéd self-portraits in a street art style.

Cotton Sophisticate, 2015. AMB solids, muslin on back, #12 Perle cotton, 72 x 72 in.
Courtesy of the Artist and the International Quilt Museum, Lincoln, NE.



In essence, I am a sophisticated cotton picker

Yashua Klos (b. 1977)

The work of Chicago-born artist Yashua Klos uses formal collage construction and innovative printmaking techniques to address issues of identity, race, memory, and community in expansive wall installations. In Klos' multi-layered work, collage is more than simply a medium—it's a metaphor for the "fragmentation of African American identity." Inspired by his own history and memories growing up with a single mother on Chicago's South Side, Klos challenges notions of marginalization, male blackness, and urban mythology. Juxtaposing and twisting elements to create imagined three-dimensional spaces, figures, and landscapes, Klos' style is built of fractured impressions and angled perspective.

Yashua Klos has shown in a number of exhibitions including Jack Tilton Gallery, New York, Hunterdon Museum of Art, Clinton NJ, Studio Museum in Harlem, New York, Weatherspoon Museum, Greensboro, NC, and Dodge Gallery, New York. Klos' works have been reviewed in the NY Times, and he's been awarded residencies at Skowhegan, The Vermont Studio Center, and Bemis. Most recently he is the recipient of a 2014 Joan Mitchell Fellowship and a 2015 NYFA grant.

She Never Looks and Always Sees, 2019. Paper construction of woodblock prints and graphite on archival paper, 51.8 x 40 in. framed

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF486

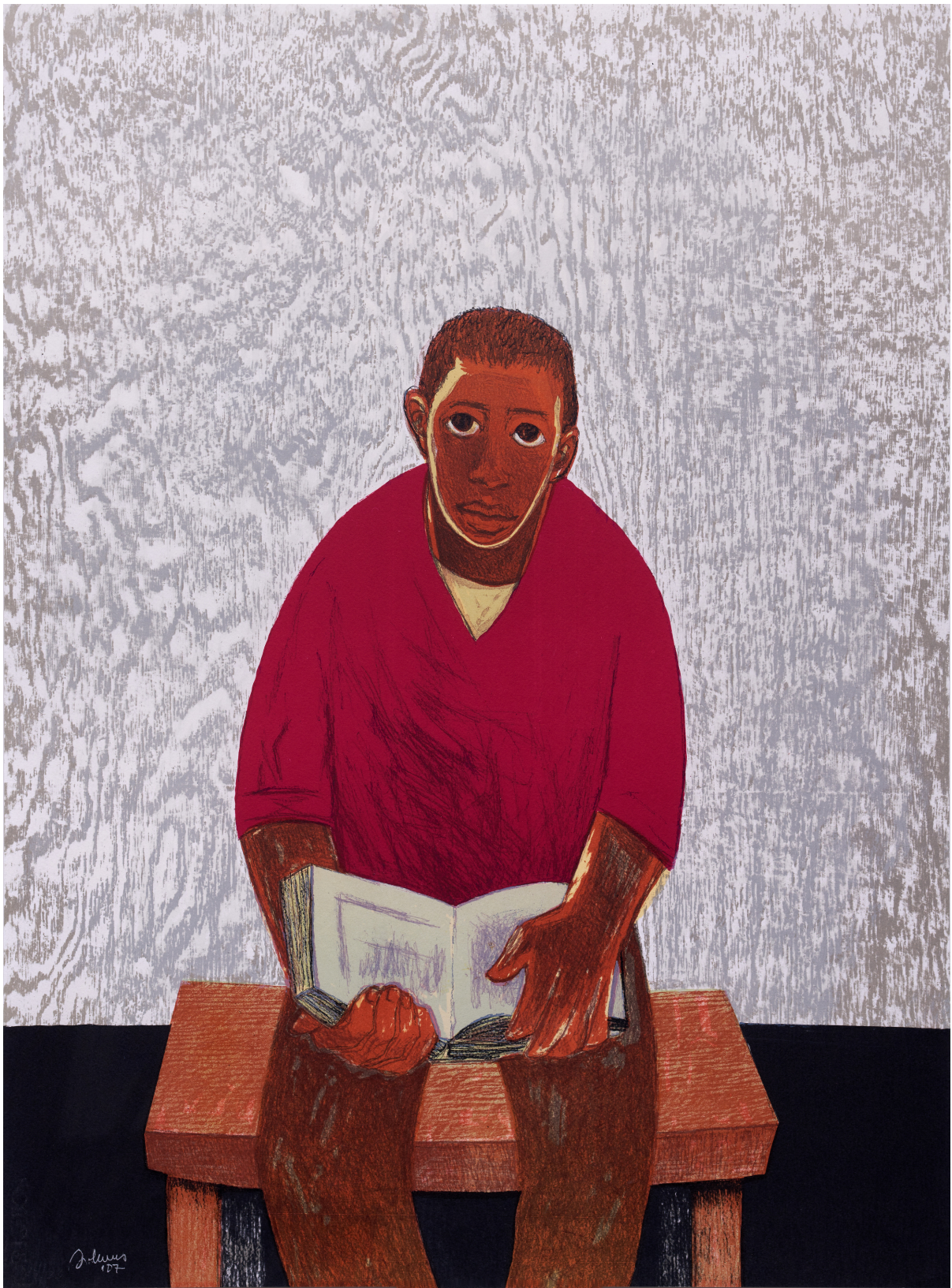


Samella Lewis (b. 1923)

Samella Lewis was born on February 27, 1923, in New Orleans, Louisiana. Lewis began her art career as a student at Dillard University, where she was instructed by the African American sculptor Elizabeth Catlett. Lewis transferred to Hampton Institute, where she earned her B.A. degree in art history in 1945. Lewis completed her graduate studies at the Ohio State University, earning her M.A. degree in 1948 and, in 1951, she became the first African American woman to receive her doctorate in fine arts and art history. In 1952 she became Chair of the Fine Arts Department at Florida A&M University. In order to publish “Black Artists on Art” (1969), Lewis founded the first African American-owned art publishing house, Contemporary Crafts. From 1969 to 1984, Lewis worked as a professor of art history at Scripps College in Claremont, CA, becoming the college’s first tenured African American professor. Lewis also helped to found the Museum of African American Art in Los Angeles in 1976 and established the scholarly journal “International Review of African-American Art” that same year. The journal became one of the leading forums for educating scholars and others on the many contributions African Americans have made to the visual arts. Lewis published “African American Art and Artists” in 1978, a history of African American art since the colonial era. Lewis has received several awards and distinctions including the UNICEF Award for the Visual Arts in 1995 and, from 1996 to 1997, worked as a distinguished scholar at the Getty Center for the History of Art and the Humanities in Los Angeles. Lewis’s work has been exhibited in many important galleries and museums. *Many sources list Dr. Lewis’s birth year as 1924, a fact disputed by her son Claude according to a March 2019 article published by the website Black Art In America.

Devoted to life-long education. Lewis is an internationally celebrated artist, curator, editor, and trailblazing art historian who wrote the first survey of African American art history. Her devotion to education is reflected in this stoic image of a young boy clasping a book.

Untitled (Boy on a Bench), 2019. Lithograph, 37 x 29.8 in. (93.98 x 75.7 cm.) framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF165



Juan Logan (b. 1946)

Juan Logan was born in Nashville, Tennessee in 1946. He earned an M.F.A from the Maryland Institute College of Art, and has exhibited nationally and internationally. His work can be found in numerous collections including the Philadelphia Museum of Art, the Whitney Museum of American Art, the Gibbes Museum of Art, the Boulder Museum of Contemporary Art, the Baltimore Museum of Art, the Memphis Brooks Museum, and the National Museum of African American History and Culture. Juan Logan now lives and works in Belmont, North Carolina.

Shuga & Wata Conversation:

And I use that primarily because everything that we ever were or will be takes place there first. In other words, it's always about our intellect. It's rarely about our bodies. As a whole, it's what we have to do with our minds that has changed the world. And that will continue to be the case. So that's the part that I include in my work because it influences everything that I've ever done.

So I always feel my boats with people and their dreams. That's what's being transported. I'm working on a piece that's sort of this large vessel that's filled with nothing but dreams.

I mean, that's really what's taking place there. So, again, I think what's happening more times than not when I create these pieces is that I often talk about our inability to respond to each other. Or to realize that we're not in this alone. That your experiences are so similar to mine. Even though I don't know yours is.

“Elegy” is a serious reflection or poem for the dead. This painting series is a lament for the various refugees fleeing violence in their homelands. It pays homage to those who pay with their lives, in camps, deserts, and on waterways, searching, hoping, and dreaming for something better.

Elegy XVII, 2018. Acrylic on paper, 22 x 30.3 in. framed

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF336



Deryl Mackie (1949–2007)

Born in 1949, Mackie moved from New York to Philadelphia as a young boy. In Philadelphia, he trained at the Barnes Foundation and the Pennsylvania Academy of the Fine Arts. In addition to being an established artist, Mackie was also a gallerist, Curator of the Fine Arts at Philadelphia's Afro-American Historical and Cultural Museum, and an instructor of printmaking. His well-known painting "Auntie," can be found in the Spike Lee movie, "She's Gotta Have It". In the documentary, "Dancing on Pearls", filmmaker Brent Hill chose Mackie to be one of five central characters. Noted writer and editor, Joseph Beam, selected Deryl Mackie to design the cover for his book, "In the Life." The Baseball Hall of Fame exhibits Mackie's portraits of Negro Baseball pitcher Smokey Joe Williams. Throughout his career, Mackie has accumulated many awards and fellowships. Some of these include the Eleanor S. Grey Award for Achievement for Still Life, The Cresson European Travel Fellowship, and the Fellowship in Arts Management Enterprises from the Pennsylvania Council on the Arts. Deryl Mackie died in 2007.

Pink Soldier, 2001. Tempera on board, 18 x 14 in. framed

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF115



Kambui Olujimi (b. 1976)

Kambui Olujimi was born and raised in Bedford-Stuyvesant Brooklyn and received his MFA from Columbia University in New York City. Olujimi's work challenges established modes of thinking that commonly function as "inevitable." This pursuit takes shape through interdisciplinary bodies of work spanning sculpture, installation, photography, writing, video, and performance. His solo exhibitions include; *Zulu Time*, at Madison Museum of Contemporary Art, *A Life in Pictures*, at MIT List Visual Arts Center, *Solastalgia*, at Cue Arts Foundation, and *Wayward North* at Art in General.

His works have premiered nationally at The Sundance Film Festival, Studio Museum in Harlem, Museum of Modern Art, New York, Museum of Contemporary Art, Los Angeles, and Mass MoCA. Internationally his work has been featured at Museo Nacional Reina Sofia in Madrid; Kunsthal Rotterdam in the Netherlands; Kiasma Museum of Contemporary Art in Finland and Para Site in Hong Kong among others. Olujimi has been awarded residencies from Black Rock Senegal, Skowhegan School of Painting and Sculpture, Robert Rauschenberg Foundation, and MacDowell.

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Olujimi's photographs reflect the complex role of dance marathons as mass entertainment events during the Great Depression. These endurance contests often lasted weeks, providing much-needed entertainment, purse money, and fame during an era of severe deprivation. With an eerie prescience to present-day "reality shows," these contests blurred the line between theatre and reality. A mix of the heroic and grotesque, of kitsch and desperation, these spectacles were meant to test the capacity of individual will. While the dance marathons challenged many gender and class expectations, they were vehemently racially segregated. Olujimi's work examines the repercussions of such omissions in the creation of mythic space. It emblemizes the common contests of endurance, persistence, and defiance and the desire to live beyond the capacities that we have internalized.

In Plain Sight, 2016. Single-channel digital video, Runtime: 3 minutes.

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF501



Rose Piper (1917–2005)

Rose Piper was born in New York in 1917 and grew up in the Bronx. She studied art and geometry at Hunter College, and after graduating in 1940, attended the Arts Students League of New York. In 1946, Piper was awarded a Julius Rosenwald fellowship, using the money to travel through the South to study the culture and music. Blues, in particular, became the inspiration for much of her early work. She had her first major solo exhibition in 1947 at the Roko Gallery in New York, a significant accomplishment considering that she was one of only four African American artists that exhibited abstract work in New York.

In 1948, she was awarded a second Rosenwald fellowship, deciding this time to travel abroad to Paris. Upon her return, Piper faced financial hardship and family misfortune, leading her to put her painting on hold and turn to alternate careers. Over the next few years, she ran a greeting card company, worked as a textile designer, and raised her family. She returned to painting in the 1980s, creating a new and distinct body of work that relied less on abstraction and instead, referenced the styles of the Flemish school and medieval illuminated manuscripts. The work was featured in another solo exhibition in New York in 1989. Rose Piper died in 2005.

Blues Singer, 1989. Mixed media on paper, 24.5 x 19 in. framed

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF378



Rose Piper

Blaise Jungas
Rose Piper 1989

When you talk in yo'
sleep
Make she' I ain't
awake!

Ransome (b. 1961)

Ransome was born in North Carolina and moved to a New Jersey suburb as a teenager. He graduated from Pratt Institute and was a tenured professor in the School of Visual Performing Arts at Syracuse University before retiring to pursue his dreams of being a studio artist. He received his MFA in Studio Arts from Lesley University.

Ransome's artwork centers on his African-American lineage, which is traced back to sharecroppers of the American South who migrated to Northern cities along the East Coast. His pictorial narratives are personal, yet the symbols he uses are universal and interplay with larger social, racial, ancestral, economic, and political histories that inform our nation to this day.

In his works, he often combines acrylic paint with an array of found, made, and purchased papers. These materials are used as conceptual statements on this legacy of an often-overlooked portion of society that made something out of nothing.

Ultimately, Ransome's work aims to imbue each piece with a lyrical yet authentic resilience borne of limited resources and frugality that speaks to the struggle and hope, pain, joy, and soul of folks in the black community.

Nightjohn, 2020. Collage and acrylic paint on canvas, 36 x 36 in. (91.4 x 91.4 cm.)
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF466



R. R. R. R. R.

Winfred Rembert (1945–2021)

Winfred Rembert was an artist from Georgia who lived and worked in New Haven, CT in his later years. His artwork, painted on carved and tooled leather, displays memories of his youth, growing up in the Jim Crow South. His rhythmic, vivid compositions depicted Georgia cotton fields, juke joints, and church services, as well as his encounters with racial and police violence in the aftermath of a civil rights protest, and the seven years he spent on a Georgia chain gang.

His paintings have been exhibited at museums and galleries around the country, including the Yale University Art Gallery, the Hudson River Museum, and The Adelson Galleries in New York. In 2011 Rembert was the subject of an award-winning documentary film, *All Me: The Life and Times of Winfred Rembert*, by Vivian Ducat, and in 2015, Rembert was honored by Bryan Stevenson's Equal Justice Initiative. Most recently, Taylor Rees' 2020 documentary, *Ashes to Ashes*, takes an intimate look at Winfred Rembert's and Dr. Shirley Jackson Whitaker's reckoning with racist violence in America.

Cotton Cross (White), 2012. Dye on carved and tooled leather, 36 x 34.8 in.

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF480



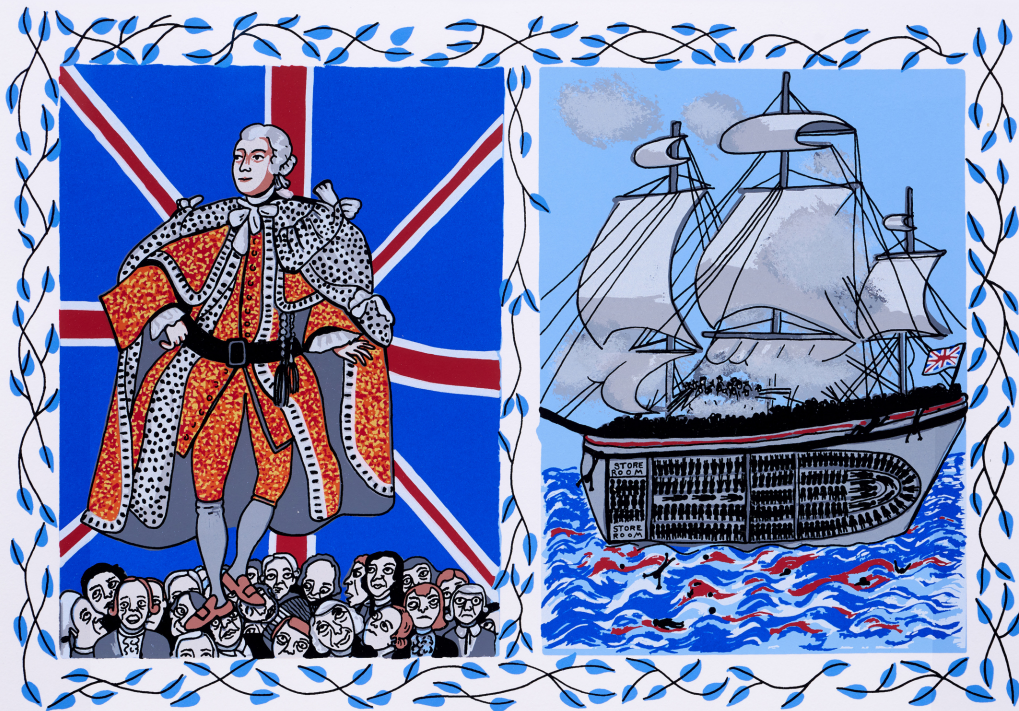
Faith Ringgold (b. 1930)

Faith Ringgold was born in Harlem, New York, New York in 1930. As she grew up, she was immersed in the cultural contributions of the Harlem Renaissance. She received her B.A. in Fine Arts and Education in 1955 and her Master's degree from the City College of New York. Shortly after remarrying to Burdette Ringgold, Faith began her painting career in the late 1950s. As time went on, her art expanded to sculpture, quilt, performance art, illustration, and writing. Ms. Ringgold was extremely accomplished in her career, receiving over 75 awards, including numerous grants and fellowships. A few of her awards include: the National Endowment For the Arts Award for sculpture (1978) and for painting (1989); The La Napoule Foundation Award for painting in France (1990); The John Simon Guggenheim Memorial Foundation Fellowship for painting (1987); The New York Foundation For the Arts Award for painting (1988); The American Association of University Women for travel to Africa (1976); The Creative Artists Public Service Award for painting (1971).

Ringgold also holds the position of professor emeritus at the University of California, San Diego where she taught art from 1987 until 2002. Ringgold has written and illustrated 11 children's books, including her first, "Tar Beach", which was a Caldecott Honor Book and received the Coretta Scott King Award for Illustration. Faith Ringgold lives in Englewood, New Jersey, where she continues to work in art and academia.

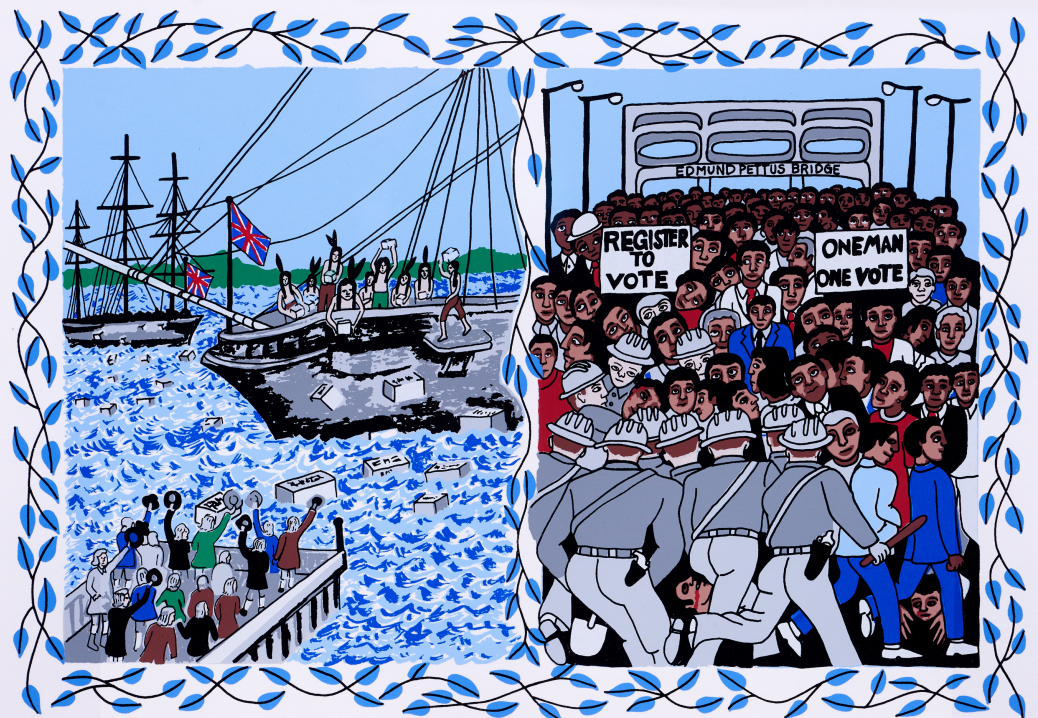
Top: *All Men are Created Equal*, 2009. Serigraph, 23 x 27.3 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF147G

Bottom: *Taxes on Us Without Our Consent*, 2009. Serigraph, 23 x 27.3 in. framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF147D



17/35

All Men Are Created Equal Faith Ringgold 5/4/09



17/35

Taxes On Us Without Our Consent Faith Ringgold 5/4/09

Leo Robinson (b. 1938)

Leo Robinson was born in Washington, D.C. in 1938. He earned a BA from Howard University and an MFA from Cranbrook Academy of Art. Robinson also studied at the Corcoran School of Art and Skowhegan School of Painting and Sculpture. Throughout his career, Robinson taught at California State University, Howard University, Wellesley College, Moore College of Art, and University of the Arts.

In Southern California, Leo Robinson was represented by Ruth Bachofner Gallery. He also had solo shows at Simard/Halm Gallery, Orlando Gallery, Santa Monica College, and the Orange County Center for Contemporary Art. His work was included in group exhibitions at Laguna Art Museum, Riverside Art Museum, Taipei Fine Arts Museum, Taiwan, Long Beach Museum of Art, Newport Harbor Art Museum, Santa Barbara Museum of Art, Studio Museum in Harlem, Rose Art Museum, National Collection of Fine Arts, Washington, DC and the Washington Gallery of Modern Art.

Veteran, 2005. Gouache on ragboard, 12 x 9 in. (30.5 x 22.9 cm.) framed
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF350



Leo Robinson 2005
"Veteran"

William Villalongo (b. 1975)

William Villalongo was born in 1975 in Hollywood, Florida to a Puerto Rican father and African American mother. He was raised in Bridgeton, NJ and earned a BFA from Cooper Union. He then attended Tyler School of Art at Temple University, earning an MFA in 2016. Villalongo also completed artist residencies at the Studio Museum in Harlem, Skowhegan School of Painting and Sculpture, the Hermitage Artist Retreat, Studio-f at the University of Tampa, and Fountainhead in Miami, Fl. In 2016, he co-curated the exhibition “Black Pulp!” with fellow artist Mark Thomas Gibson. He is currently a professor at Cooper Union and maintains a studio in Brooklyn.

The artist navigates the politics of historical erasure directing his work towards a reassessment of Western, American and African Art histories. Working out of the notion of Blackness as a verb he reframes familiar images, events, and themes in our cultural landscape. He explores dualities such as male-female, visibility/invisibility, humanity/nature incorporating appropriations from ancient myth to contemporary politics. This vast time frame narrates a conversation between images by which current existential concerns of representation are made more visible. Villalongo’s figures are held somewhere between magic and the factualness of being in a body, desire and discord. The surface and materiality of the work breaks between flatness and dimensionality, making the presence of the object an important measure for understanding it. Seeing and recognition become critical metaphors for the artist in framing his subjects.

Corner Office, 2017. Acrylic, paper, collage, and velvet flocking on wood panel, 60 x 46 in.
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF344



Kehinde Wiley (b. 1977)

Working exclusively in portraiture, Kehinde Wiley fuses traditional formats and motifs with modern modes of representation. Selecting works from old masters like Peter Paul Rubens or Jacques-Louis David, Wiley replaces the historical figures with handsome young black men. In his related, ongoing “World Stage” series, Wiley’s heroic figures are depicted in front of colorful background patterns that make specific reference to textiles and decorative patterns of various cultures, from 19th-century Judaica paper cutouts to Martha Stewart’s interior color swatches. Wiley’s penchant for jarring juxtapositions stems from his desire to complicate notions of group identity. “How do we...go beyond the media stereotypes about national identity?” he has said. “I don’t really think about myself as a young gay black American, nor do I interface with my Brazilian or Mexican or Jewish friends that way.”

Sophie Arnould Study II, 2017. Hand-embellished pigment print on Epson Hot Press, 27 x 20 in.
The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF494



Charles Edward Williams (b. 1984)

Charles Edward Williams is a contemporary visual artist from Georgetown, SC, and holds a BFA from the Savannah College of Art and Design (SCAD) in Savannah, GA, and an MFA at the University of North Carolina (UNCG) in Greensboro, NC. Creating compelling imagery in oils, video/film, and sound installations, Williams' work investigates current, and historical-cultural events related to racism and suggestive stereotypes formed within individuals. His works define self-representation of human emotive responses that lie within cultural identity and reveal tension to expose the complexities within our sociopolitical environments. Through his visions, we are encouraged to engage in self-examination, to question false boundaries that separate us, and view the inner connectedness of our common existence.

Williams has attended summer artist residencies at Otis College of Art and Design (Los Angeles, CA), SOMA (Mexico City, Mexico), the Gibbes Museum (Charleston, SC), and the McColl Center for Art + Innovation (Charlotte, NC). Solo exhibitions include "Warm Water" at the Urban Institute of Contemporary Art (UICA) (Grand Rapids, MI) and Southeastern Center for Contemporary Art (SECCA) (Winston-Salem, NC). "SUN + LIGHT" at Residency Art gallery (Inglewood, LA), Polk Museum of Art (Lakeland, FL) and Susquehanna Art Museum (Harrisburg, PA) "Put Your Hands Where My Eyes Can See" (Winthrop University, Rock Hill, SC), "For Which it Stands" at Monica King Contemporary (Tribeca, NY), "Swim" at Morton Fine Art (Washington, DC). His work was also recently exhibited at Aqua and Scope Art Fair / Art Basel (Miami, FL). Group exhibitions include the Weatherspoon Museum (Greensboro, NC), the Mint Museum (Charlotte, NC), East Tennessee State University (Johnson City, TN), Tiger Strike Asteroid project space (Philadelphia, PA), and other national institutions.

Works have been reviewed in local and national publications and media, including the Washington Post, NPR, and South Carolina's ETV network (PBS affiliate). Permanent collections include the North Carolina Museum of Art (NC), the Gibbes Museum (SC), Knoxville Museum of Art (TN), Polk Museum of Art (FL), and the Petrucci Family Foundation Collection of African American Art (NJ). Williams also received the Riley Institute Diversity Leadership Award from the State of South Carolina to develop enriching art programs within local communities.

Hope, 2016. Oil on watercolor paper, 17.1 x 13.9 in.

The Petrucci Family Foundation Collection of African American Art, Asbury, NJ. PFF297



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Ransome: © James Ransome

Winfred Rembert: *Cotton Cross (White)* - ©
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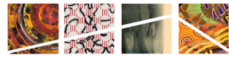
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