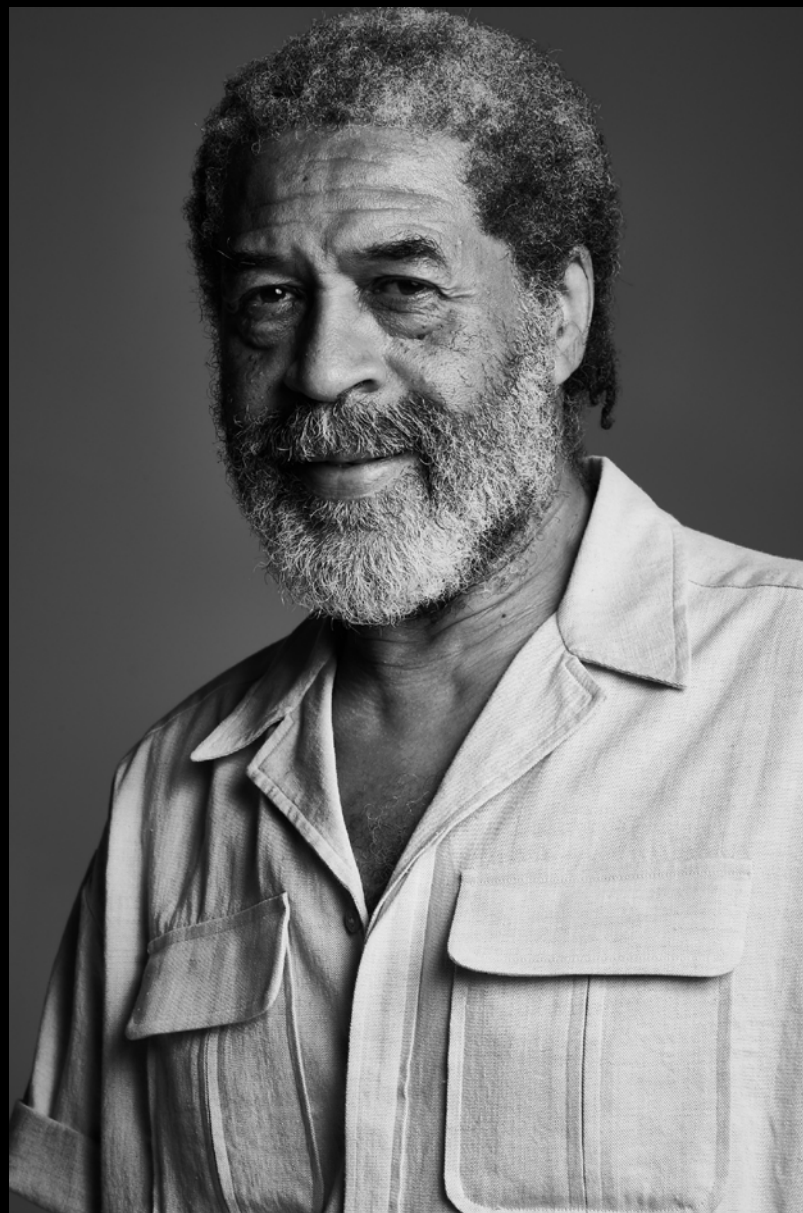


FEATURED AFRICAN-  
AMERICAN ARTISTS AT MIA  
2020

MCARTHUR BINION  
B.1946



# ABOUT MCARTHUR BINION...

- BORN IN MACON, GA IN 1946, THE MIDDLE CHILD OF ELEVEN CHILDREN. THEY LIVED IN A TWO-BEDROOM HOUSE. HE SLEPT UNDER A QUILT HIS MOTHER MADE THAT HE STILL HAS. HIS PARENTS RELOCATED TO DETROIT IN 1951.
- AFTER COLLEGE HE MOVED TO NEW YORK. HIS LIFE CHANGED WHEN HE SAW A WILFREDO LAM PAINTING AT MOMA. TRAINED AS A WRITER HE REDIRECTED HIS FOCUS TO VISUAL ART.
- BEFORE HIS DNA SERIES HE CREATED MINIMALIST ABSTRACT PAINTINGS USING CRAYONS, OIL STICKS ON HARD SURFACES LIKE WOOD AND ALUMINUM.
- EARLIER IN CAREER HE TURNED DOWN AUDIENCES BECAUSE HE FELT AUDIENCES WOULD NOT UNDERSTAND HIS WORK .
- HE LIVES AND WORKS IN CHAGO.

# PROCESS

- COMBINES COLLAGE, DRAWING, AND PAINTING TO CREATE AUTOBIOGRAPHICAL ABSTRACTIONS OF PAINTED MINIMALIST PATTERNS OVER AN “UNDER SURFACE” OF PERSONAL DOCUMENTS AND PHOTOGRAPHS. FROM PHOTOCOPIES OF HIS BIRTH CERTIFICATE AND PAGES FROM HIS ADDRESS BOOK TO PICTURES FROM HIS CHILDHOOD AND FOUND PHOTOGRAPHS OF LYNCHINGS, THE POIGNANT AND CHARGED IMAGES THAT CONSTITUTE THE TILED BASE OF HIS WORK ARE CONCEALED AND ABSTRACTED BY GRIDS OF OIL STICK. THE COMPLEXLY LAYERED WORKS, FROM A DISTANCE, APPEAR TO BE MONOCHROMATIC MINIMALIST ABSTRACTIONS.
- BINION’S WORKS ARE INTENSELY PERSONAL AND DEEPLY DEDICATED TO THE RIGOROUS PROCESS OF MAKING A PAINTING: THE PERFECT GRID BECOMES A SERIES OF IMPERFECT LABORIOUSLY HAND-DRAWN LINES, BEHIND WHICH EMERGE INTIMATE DETAILS OF BINION’S IDENTITY AND PERSONAL HISTORY. BINION’S GRIDDED COMPOSITIONS IMPOSE RATIONAL ORDER TO THE LAYERS OF PERSONAL HISTORY, ALLOWING ONLY FRAGMENTS OF INFORMATION FROM HIS BIRTH CERTIFICATE TO BE READ, OR DETAILS OF HIS MOTHER’S FACE TO BE IDENTIFIED—BUT NEVER ENOUGH TO BE IMMEDIATELY LEGIBLE. THE TENSION THAT EXISTS BETWEEN THE GRID AND THE ARTIST’S VISIBLE GESTURES IS NOT UNLIKE THAT OF JAZZ MUSIC, WHICH MERGES IMPROVISATION WITH THE ORDER OF A MUSICAL COMPOSITION.



DNA I



# LOWER DETAIL OF DNA

| NAMES AND ADDRESSES       |                       | TELEPHONE          |
|---------------------------|-----------------------|--------------------|
| <del>XXXXXXXXXX</del>     | <del>XXXXXXXXXX</del> | <del>XXXX-XX</del> |
| GREEN ROOM ANN S. SERVICE | AREA CODE 246-8       |                    |
| <del>XXXXXXXXXX</del>     | <del>XXXXXXXXXX</del> | <del>XXXX-XX</del> |
| <del>XXXXXXXXXX</del>     | AREA CODE             |                    |
| CLARA C. HANAN - 431-6669 | CL 94652              |                    |
| <del>XXXXXXXXXX</del>     | <del>XXXXXXXXXX</del> | <del>XXXX-XX</del> |
| <del>XXXXXXXXXX</del>     | <del>XXXXXXXXXX</del> | <del>XXXX-XX</del> |
| <del>XXXXXXXXXX</del>     | <del>XXXXXXXXXX</del> | <del>XXXX-XX</del> |



# UPPER DETAIL DNA

STATE OF MISSISSIPPI

Registrar's Number **469**

Stay Before Delivery—(a) In Hospital \_\_\_\_\_ (b) In the Community \_\_\_\_\_

PLACE OF BIRTH

6. Twin or \_\_\_\_\_ If so—born 1st, \_\_\_\_\_ 7. Number Months \_\_\_\_\_ to \_\_\_\_\_

11. Age at Time of this Birth **3 1/2** Yrs. 16. Color or Race **colored** 17. Age at Time of this Birth **2 6** Yrs.

18. Where \_\_\_\_\_

19. Industry **Industry** 20. Industry or Business **Industry**

22. Mother's Mailing Address for Registration Notice

How many other children were born alive but are now dead? **None** (c) How many children were born dead? **None**

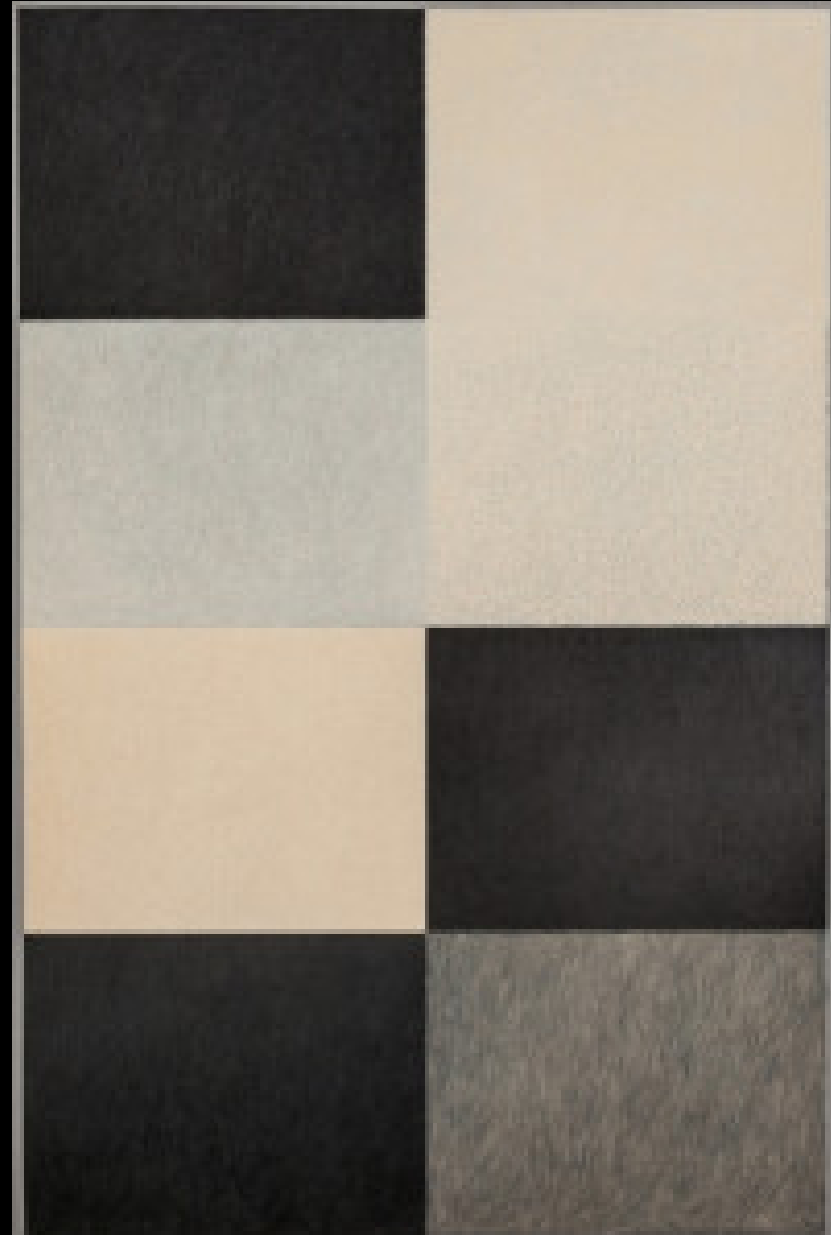
Signature **Drene Richardson**

STATE OF MISSISSIPPI

Registrar's Number **469**

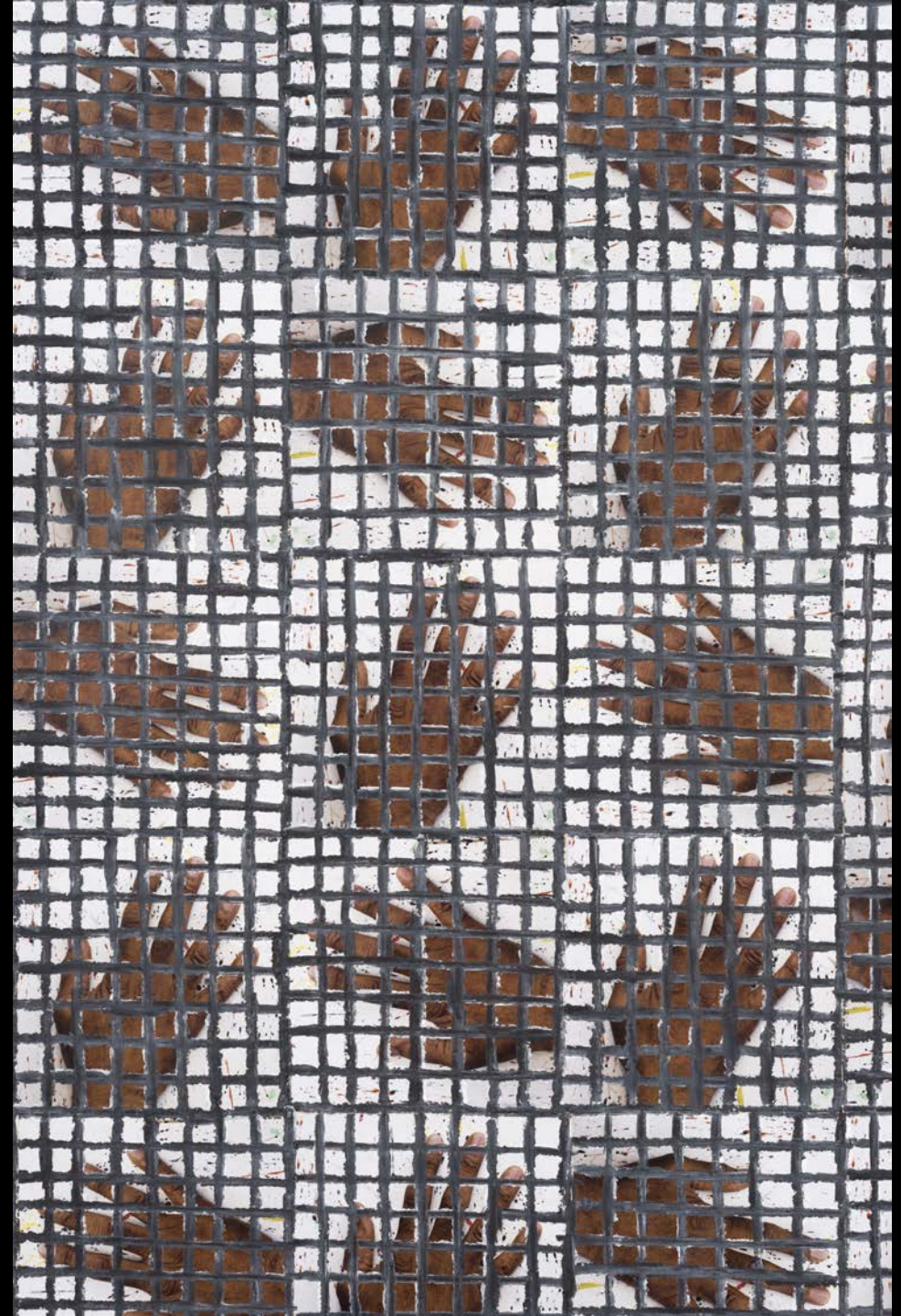
Town **WV** or Street and No. \_\_\_\_\_

ICE ICICLE JUICE 1976





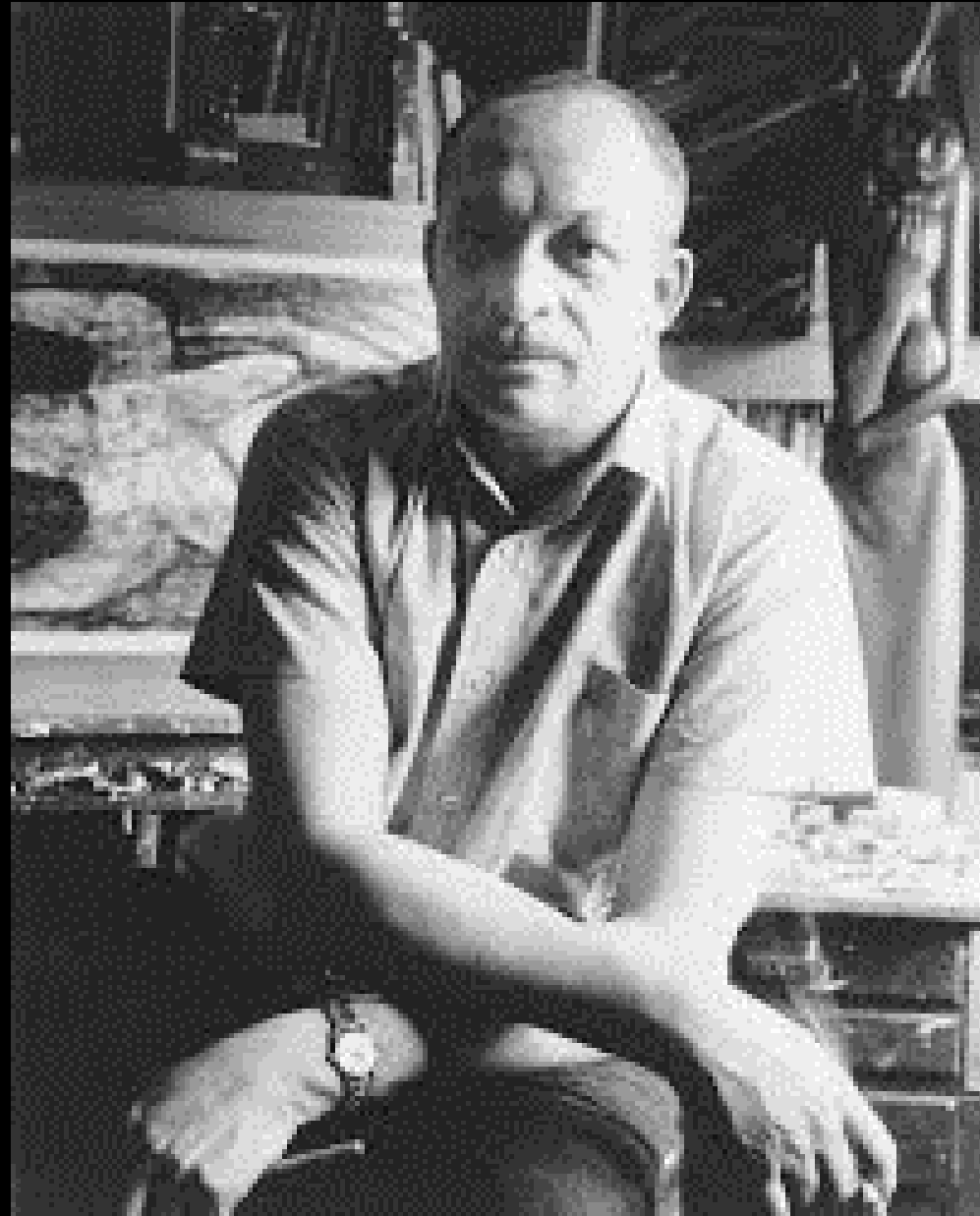
HANDWORK 2018



CHARLES ALSTON  
1907-1977

"FOR HIM LIFE AND ART WERE NOT SEPARATE. HE WAS A GREGARIOUS PERSON. HE LAUGHED AND TOLD STORIES. FREEDOM WAS NIGHTLIFE, HAVING A GOOD TIME, LISTENING TO MUSIC AND CREATING ART."

JOE OVERSTREET





# ABOUT CHARLES ALSTON

- BORN IN CHARLOTTE, NC TO ANNA AND PRIMUS ALSTON THE YOUNGEST OF FIVE CHILDREN. HIS FATHER WAS A PROMINENT MINISTER IN THE EPISCOPAL CHURCH. LOCALS DESCRIBED HIM AS THE BOOKER T. WASHINGTON OF CHARLOTTE. HE DUBBED HIM "SPINKY". HE DIED SUDDENLY OF A CEREBRAL HEMORRHAGE IN 1910. HIS MOTHER REMARRIED IN 1913 TO HARRY BEARDEN AND BECOMES ROMARE BEARDEN'S COUSIN AND THEN THE FAMILY MOVES TO NYC.
- ART WAS ALWAYS IMPORTANT IN THE FAMILY-BOTH PARENTS DREW. AFTER GRADUATING HIGH SCHOOL HE TURNED DOWN A SCHOLARSHIP TO YALE TO ATTEND COLUMBIA GRADUATING 1929 AND EARNING A MASTERS BY 1931. HE WORKED AT BOTH UTOPIA HOUSE AND HARLEM ART WORKSHOP. FIRST TEACHER OF JACOB LAWRENCE AND LATER ROMARE BEARDEN.
- HE WAS THE FIRST AA WPA SUPERVISOR, INSTRUCTOR AT MOMA, INSTRUCTOR ART STUDENTS LEAGUE.
- ELECTED TO AMERICAN ACADEMY OF ARTS AND LETTERS.
- IN 1933 ESTABLISHED THE ALSTON-BANNARN STUDIOS AKA "306". HE WAS A FOUNDING MEMBER OF SPIRAL IN 1963.
- "CIVIL RIGHTS" THOUGHT TO BE A WORK CREATED FOR THE 1964 SPIRAL SHOW WHERE THE WHOLE GROUP'S WORK WAS IN A BLACK AND WHITE PALETTE.
- HE WAS GREATLY INFLUENCED BY AFRICAN ART, MODERNISTS LIKE PICASSO AND MODIGLIANI AS WELL AS JAZZ.

UNTITLED (CIVIL RIGHTS) C 1964



SYMBOL  
1953





Oct. 6, 1934

Price 15 cents

# THE NEW YORKER



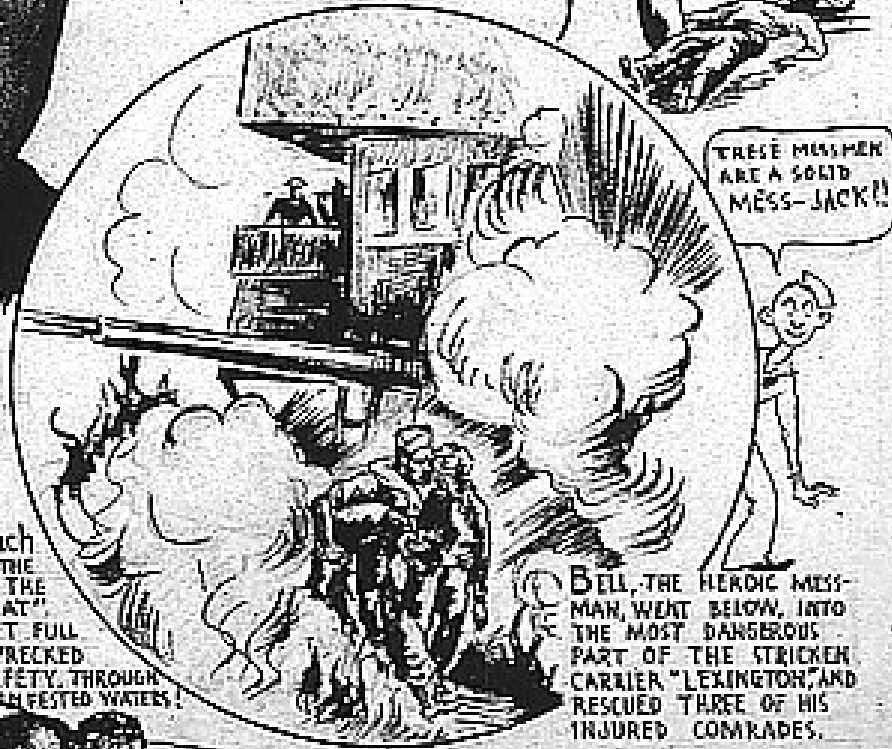
Alston



Mess Attendant  
**ELVIN BELL**  
AWARDED THE NAVY AND  
MARINE CORPS MEDAL FOR  
DISTINGUISHED HEROISM.

MESS ATTENDANT  
**DORIE MILLER,**  
HERO OF PEARL HARBOR,  
RECEIVED THE NAVY  
CROSS FOR HIS BRAVERY.

AFTER CARRYING A  
WOUNDED OFFICER  
TO SAFETY BELOW,  
MILLER RETURNED,  
MANNED A MACHINE  
GUN, AND BLASTED  
AWAY AT JAP  
BOMBERS UNTIL HIS  
AMMUNITION WAS  
EXHAUSTED.



THESE MESSMEN  
ARE A SOLID  
MESS-JACK!!

Charles French  
MESSMAN ABOARD THE  
SS. GREGORY "THE  
ONE MAN TUGBOAT"  
TOWED A RAFT FULL  
OF HIS SHIPWRECKED  
MATES TO SAFETY, THROUGH  
SHARK-INFESTED WATERS!



BELL, THE HEROIC MESS-  
MAN, WENT BELOW, INTO  
THE MOST DANGEROUS  
PART OF THE STRICKEN  
CARRIER "LEXINGTON," AND  
RESCUED THREE OF HIS  
INJURED COMRADES.



Alston  
FOR OUT





WALKING  
1955

Alston



FAMILY  
1955



DIDIER WILLIAM  
B. 1983

"MY INTENTION IS ALWAYS TO EXPLORE THE DIASPORAN EXPERIENCE AND GET CLOSER TO THE TRUTH FOR BLACK AND BROWN PEOPLE....ONE OF THE JOYS FOR ME IS LAYERING AS MUCH INFORMATION AS POSSIBLE INTO A PAINTING AND HAVE THE VIEWER EXCAVATE IT"





## HOW HE WORKS

- BUILDS THE SURFACES OF HIS WOOD PANELS THROUGH A PROCESS OF STAINING THAT CREATES AN OPACITY AND TEXTURE THAT ALLOWS THE GRAIN OR WHAT HE CALLS "PRIMAL BRUSH STROKE" TO EMERGE. HE THEN LAYERS COLLAGE AND PRINT MAKING TECHNIQUES IN ORDER TO DISTANCE THE SOURCE OF EACH MARK AND IMAGE OF ORIGIN, THEREBY USING PRINTS AND UNCONVENTIONAL MATERIALS AS AN ANALOGY FOR THE NECESSARY RESTAGING OF LIFE IN AFRICAN DIASPORA.

MY TANTE (AUNT)  
TOYA 2017



# MY TANTE (AUNT) TOYA

- THIS WORK IS FROM THE "SWARM" SERIES. TO SWARM MEANS TO CONVERGE EN MASSE; HISTORIES, IDENTITIES, EMOTIONS AND PROCESSES THAT LEAD TO A LARGER COLLECTIVE RE-IMAGINATION.
- THE EYE MOTIF, CREATED ABOUT 2014 OR 2015 IS THERE TO DEFLECT PART OF THE VIEWERS GAZE BACK ON TO THEM. IT ALSO IMBUES THE FIGURES WITH A TEEMING SPIRITUAL QUALITY. THE MULTIPLICITY OF EYES SUGGEST THAT WE DON'T EXIST AS SINGULAR BODIES OR IDENTITIES.
- HE WANTS TO ADVANCE THE STORIES OF WOMEN HEROES FROM THE HAITIAN REVOLUTION. TOYA MANTOU WAS A WOMAN WHO HELPED FREE SLAVES AT SAINT DOMINIQUE AND LATER HELPED CREATE THE HAITIAN REPUBLIC.







SHE SAID MY BRAIDS  
TOO TIGHT 2013



# ABOUT DIDIER WILLIAM...

- BORN IN PORT AU PRINCE, HAITI. EMIGRATED TO MIAMI AT THE AGE OF SIX.
- PAINTINGS ARE DRAWN FROM FAMILY ORATORY, HISTORICAL NARRATIVES AND MYTHIC AND RITUAL TRADITIONS THAT MAKE UP HAITIAN VODOU.
- WORK IS ABOUT LIVING IN THE DIASPORA AND DEVELOPING A PROCESS FOR CONSTRUCTING MEANING OUT HISTORY, MYTHOLOGY AND LIVED EXPERIENCE.
- HE OFTEN DOES NOT TRANSLATE TITLES FROM HAITIAN CREOLE TO ENGLISH. HE FEELS IT CHALLENGES THE VIEWER TO GET AN IDEA OF WHAT IT FEELS LIKE TO BE AN IMMIGRANT THAT DOES NOT SPEAK ENGLISH.
- HE LIKES TO BUILD THE FORMS OF THE BODIES IN HIS WORK WITH AN AMBIGUOUS QUALITY-"DIFFICULT TO CONSUME".
- ARTIST INFLUENCES ARE ROBERT COLESCOTT, BELKIS AYON, HELEN FRANKENTHALER AND DADA .

M MACHE TOUPATOU  
AVE (I WALK  
EVERYWHERE) 2018





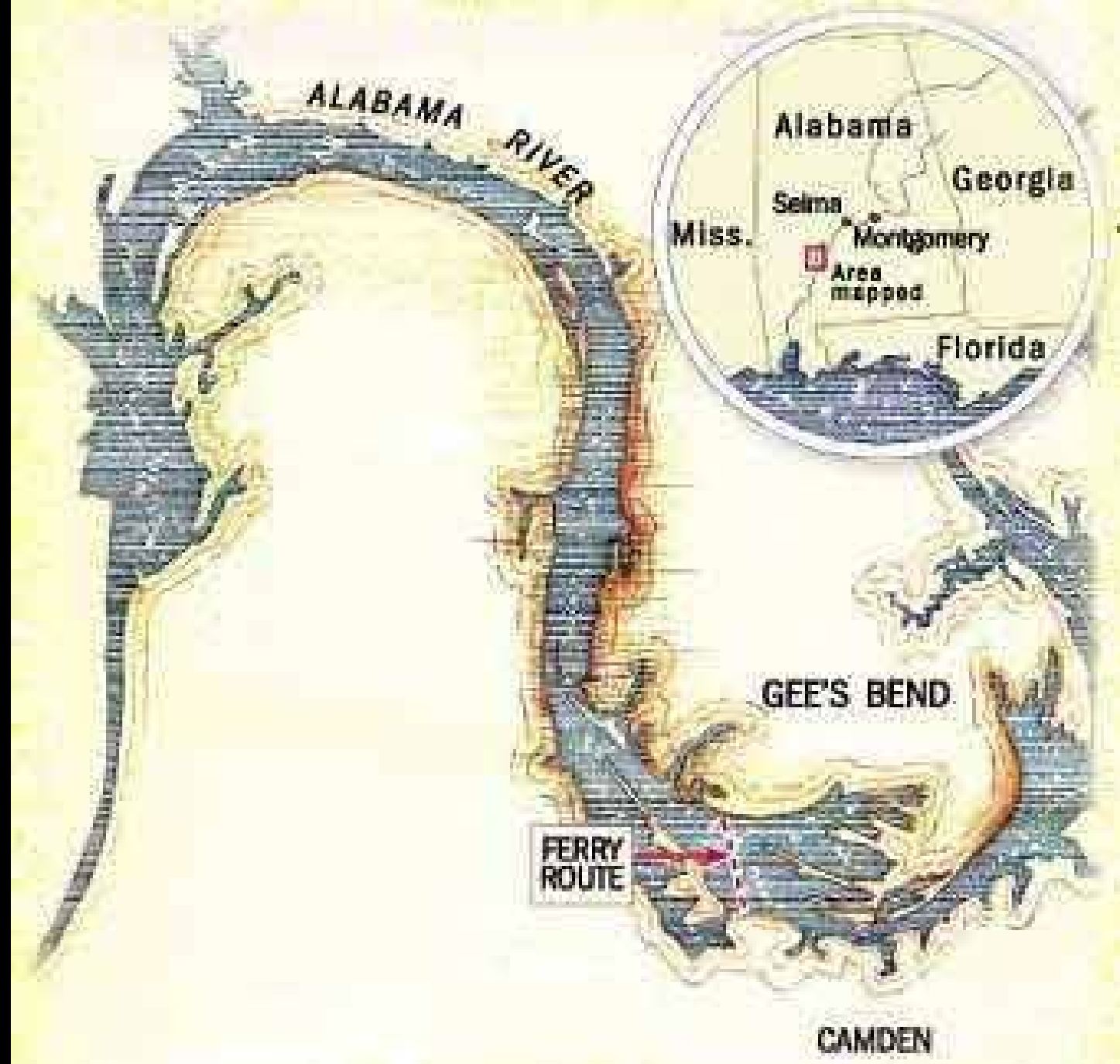
THE PIGS KNOW HOW  
TO DANCE 2018



LORETTA PETTWAY  
B. 1942



GEE'S BEND MAP





ARTELIA BENDOLPH  
GEES BEND 1937-  
ARTHUR ROTHSTEIN



LOG CABIN QUILT 1958



LOG CABIN 1970





MEDALLION 1960

COLLECTION OF THE MET



ROMAN STRIPES  
CRAZY QUILT 1970

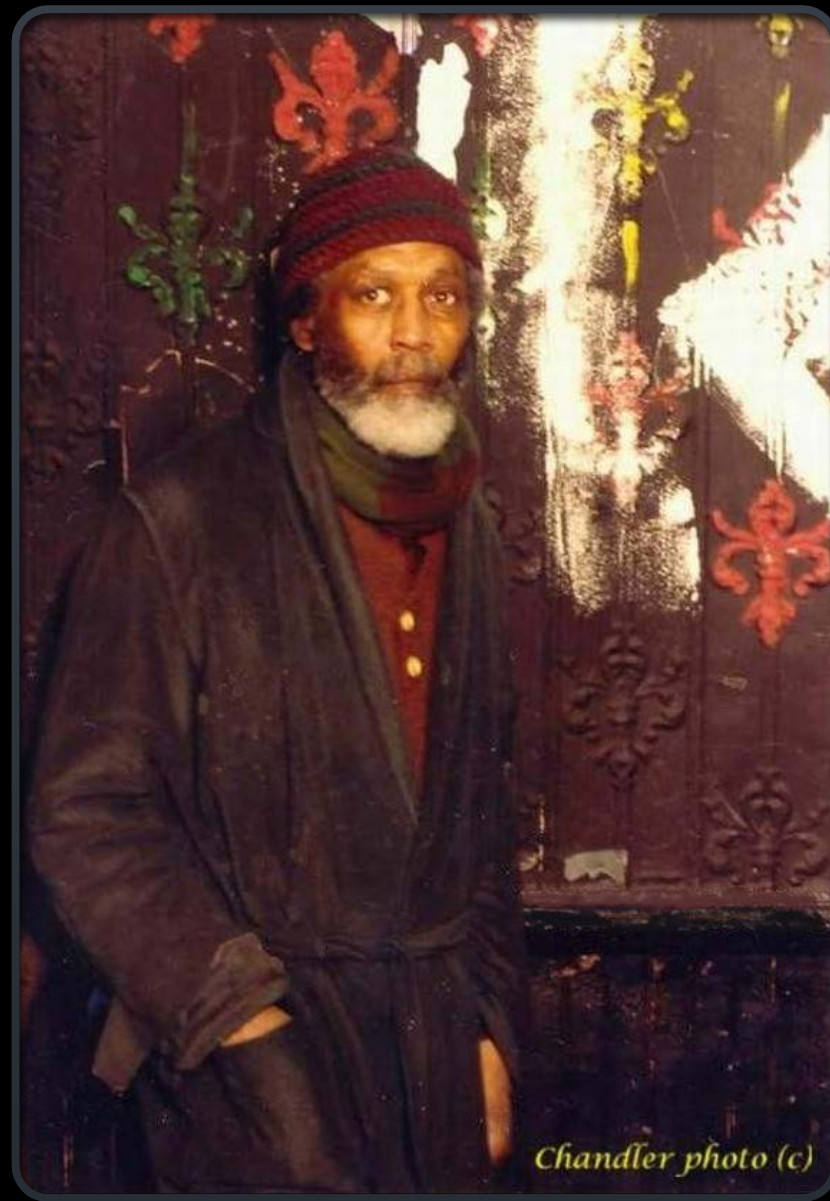








VINCENT  
DACOSTA SMITH  
1929-2003



*Chandler photo (c)*

# ABOUT VINCENT D. SMITH

- BORN IN BROOKLYN, NY. HE DROPPED OUT OF SCHOOL HE ONLY CARED ABOUT SKETCHING AND AT 16 TRAVELLED ALL OVER COUNTRY ON THE RAILS AS A HOBO. LATER HE WOULD ENTER THE ARMY FOR ONE YEAR IN 1949. LATER HE WORKED AT THE POST OFFICE.
- HIS LIFE WAS CHANGED BY A FRIEND THAT INVITED HIM TO MOMA TO SEE A CEZANNE EXHIBITION. AFTER THAT HE HAUNTED MUSEUMS AND READ EVERYTHING HE COULD, TOOK EVENING CLASSES AT THE BROOKLYN MUSEUM AND FINALLY EARNING A DEGREE. IN 1953 HE QUIT THE POST OFFICE TO BECOME A PAINTER.
- MENTORED BY JACOB LAWRENCE.
- HE WAS INSPIRED BY JAZZ AND BLUES HAUNTING CLUBS AND PAINTING ARTISTS. HIS STYLE IS GEOMETRIC EXPRESSIONISM.

BASKETBALL PLAYERS  
1965



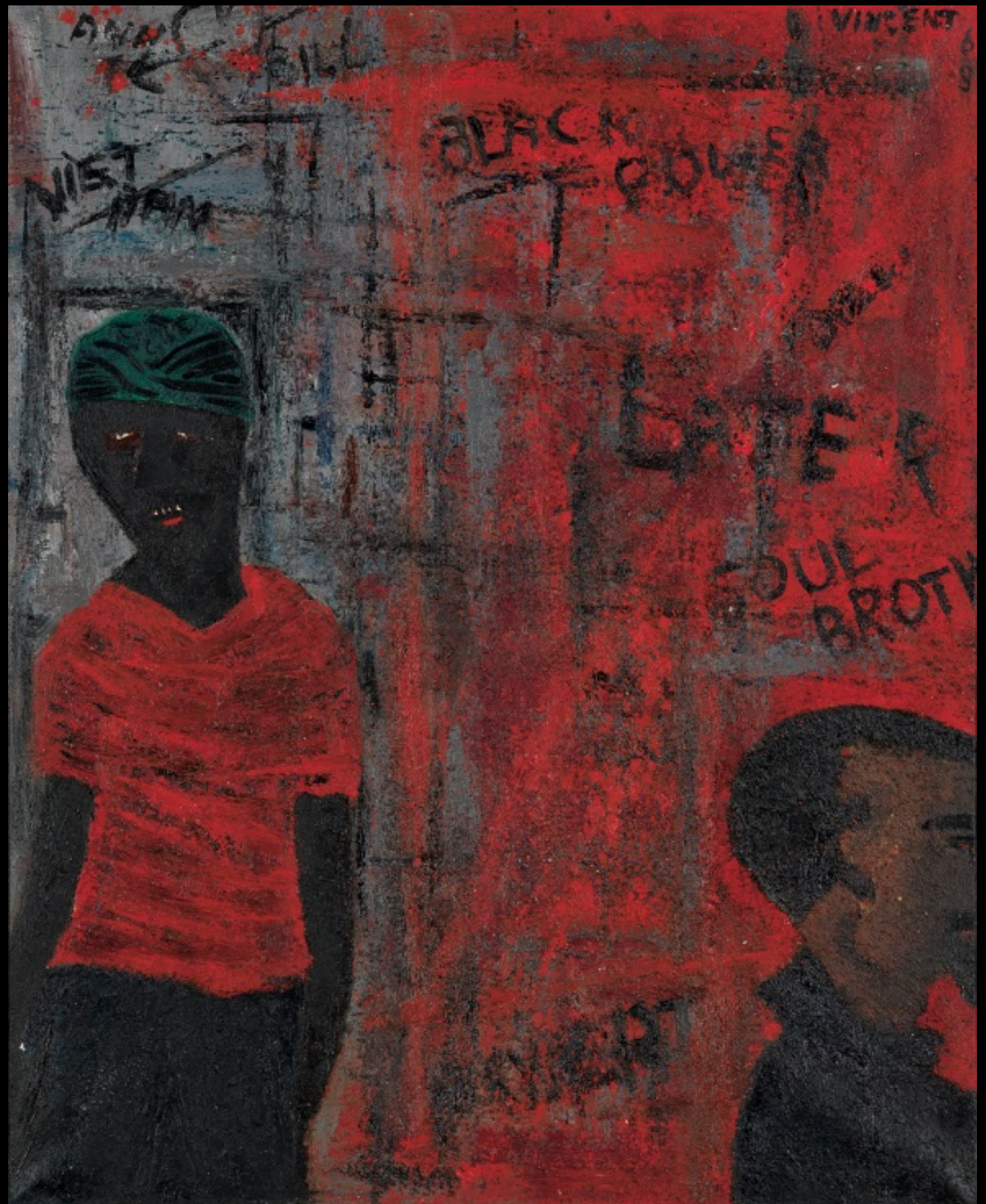


NEGOTIATING AMNESTY  
FOR THE COMMISSION  
1972





DO-RAG BROTHER  
1968



FRANK BOWLING  
B. 1934





# ABOUT FRANK BOWLING....

- BORN BRITISH GUYANA. CAME TO LONDON AT THE AGE OF 19. ATTENDED THE ROYAL ACADEMY. IN THE SAME CLASS AS DAVID HOCKNEY. AT GRADUATION HOCKNEY WON THE GOLD METAL AND BOWLING WON THE SILVER.
- BEGAN AS A FIGURATIVE ABSTRACTIONIST AND CREDIT CLEMENT GREENBURG IN GUIDING HIS TRANSITION TO ABSTRACT EXPRESSION. HE SPECIALIZES IN NEW YORK COLOR FIELD "DRIP" PAINTING.
- HE DISCOVERED THE FIRST MAP PAINTING BY ACCIDENT: "I WATCHED THE PAINT SWIM AND SETTLE, THE WAY THE LIGHT FELL I GOT A WHOLE VISION."
- "WHEN POURING THE PAINT TAKES OVER AND DOES THINGS. IT CAN INTERNALIZE THIS SPIRITUAL JUMPING ABOUT...I SUGGEST THAT PEOPLE THINK OF ABSTRACTION AS HAVING NO PICTURE OR MEANING AND THEY ARE WRONG. LIFE IS PICTURED IN THE HARD AND FAST JUXTAPOSITIONS THAT LIGHT UP THE SURFACE OF THE PAINTING WITH COLORATION FROM HOT TO COOL. IT PROVIDES MEANING."
- MAINTAINS STUDIOS IN LONDON AND MANHATTAN.



FALSE START 1970

NIGHT JOURNEY  
1969/70

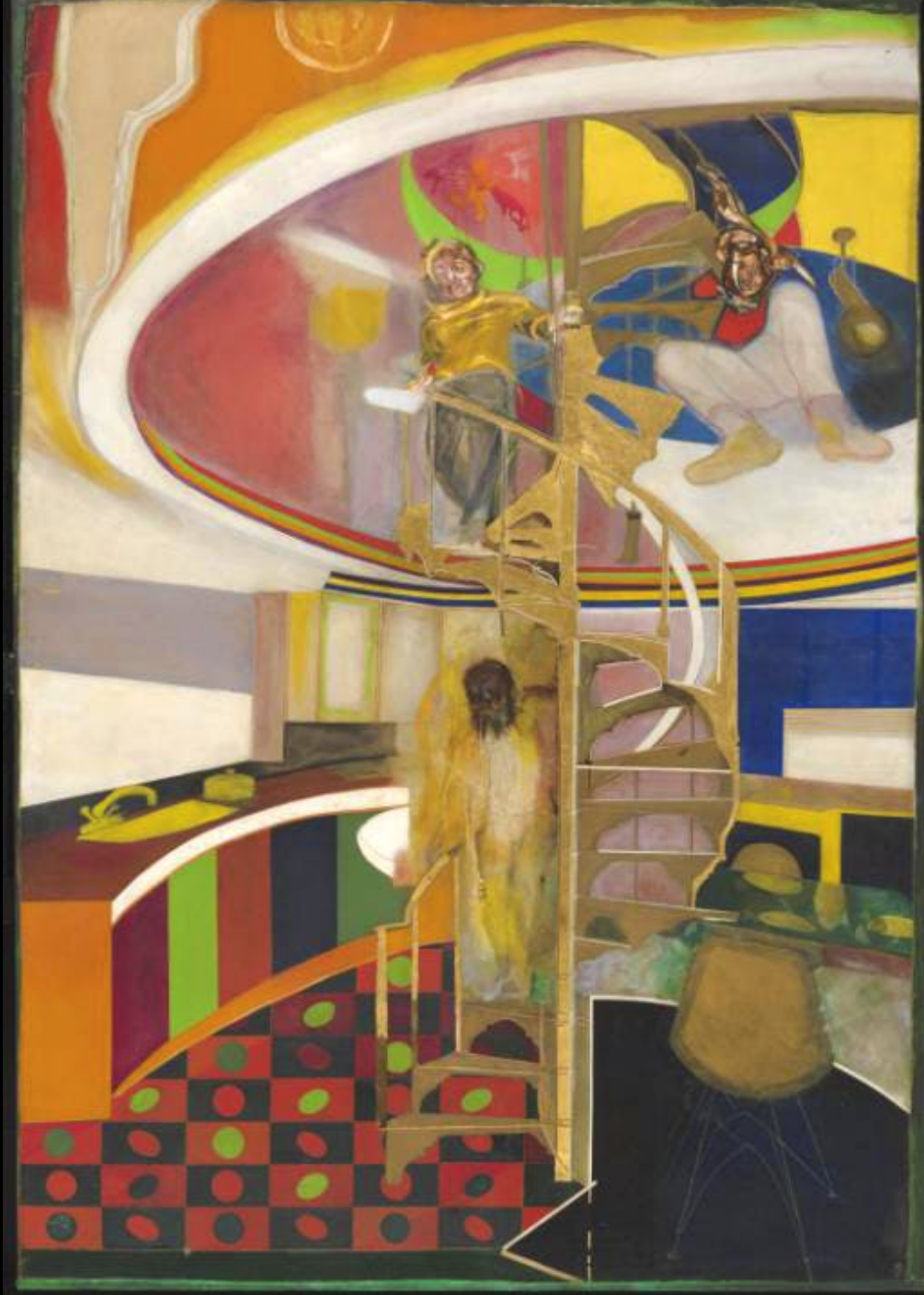




POLISH REBECCA  
1971



MIRROR 1964-1966





JOE WESLEY OVERSTREET  
1933-2019

"FLIGHT PATTERNS EVOKE REFERENCES TO SAILS, KITES OR AIRCRAFT BUT THE INITIAL IMPETUS CAME FROM IMAGES OF LYNCHED FIGURES AND THE IDEA OF TENTS CARRIED FOR SHELTER BY SLAVES ON THE RUN."

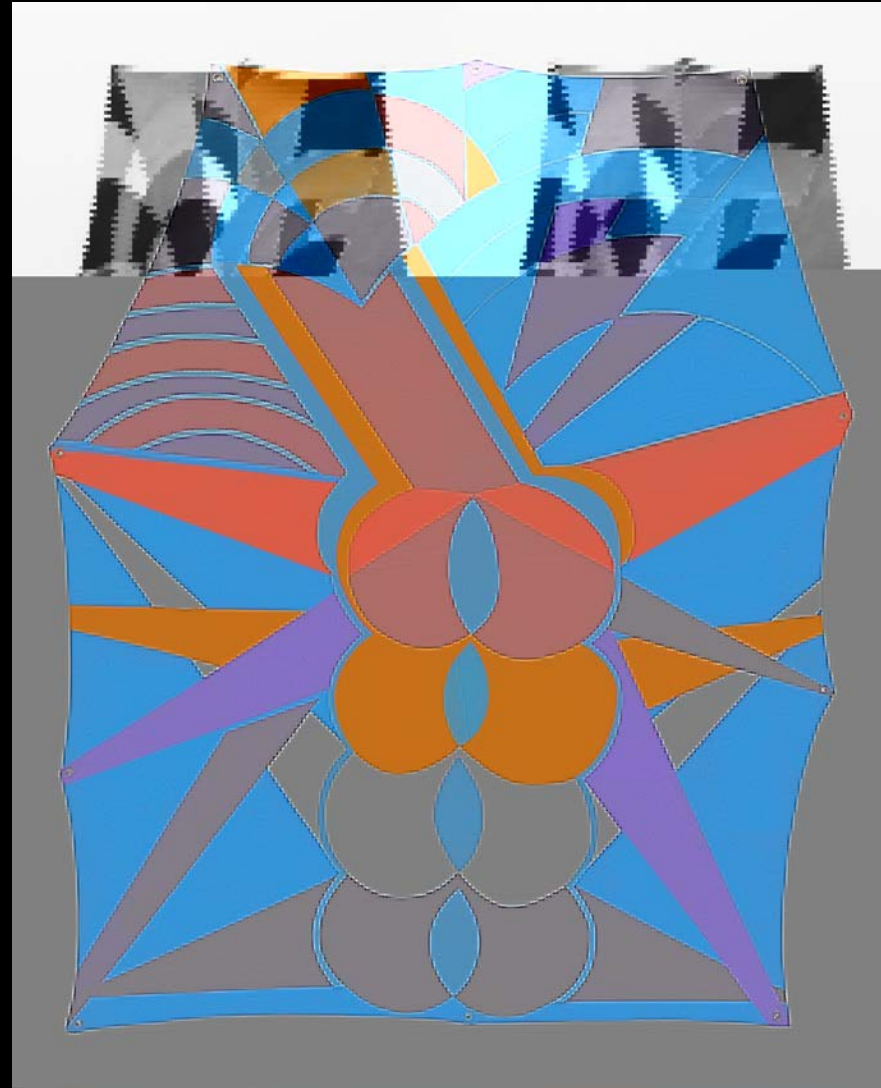




# ABOUT JOE OVERSTREET...

- BORN IN CONEHATTA, MS, A TOWN OF ABOUT 1000, MOSTLY CHOCTAW INDIANS. IN 1945 IT OFFICIALLY BECAME A RESERVATION. THE FAMILY MOVED TO BERKLEY, CA WHERE HIS FATHER WORKED AT FACILITY THAT MADE ATOMIC BOMBS.
- HE WOULD CALIFORNIA SCHOOL OF THE ARTS WHERE HE WAS MENTORED BY SARGENT JOHNSON. HE WAS A MERCHANT MARINE AND SOMEONE WHO LIKED HIS DRAWINGS INTRODUCED HIM TO ROY DISNEY TO TRAIN TO BE AN ANIMATOR BUT HE DID NOT TAKE TO IT.
- IN 1958 MOVED TO NEW YORK. PART OF JAZZ/ART SCENE. IN 1960'S PART OF BAM.
- IDEA OF NOT USING STRETCHERS WAS ABOUT BREAKING AWAY FROM WESTERN ART TRADITIONS AND CULTURE. HIS PATTERNS ARE DRAWN FROM AZTEC, BENIN AND EGYPTIAN CULTURES, SOUTH ASIAN MANDALAS AND BUDDHIST TANTRIC ART.
- IN 1974 FOUNDED KENEKELEBA HOUSE ART CENTER IN THE EAST VILLAGE.

EVOLUTION 1970





INSTALLATION VIEW-  
INNOVATIONS IN FLIGHT



NEW AUNT JEMIMA  
1964



STRANGE FRUIT 1963

