



# Diasporal Rhythms On The Road-

Washington D.C. April 20-23, 2023

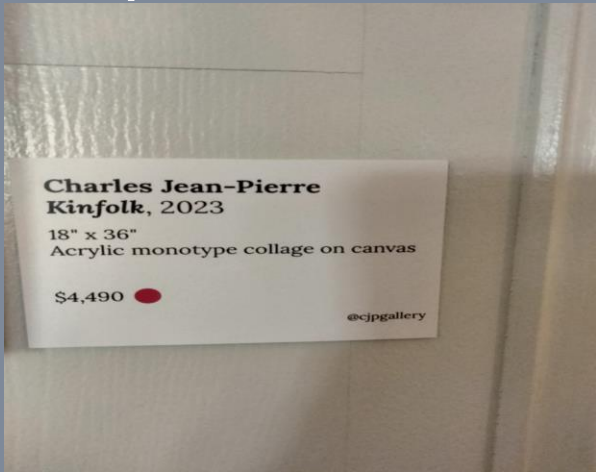




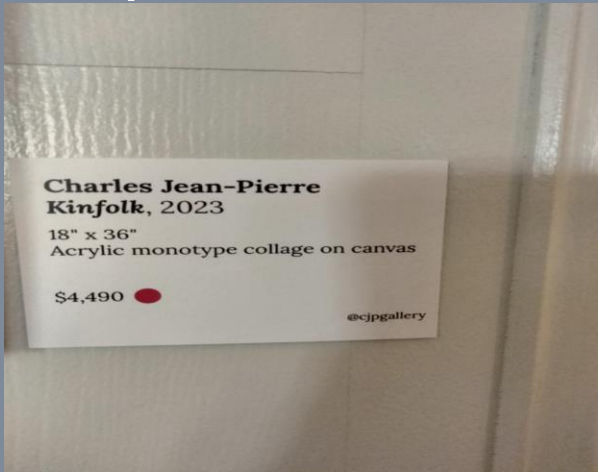
DAY 1



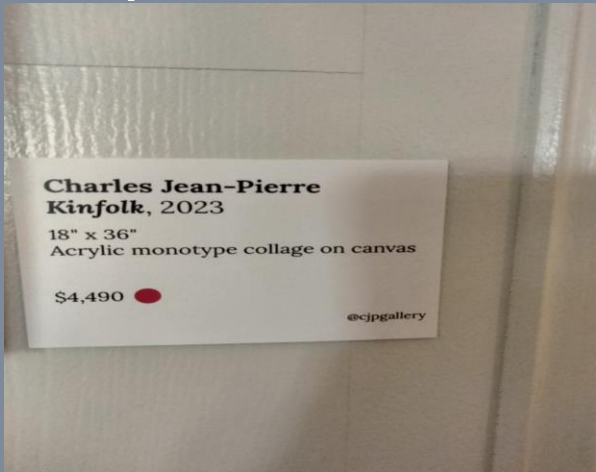
Day 1!



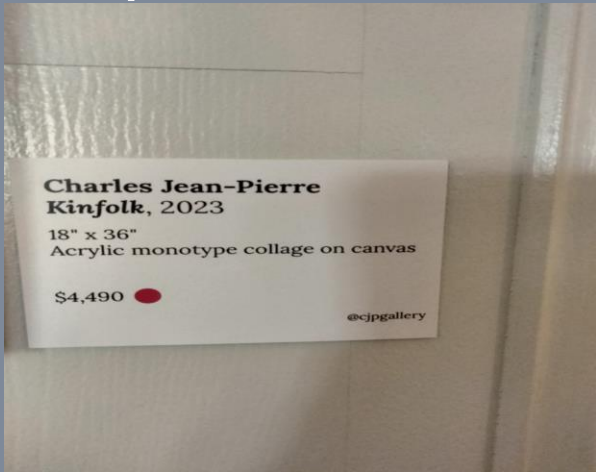
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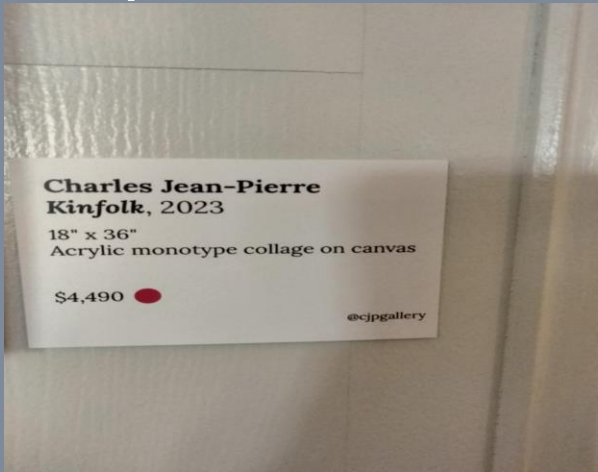
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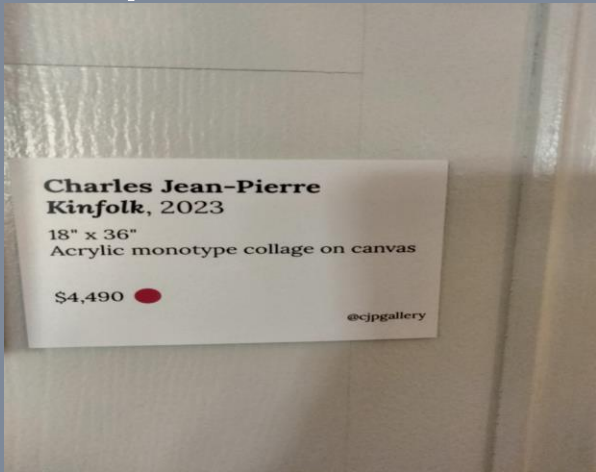
Day 1!



Day 1!



Day 1!





Day 1!

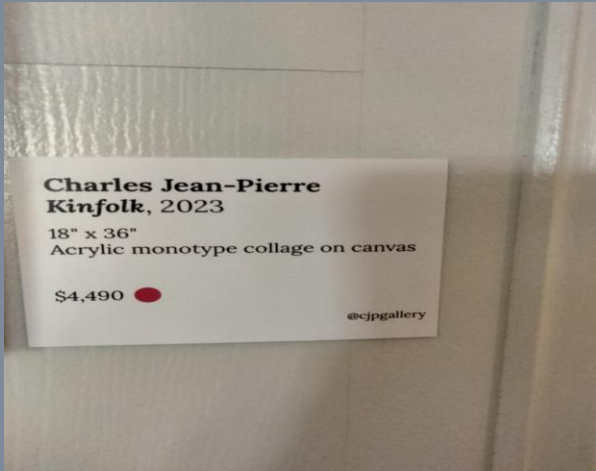
**Charles Jean-Pierre**  
**Kinfolk, 2023**  
18" x 36"  
Acrylic monotype collage on canvas

\$4,490 ●

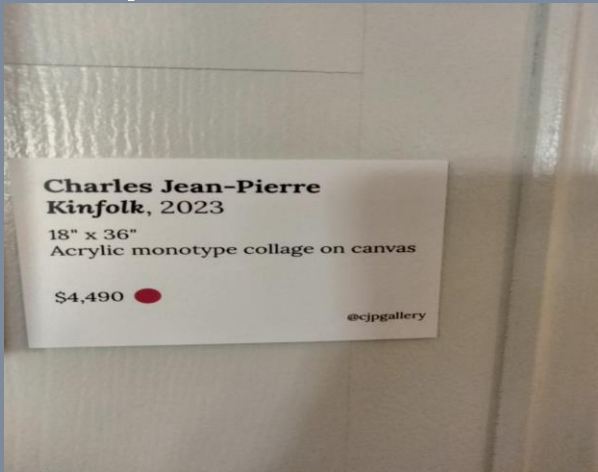
@cjpgallery



Day 1!



Day 1!



Day 1!



Day 1!



Day 1!



Day 1!



**Ernest T. Crichlow**  
(1914-2005)

*Evening Thought*, 2002  
Lithograph  
25 x 18 in.

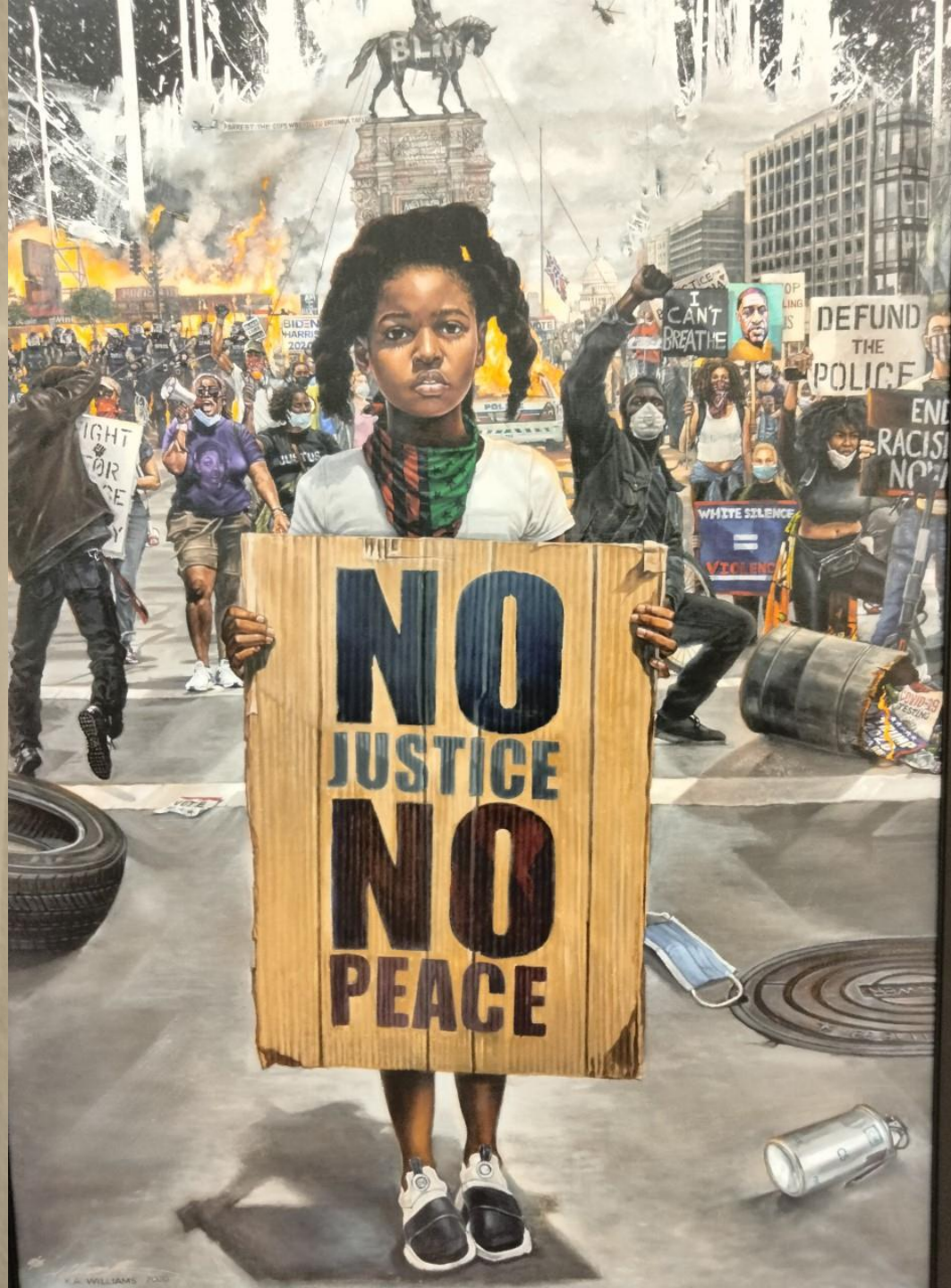


Day 1!



**Kevin A. Williams**  
(b. 1965)

*Civil Unrest*, 2020  
Embellished giclée  
54 x 36 in.  
Courtesy of Walters Private Collection





Day 1!



**William Sylvester Carter**  
(1909-1996)

*Billie Holiday*, 1941  
Mixed media on canvas  
16 ½ x 12 ½ in.



Day 1!



Charles White  
(1918-1979)

*Cat's Cradle*, 1972

Etching

23 3/4 x 26 in.

Courtesy of Walters Private Collection



Day 1!



Cassandra Gillens  
(b. 1962)

*She's a City Girl*, 2008  
Acrylic on canvas  
29 ½ x 24 in.



Day 1!



James Van Der Zee  
(1886-1983)

*The Good Shepherd*, c. 1933  
Photograph  
20 x 18 1/4 in.  
Courtesy of Walters Private Collection



Day 1!





Day 2



Day 2

15<sup>th</sup>–19<sup>th</sup> CENTURIES  
*The* Middle  
Passage

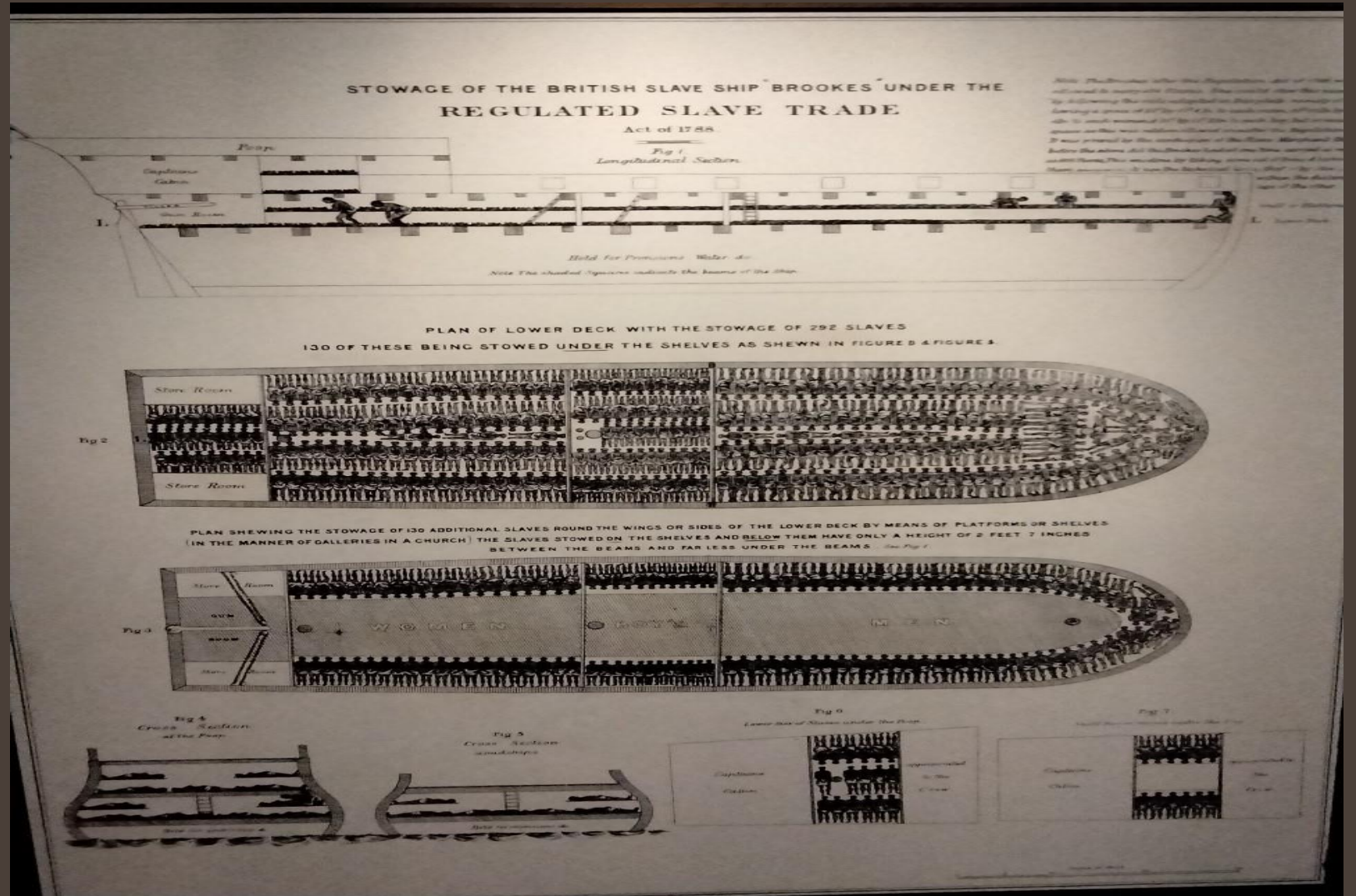
*A Full Complement of Negroes*

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For four centuries, slavers sailed along the western African coast to pack the hulls of their ships with “a full complement of negroes.” Millions of captive Africans were loaded onto slave ships as commodities certain to bring a profit. The traumatic journey from western Africa to the Caribbean and the Americas—known as the Middle Passage —was a mixture of captivity and commerce. Enslaved Africans were dispersed throughout the Atlantic world and forced to leave their homeland and loved ones behind.

HENRY David Thoreau

Day 2



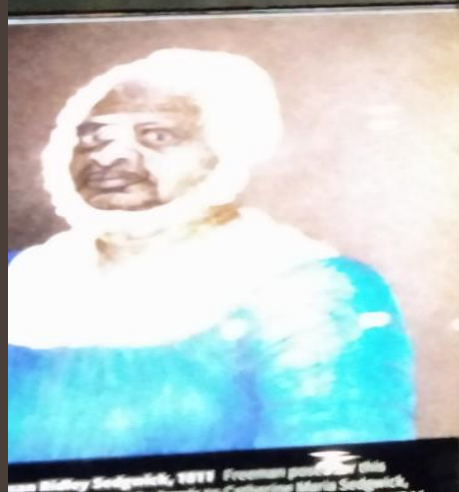


## Day 2

*If one minute's freedom had been offered to me, and I had been told I must die at the end of that minute, I would have taken it.*

**ELIZABETH FREEMAN CA. 1800**

## Elizabeth Freeman, Demanding Justice

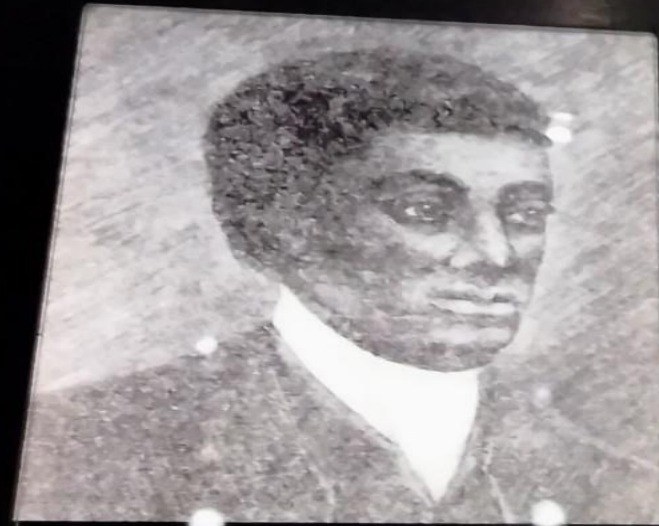


Elizabeth Freeman, known as Mum Bett, was born into slavery and was one of the first people to successfully sue for her freedom in the new nation. Freeman was a Revolutionary War widow enslaved by John Ashley, a powerful Massachusetts attorney, when she overheard a discussion about the Massachusetts Constitution. She seized on its guarantee of liberty to bring her lawsuit. Her claim to freedom changed her life and helped end slavery in Massachusetts.

Day 2



## Day 2

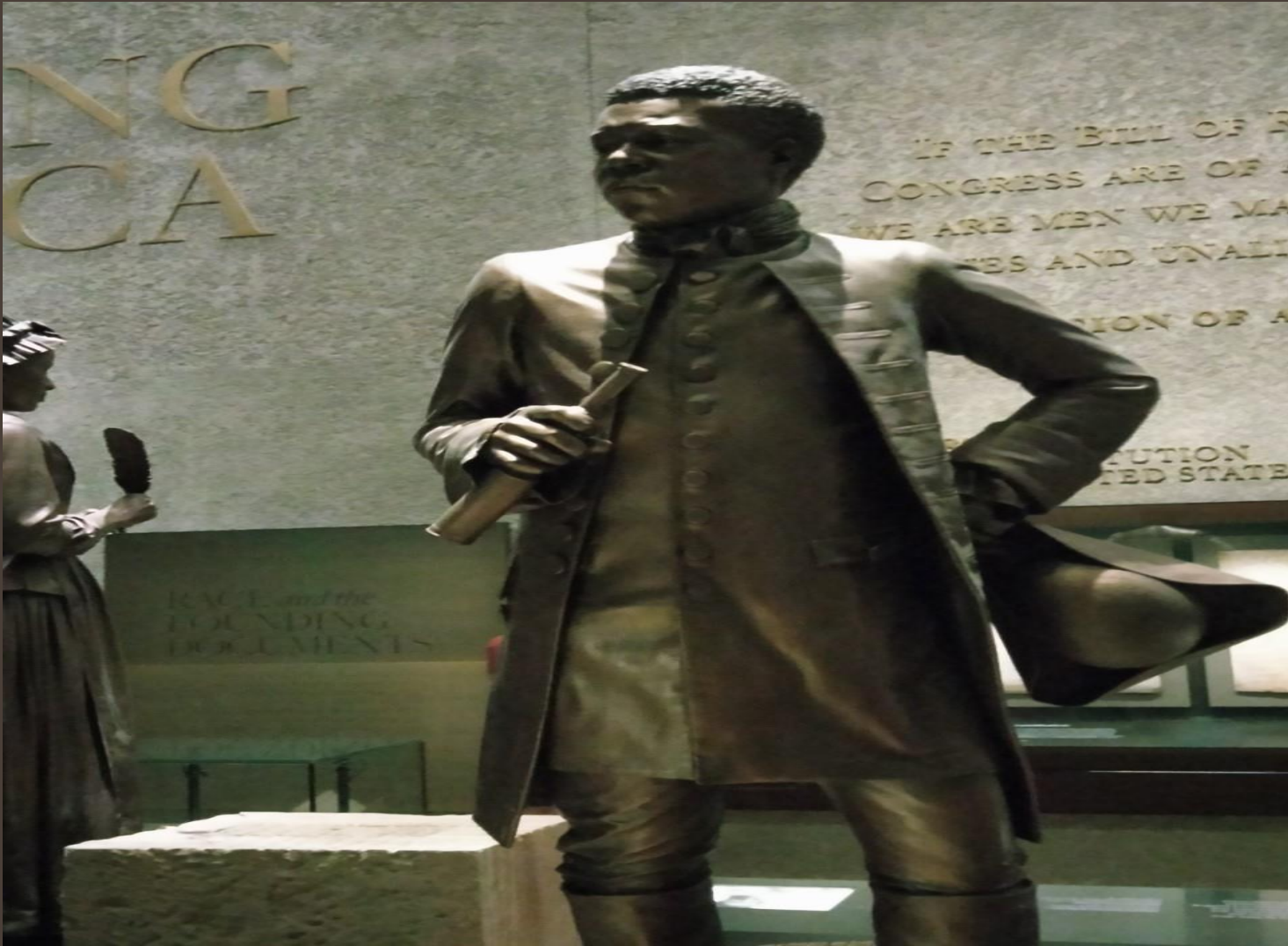


**Benjamin Banneker, 1731–1806** Benjamin Banneker lived an extraordinary life. He loved mathematics and became the first African American to publish a scientific work in the United States.

## Benjamin Banneker: Scientific Thinker

Benjamin Banneker's life is shrouded in mystery. He was born a free man in Maryland in 1731, but had very little schooling. He taught himself mathematics, science, and literature from borrowed books. Using his knowledge, he constructed wooden clocks, compiled almanacs, and advocated for abolition. He also participated in the land survey of the District of Columbia. Banneker was successful at a time when African Americans faced social restrictions, limited economic opportunities, and mounting hostility from whites.

Day 2



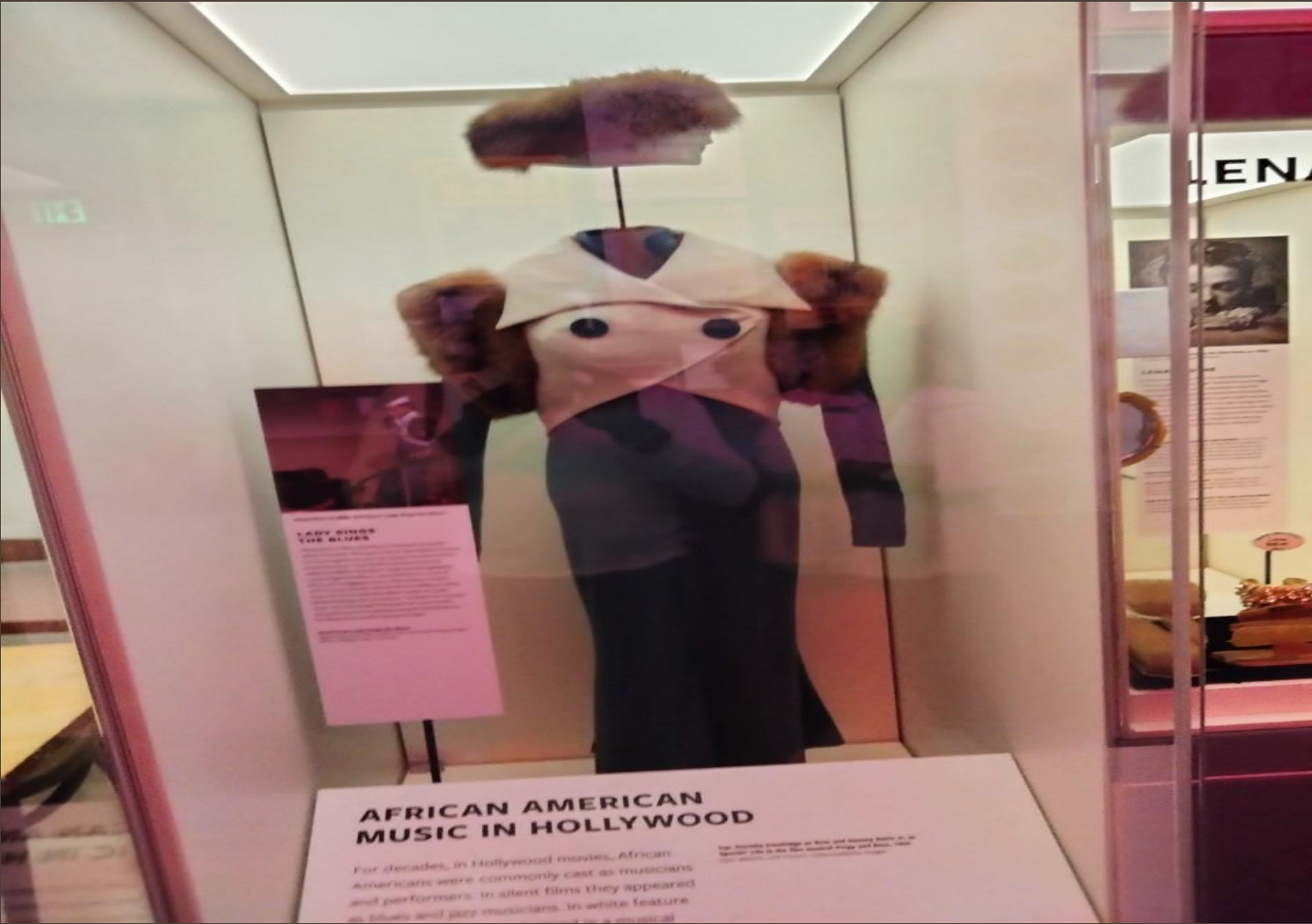
Day 2



Day 2



Day 2



## Day 2

**Do not touch the artwork**

**Bisa Butler** (b. 1973)

***I Go To Prepare A Place For You***, 2021

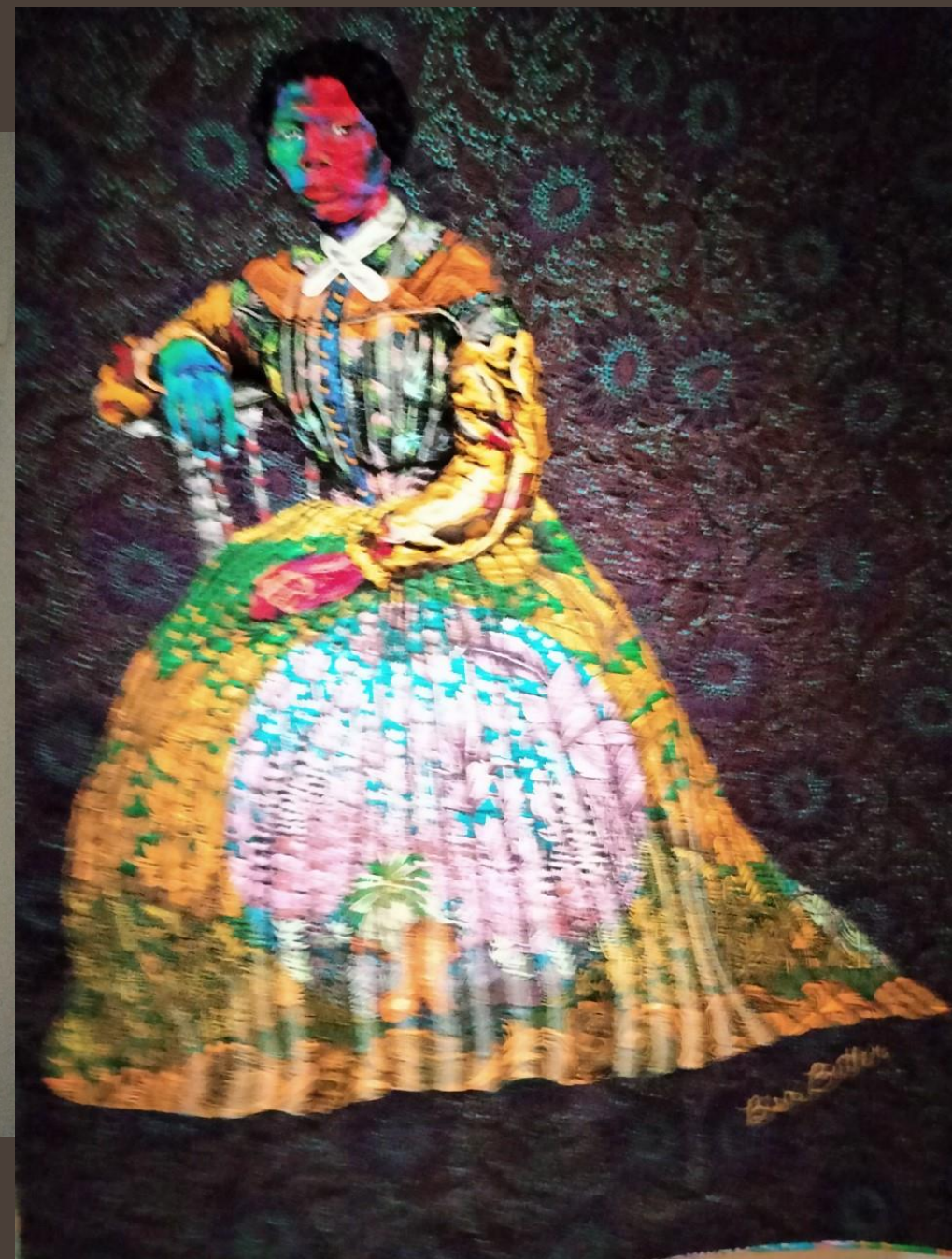
Cotton, silk and velvet, quilted and appliquéd

Purchased through the American Women's History Initiative Acquisitions Pool, administered by the Smithsonian American Women's History Initiative



*We are still in the same fight that Harriet Tubman is in—  
the fight for Black people to be free and  
to be treated equally under the law.*

Bisa Butler is an American fiber artist known for her quilted portraits inspired by historical photographs. This work is based upon a photograph of underground railroad conductor and abolitionist Harriet Tubman —newly discovered, added to the museum's collection in 2017, and shared with the Library of Congress. Butler interprets and transforms this iconic photograph through her use of printed African-based fabrics such as Vlisco Dutch wax and Kente cloth, and intricate techniques. By doing so, she reveals Tubman's complexity as a person, including her African ancestry, bravery, and legacy as an agent of change.





Day 2



## Day 2

**Deborah Roberts** (b. 1962)

**80 days**, from the *Nessun Dorma* series, 2018

Paper, acrylic, graphite, and pastel on canvas

Collection of the Smithsonian National Museum of African American History & Culture and National Portrait Gallery, Museum purchase through the American Women's History Initiative Acquisition Pool, administered by the Smithsonian American Women's History Initiative and generously supported by American Express.

Deborah Roberts is renowned for her collages that incorporate multiple layers and meanings to create a more expansive and inclusive view of the Black cultural experience. She challenges the criminal lens through which society often views young Black boys, whose "well-being and futures are equally threatened because of the double standard of boyhood and criminality that is projected on them at such a young age."

Roberts created *80 Days* in honor of George Stinney Jr., a 14-year-old boy who became the youngest person executed in a U.S. prison. In the space of 80 days (between March and June, 1944), Stinney was unjustly arrested, charged, and executed for the murder of two young white girls without proper representation or appeals on his behalf. Seventy years following his execution, a judge vacated his conviction, ruling that Stinney had not received a fair trial, was not effectively defended, and that his Sixth Amendment rights had been violated.



Day 2



## Day 2

**Fahamu Pecou (b. 1975)**

**But I'm Still Fly, 2014**

Acrylic on canvas



Grave representations of Black men act like a force of gravity, restricting their mobility. We meet Black youth with fear and loathing, limiting their potential with tragic stats and stories of death. *But I'm Still Fly* offers an alternative narrative, one that locates the tension between aspiration and limitation. . . . This piece asks: What if we believed in the abilities of our Black boys more than we lamented their identity? What if we taught them that they could transcend their so-called limitations? What if we encouraged them to fly?

Pecou's painting features the fashion trend "saggin," where underwear is worn above sagging pants. The style was popular among younger African American males and often perceived by others as a negative marker of social status.



Day 2  
Rubel Museum



## Day 2

### **Kehinde Wiley**

b. 1977, Los Angeles, CA / lives and works in Brooklyn, NY

*Sleep*, 2008, oil on canvas, 132 x 300 in. (335.3 x 762 cm), acquired in 2009

This epic painting demonstrates Kehinde Wiley's mastery of the medium and how he contributes to the lineage of portrait painting in the history of art. Wiley recreates historical European portraits of white subjects, replacing the subjects with people of color from across the world, and maintaining the heroic, powerful, and majestic illumination of the figure. Wiley based *Sleep* on the French artist Jean Bernard Restout's painting of the god of slumber. *Sleep* has been variously described as an erotic image or a Christ-like depiction. In changing the subject of this lush and historically rich canvas, Wiley raises questions about race, gender, and the politics of representation.



Jean Bernard Restout (French, 1732-1797). *Sleep*.  
ca. 1771. Oil on canvas, 38 7/16 x 51 3/16 inches.  
Collection of the Cleveland Museum of Art.



Day 2

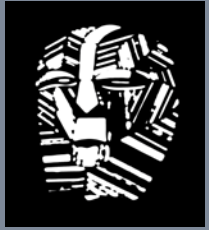


# Day 2

Studio Visit: Alec Simpson







Day 3.



BMA

BALTIMORE  
MUSEUM OF  
ART

Day 3



Day 3



# Day 3

## ***Self-Portrait after photograph by Peter Hujar***

1989

Brush and black ink, wash, and charcoal on Asian-fiber paper mounted on canvas

Based on a photograph by Peter Hujar, Ellis drew this image with charcoal and ink on paper. He then mounted it to canvas using a slightly yellow, glossy adhesive and continued to work on the portrait. The interaction between wet and dry media on the creased surface produced a wrinkled, skin-like effect. Hujar died of AIDS-related complications in 1987. Here, Ellis both honored a departed colleague and reappropriated his self-image to emphasize psychological complexity over the sensuality of Hujar's photograph.

Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc., BMA 2019.159



Peter Hujar. *Darrel Ellis* (D). 1981. Gelatin silver print. 10 x 16 in. © 2022 Estate of Peter Hujar / Artists Rights Society (ARS), New York



# Day 3

**Sasha Gordon**

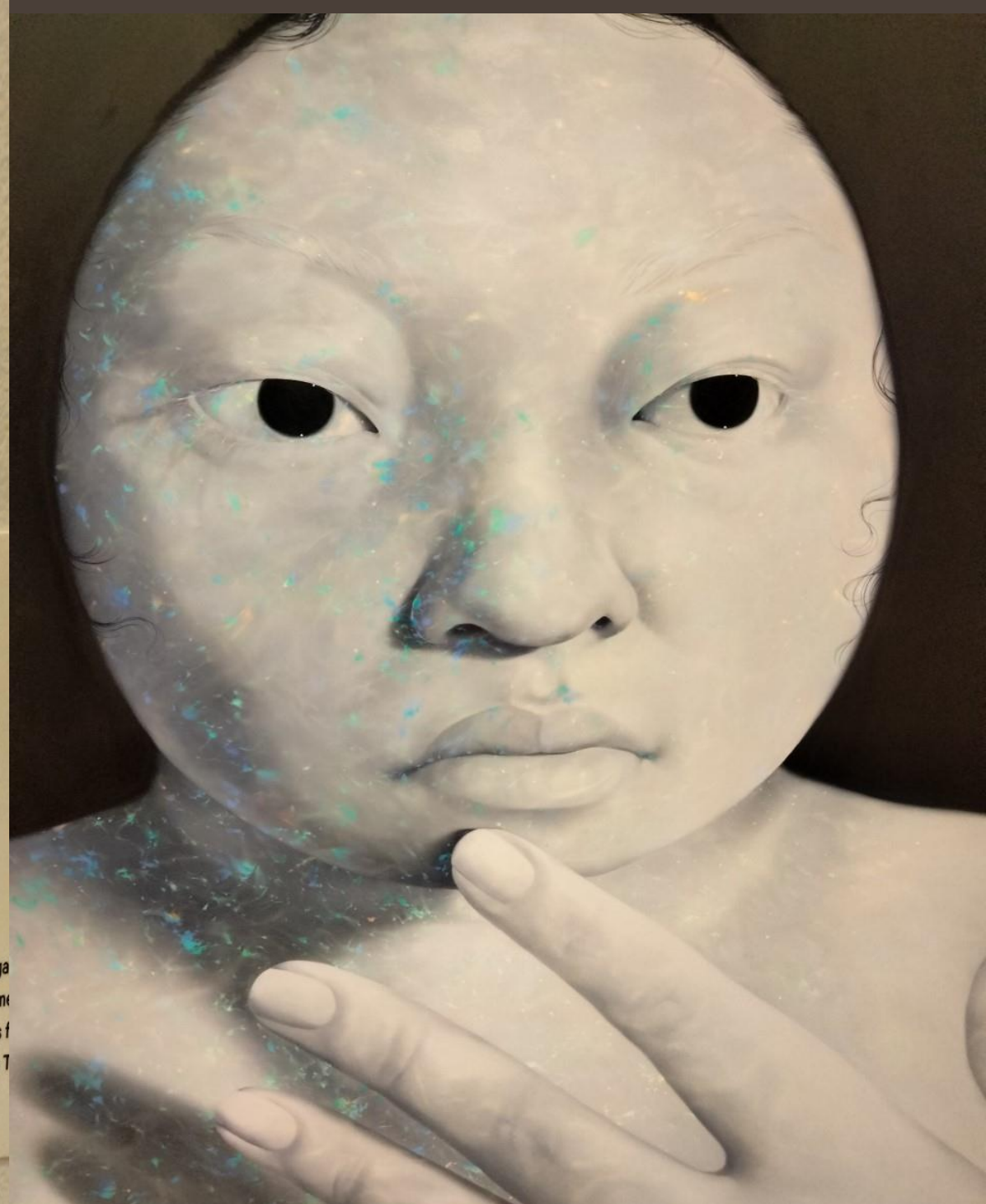
born the Bronx, NY 1998

***Mood Ring***

2022

Oil on canvas

Art Fund established with exchange funds from gifts of Dr. and Mrs. Edga Equitable Bank, N.A., Geoffrey Gates, Sandra O. Moose, National Endowment for the Arts, Lawrence Rubin, Philip M. Stern, and Alan J. Zakon; with additional funds from the Los Angeles Music Center, the Los Angeles Music Center Foundation, the Dotolo and Sarah Hendler, Los Angeles, and Michael Sherman and Carrie T. Sherman, Los Angeles, R.18712



# Day 3

Fahamu Pecou

born New York, NY 1947

*Up Rising Down*

2015

Acrylic, gold leaf, spray paint, and oil stick on canvas

Barrett Barrera Projects



## Stanley Whitney

American, born 1946

### *Dance with me Henri (center window sketch)*

2021

Opaque watercolor on paper

In thinking through his designs for the BMA stained-glass window commission, Whitney made a series of sketches, trying different color combinations and compositions. Whitney knew he wanted to amplify the tradition and history of the medium by using transparent, jewel-like colors divided by lead lines, but in a contemporary, abstract form. Working with Franz Mayer of Munich, the oldest glass studio in Europe, the artist aimed, as he said, to “put some church in the museum,” churches being where many people first encounter stained-glass windows.

Commissioned by the Baltimore Museum of Art, supported by Art Fund established with exchange funds from gifts of Dr. and Mrs. Edgar F. Berman, Equitable Bank, N.A., Geoffrey Gates, Sandra O. Moose, National Endowment for the Arts, Lawrence Rubin, Philip M. Stern, and Alan J. Zakon, BMA 2021.189



Day 3

# Day 3



## AMERICAN MODERN ART 1900-1950

As the United States established itself as a global power between 1900 and 1950, artists explored the idea of America and its culture. Confronting social inequalities, industrialization, and the rise of urban life, some celebrated the new world and its turmoil. Others used their art to convey anxiety or frustration around urbanization and exploitation. Still others focused on the comfort of togetherness or expressed a nostalgic longing for an imagined and idealized past.

The historical legacies of white settler colonialism, the enslavement of African people, and the growth of capitalism in the 19th century contributed to shaping American culture in the 20th century. Artists and makers, including those from historically marginalized backgrounds—Black, Native, women, and immigrant artists—made work that reflected their own unique histories and identities. They expanded definitions of the American experience through music, dance, performance, and the visual arts.

Their works at times rejected traditional expectations of what art should do or be. In the spirit of innovation, artists and designers embraced new materials and experimental styles in conveying their diverse experiences, emotions, and ideas. In the process, they produced abstract paintings in expressive colors, portraits of dancers and fellow artists, and new forms of jewelry and household furnishings.

As part of the Baltimore Museum of Art's ongoing broad range of initiatives related to diversity, equity, accessibility, and inclusion, the Museum recognizes that we occupy land that generations of Indigenous people reside upon and have stewarded. The BMA is committed to engaging with local historians, scholars, and—most importantly—Indigenous people in the coming years to reflect on our obligations to and relationship with this land, its history, and its people.

This installation was developed by BMA curatorial staff and includes ideas and research from our ongoing collaboration with students in the Program in Museums and Society at Johns Hopkins University.

This installation is generously supported by the Sigmund M. and Mary B. Hyman Fund for American Art.



Day 3

**Richmond Barthé**

born Bay St. Louis, MS 1901; died Pasadena, CA 1989

**Féral Benga**

original model 1935; this cast c. 1960  
Bronze

Art Fund established with exchange funds from gifts of Dr. and Mrs. Edgar F. Berman, Equitable Bank, N.A., Geoffrey Gates, Sandra O. Moose, National Endowment for the Arts, Lawrence Rubin, Philip M. Stern, and Alan J. Zakon, BMA 2021.188

The curve of the dancer's muscular body, balanced by the large sword arcing over his head, enhances the drama of this sculpture. Féral Benga was the stage name of Senegalese cabaret dancer François Benga (1906–1957), a muse to Harlem Renaissance artists including sculptor Richmond Barthé. Benga, an acclaimed dancer in Paris, developed a *danse du sabre*, which drew upon exoticized stereotypes of Black bodies and was popular with white audiences. Benga opened a Senegalese restaurant in the mid-1930s, using photographs of himself in his marketing.



Advertisement and menu for Féral Benga (cabaret-restaurant), c. 1934. From "Féral Benga: African Muse of Modernism" by James Smalls. In *Nka: Journal of Contemporary African Art*, Number 41, November 2017. Courtesy Bibliothèque nationale de France



## Day 3

### Walter Henry Williams

born Brooklyn, NY 1920; died Copenhagen, Denmark 1998

#### *A Quick Nap*

1952

Oil on canvas, in original frame

In 1975, Walter Henry Williams told a Danish reporter, "All my life I have been painting one picture. It is the picture that shows my soul and inner thoughts. When I am working, I feel a child's naivete." Portraying an urban scene filtered through a little girl's imagination, Williams highlighted the harshness and isolation of city life. The girl's figure, contained by the apartment's fire escape, contrasts with the silhouetted water tower and an acidic yellow-green sky.

Williams lost his mother at age five and was raised by a strict father. He frequently depicted children, who are thought to represent the artist's struggle for acceptance. The children in Williams' later works are often placed in dream-like, idealized fields of flowers.

Purchased as the gift of Eddie C. Brown and C. Sylvia Brown,  
Baltimore, BMA 2008.8



Day 3  
Sculpture  
Garden



Day 3



Day 3  
Studio Visit  
Calvin  
Coleman



Day 3



Day 3



Day 3  
Studio Visit  
Larry Poncho  
Brown





Day 3



Day 3



Day 3



Day 3  
Home Tour  
Dr. Shelia D.  
Wright



Day 3



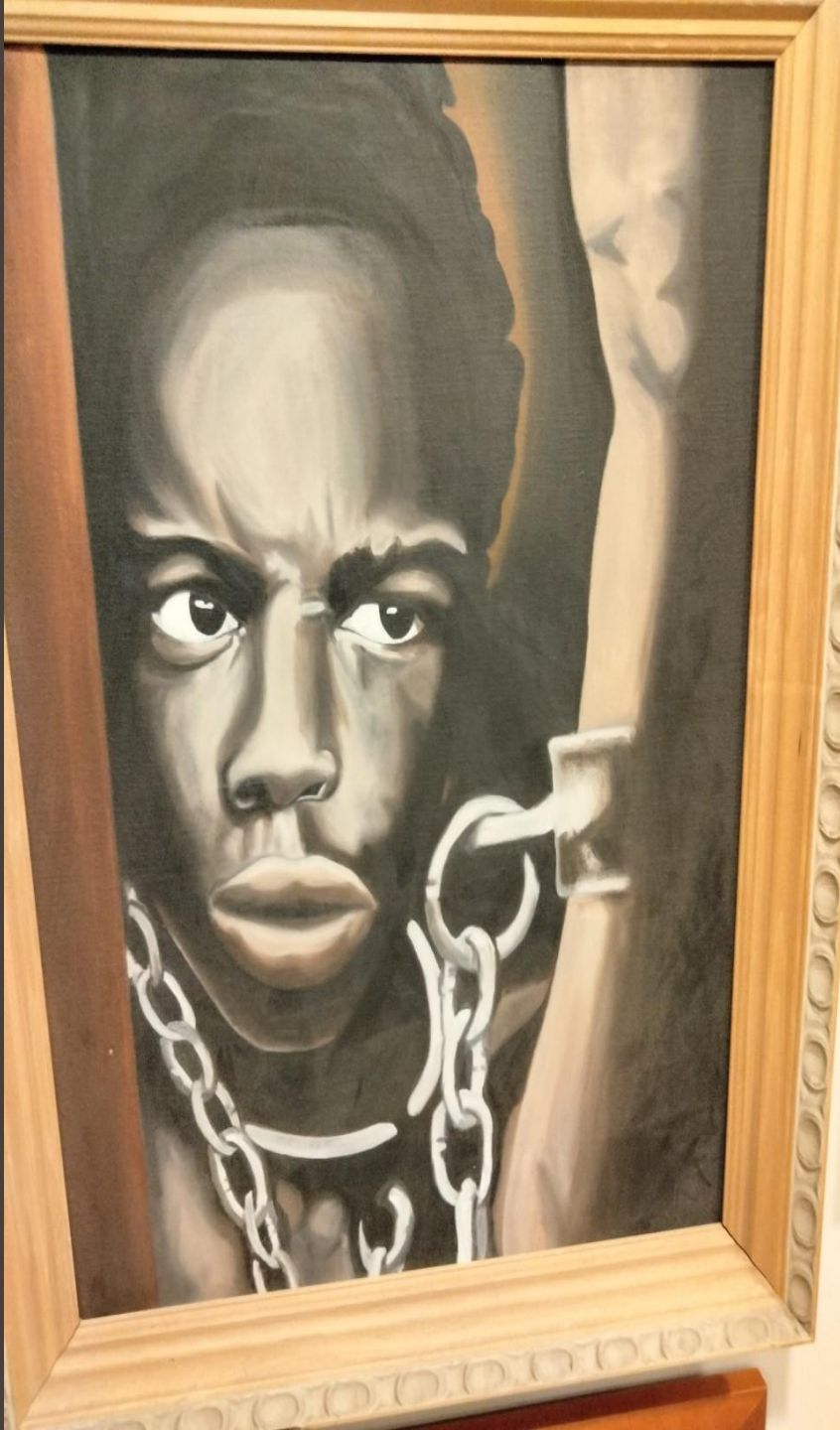
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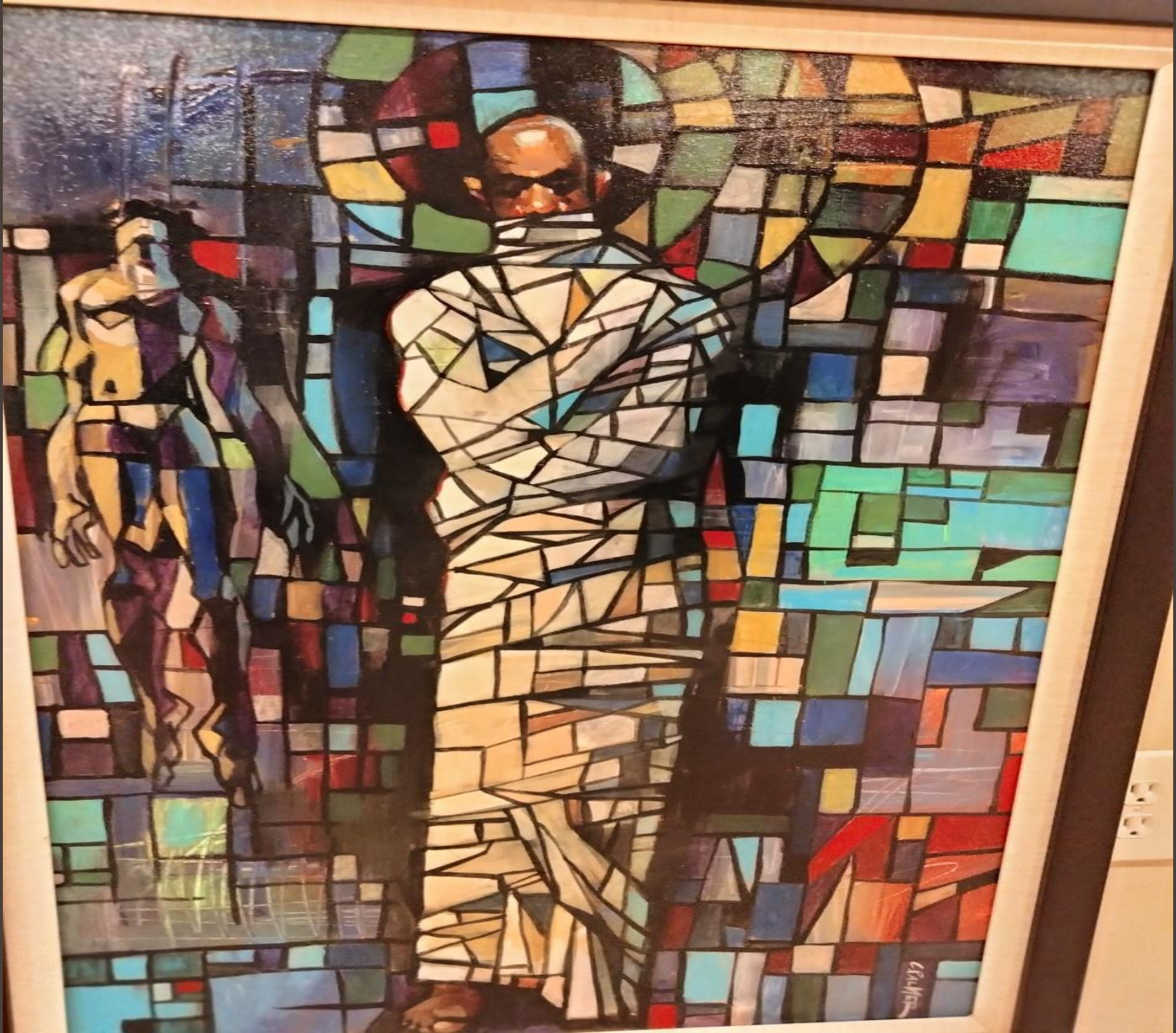


Day 3





Day 3



Day 3



Day 3



Day 3

DIASPORAL



RHYTHMS

ON THE ROAD  
WASHINGTON, DC

APRIL 20 - 23, 2023



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Day 4  
On your own  
Travel Home

