LECTURE III- MY SOUL HAS GROWN DEEP

African-American artists make perhaps their greatest contribution to the evolution of contemporary abstract art and conceptual art. Following in the footsteps of Norman Lewis and Alma Thomas are such important figures as Sam Gilliam, Jack Whitten and Martin Puryear. Major Black conceptualists include mixed-media artists like David Hammons, Adrian Piper, Fred Wilson and Theaster Gates.

1-Beauford Delaney (1901-1979): modernist in US, later abstract painter in Paris; member of Greenwich Village and Harlem scenes; dies completely forgotten.

2-Sam Gilliam (b.1933): highly inventive painter; initially Color Field works with soaked canvas & Beveled edges; then Drapes freed from frames; Quilted & Collaged paintings.

3-Mel Edwards (b.1937): pioneering Black sculptor in welded steel; abstract works with political meanings; Lynch Fragments; direct African influence, erects 2nd studio there.

4-Jack Whitten (1939-2018): highly inventive painter; uses “developers” to rapidly paint Slabs; Greek Alphabet Series; Xerox toner drawings; cast acrylic mosaics; and sculpture.

5-Martin Puryear (b.1941): Yale; major post-Minimalist sculptor in wood and bronze; uses traditional woodworking techniques learned in Africa; Venice Biennale and MoMA.

6-David Hammons (b.1943): studies with White; conceptual installations; body art & sculptures based on Harlem, Japanese and African influences; controls own art market.

7-McArthur Binion (b.1946): Cranbrook MFA; Chicago-based abstract painter; textual & personal history from 1970s address books; marking crayons on text; Venice Biennale.

8-Adrian Piper (b.1948): philosopher & conceptual artist; language-based dissection of racial concepts (ostracism, passing, racism); post-Minimalist objects & projects.

9--Fred Wilson (b.1954): installation art; museum & institutional critique; Mining the Museum at The Contemporary & MHS; MacArthur Fellow, Venice Biennale.

10-Mark Bradford (b.1961): enormous collaged paintings based on scraped, burnt and grinded papers; hairdresser end papers; socially active in black urban centers.

11-Julie Mehretu (b.1970): RISD; paintings and drawings, superimpose isometric views, architectural plans, maps etc.; some resemble Leonardo’s Deluge drawings.

12-Theaster Gates (b.1973): formally trained in theology, urban planning, pottery and art history; scavenges sculpture materials from derelict buildings, uses sales to re-build.

March 20, 2019

Michael Salcman, M.D.

References:

Ellison, Ralph: The Art of Romare Bearden (1968) in *Art in America, 1945-1970*, Jed Pearl (editor), Library of America, New York, 2014, pp.701-710

Fineberg, Jonathan: *Art Since 1940, Strategies of Being*, Abrams, New York, 1995, pp.384-388 [Bearden]

Foster, Hal, Krauss, Rosalind, Bois, Yves-Alain, Buchloh, Benjamin H.D.: *Art Since 1900, modernism, antimodernism, postmodernism*, Thames & Hudson, New York, 2004, pp.639-644

Hughes, Robert: *American Visions, The epic history of art in America*, Knopf, New York, 1997, pp.454-457, 519-521, 580-582, 601-602 [Lawrence, Bearden, Puryear, Basquiat]

Nesbett, PT & DuBois, M: *Over the Line: The Art and Life of Jacob Lawrence*, University of Washington Press, Seattle, 2000

Nochlin, Linda: Why Have There Been No Great Women Artists? *ARTnews*, 22-39, 69-71, 1977

Pedrosa, Adriano & Moura, Rodrigo (editors): *Mel Edwards: Lynch Fragments*, Sao Paolo Museum of Art, 2018

Salcman, Michael: Theaster Gates: Artist and Citizen, *Little Patuxent Review*, pp.96-101, and Works by Theaster Gates, pp.90-95, No.11 Winter 2012

Salcman, Michael: The Evolutionary Soul of Jack Whitten (b.1939): April’s Shark (1974), *Neurosurgery* 77(6): 841-846, 2015

Siegel, Katy: *High Times, Hard Times, New York Painting 1967-1975*, Independent Curators International, D.A.P. New York, 2006

Whitten, Jack: *Notes from the Woodshed*, Katy Siegel (editor), Hauser & Wirth, New York, 2018

Wilson, Fred:  *Mining the Museum: an installation*. edited by Lisa G. Corrin; with contributions by Leslie King-Hammond and Ira Berlin. Baltimore: New York: Contemporary; New Press: Distributed by W.W. Norton, 1994