

YOUNG GIFTED AND BLACK

The Lumpkin-Bocuzzi Family
Collection of Contemporary Art

curated by

Antwaun Sargent
and Matt Wycoff

February 8 –
May 2, 2020



Welcome to Lehman College Art Gallery and Young, Gifted, and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art

We are grateful to have the exciting opportunity to present *Young, Gifted, and Black*, a superb exhibition of contemporary African American art, thoughtfully curated from the Lumpkin-Boccuzzi Family Collection of Contemporary Art by Antwaun Sargent and Matt Wycoff.

During the course of their collecting, Bernard I. Lumpkin and Carmine D. Boccuzzi have lent many pieces to museums, and they have often supported cultural institutions by welcoming visitors into their home for private tours. However, the travelling exhibition *Young, Gifted, and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art* is the first time that selected works from their walls are featured in a stand-alone exhibition to benefit the public. We sincerely appreciate the generosity of Bernard and Carmine providing Lehman College Art Gallery with the opportunity to bring this broad survey of some of the most significant artists working today to the students at Lehman College, the Bronx and greater New York City.

African American artists are enjoying a surge of unprecedented influence, with their work being highly sought after by both private collectors and museum curators around the world. Famed painters such as Kerry James Marshall and Mickalene Thomas have challenged and changed the artistic zeitgeist, sparking new conversations about the role of both race and the artist in society. Commanding record-breaking prices at auction, their ground breaking work is evident in the next wave of younger artists represented in the collection, who are just beginning to be discovered by a broader public.

Young, Gifted, and Black is a beautifully distilled curatorial effort to capture this exciting moment, which is why we are pleased to share this important show with our campus community and the broader public. As always, I am indebted to the wonderful staff here at the Gallery, who have coordinated the presentation at Lehman. We owe a special thank you to Elizabeth Vranka, Executive Director of the OSilas Gallery at Concordia College, for her work on an earlier iteration of the exhibition, which was presented at Concordia last autumn.

I hope you enjoy the exhibition and that you find it as exciting, promising, and filled with thought-provoking work as I do. *Young, Gifted, and Black* is beautifully representative of the root of our mission: prioritizing access for our audiences, and allowing them to become familiar with the most interesting movements in the broader contemporary art world. Artists invariably hold up a mirror so that we may reflect on a changing society and our place within it. They help us understand the world.

Bartholomew F. Bland

Executive Director

Lehman College Art Gallery

Front cover: Tunji Adeniyi-Jones, *Blue Dancer* (detail), 2017. © Tunji Adeniyi-Jones

Opposite: Chiffon Thomas, *A mother who had no mother* (detail), 2018. © Chiffon Thomas

Back cover: Wilmer Wilson IV, *Pres* (detail), 2017. © Wilmer Wilson IV



In Color, on the Land

Matt Wycoff

The exhibition *Young, Gifted, and Black: The Lumpkin-Bocuzzi Family Collection of Contemporary Art* is curated from the private collection of art patrons Bernard I. Lumpkin and Carmine D. Bocuzzi. The selections made highlight an emerging generation of black artists engaging the work of their predecessors, while also mining new, and in many instances more colorful, vocabularies of symbolism. Over the past ten years, the Lumpkin-Bocuzzi family has assembled a wide range of art in all mediums from roughly two generations of black artists. The older generation of artists represented in the exhibition is presented as both lineage and foil for the younger; while the younger generation is presented as the fruit of the older generation's struggle for equal representation. The earliest examples on view date to the mid-1990s, while many from the younger generation were made after 2012 and are among the artists' first professional offerings.

Addressing black identity and history through use of the color black has been a major concern of both generations represented in the exhibition; as if by eschewing mahogany, raw umber, and burnt sienna, they might render (and take ownership of) a depiction of blackness as it exists inside the racist mind—monolithic, impenetrable, and terrifying. Attempts to own the meaning of the color black can be seen as early as 1903 in W. E. B. Du Bois's seminal collection of essays, *The Souls of Black Folk*, and was perhaps most popularly expressed in James Brown's funk anthem "Say it Loud—I'm Black and I'm Proud," released in 1968. Masters of this approach in contemporary visual art, such as Kerry

James Marshall and Kara Walker, have likewise been trailblazers in the radical transformation of the associative link between the color black and the African American experience. It is through this process of reclamation that black artists, musicians, writers, and thinkers have transformed the meaning of the word *black* in the nomenclature.

The way the color black came to represent the many-hued African diaspora begins with slave owners and traffickers distancing themselves from the property and product of their trade. The owners and traffickers being white, black served as an expedient antonym for the symbolic distortion of enslaved individuals into something less than human. It's a history no adjective seems to meaningfully illuminate. *Maddening, infuriating, atrocious, and staggering* all fail to describe the four hundred years of terror and denigration that indelibly linked people of African origin to the color black and its attendant symbolisms that have included, but are by no means limited to, stupidity, laziness, the devil, and an absence of visible light.¹

Hard-earned reclamation of the color black dramatically underlines one of the most striking visual shifts presented in *Young, Gifted, and Black*: a riotous and radical explosion of color, primarily among the younger painters, to represent the human form. Jordan Casteel shifts skin tones to shades of moody cobalt. Christina Quarles drapes bodies like Dalí's clocks, while denoting skin color in ribbons of orange sherbet, peach, and midnight blue. Arcmanoro Niles renders blackness in rose (think Afros of glittering pink). And Vaughn Spann paints a lurid, Day-Glo, floral tapestry and a shirtless, two-headed man in a teal landscape donning hot-pink trousers and matching Yankees caps, one for each head. There is a jarring contrast in the exhibition between these radically colorful works and those that are primarily black. Their separation into colored and black groupings initially feels crude and oversimplified. Claudia Rankine's raw refrain,

"What did you say?" feels apt, if only for an instant, before the switch from black to color gives way to a sense of embarkation.²

Taken together, these new, sensationally colored works invoke surrealist and psychedelic visual histories to tackle issues of race and identity, but one doesn't catch a whiff of the defiant 1960s proclamation to "turn on, tune in, drop out." The work is about being *in*, not dropping out. Needless to say, dropping out of the mainstream is a much less appealing prospect to someone who has been systematically barred from entry. From this view, the celebration of drug culture itself can be seen as indicative of privilege. The absence of drugs and dropping out amid the use of psychedelic imagery points to a lineage of black thinkers, such as Malcolm X, who have railed against drugs and alcohol as tools of the oppressors.³ But what is psychedelia without the drugs?

The surrealist and psychedelic imagery on view represents a dramatic reworking of visual histories that updates twentieth-century responses to rapid social change, shifts in moral and ethical boundaries, and expanding notions of identity. D'Angelo Lovell Williams's photograph *The Lovers* (2017) reimagines René Magritte's 1928 surrealist painting with two black men veiled in do-rags locked in a kiss, Allison Janae Hamilton's *Untitled (Three Fencing Masks)* (2017) transforms fencing masks into uncanny personal totems, and Jacolby Satterwhite's video animation *Reifying Desire 5* (2013) constructs a queer, psychological dreamscape. Perhaps the intoxicant for the younger generation represented here is access to new and wider audiences in the art market, rather than drugs, and the effect is exhilarating.

The artists represented in *Young, Gifted, and Black* are also bringing this informed, expressive sensibility to representations of nature. Cy Gavin's paintings call to mind the psychedelic in his use of color—roiling landscapes streaked with saturated primary colors (red, yellow, blue) and electric secondary colors (orange, purple, green). But his surging seas, skies, and archipelagos are also filtered through the graffiti-culture language of walls streaked with oversprayed burners. Here, there is an opposition to the history of landscape painting that romanticizes the idea of nature: the land literally feels overwritten. Gavin's landscapes pry open a space between the idea of nature and the often-bloody and contested land itself, making room for histories of racial inequality. This space is haunted by a history in which enslaved individuals were property, treated no different legally than the land. But other histories, such as the disproportionate impact of climate change on communities of color, quickly crowd the void as well. With a sensibility of striving, songful, brainy lamentation, Gavin's landscapes demand accounting for these and other histories of inequality.

Of the artists represented here, Gavin confronts the landscape most directly and consistently, but one also catches fresh approaches to nature and the landscape in

the paintings of Quarles, Caitlin Cherry, Tunji Adeniyi-Jones, Jennifer Packer, and, I might argue, the installations of Eric N. Mack. Not to mention the volumes that should be written on Clifford Owens's self-portrait as a recumbent, hands-up-don't-shoot, neutered (tucked) nude amid a verdant green, pastoral landscape. Elizabeth Alexander's 2005 poem "American Sublime" might fit to key the many representations of nature on view in the exhibition. Alexander's "violent sunshine," "gentle luminosity," and "vast, craggy, un- / domesticated" landscapes occur entirely in parentheses.⁴

Young, Gifted, and Black also features a wide range of portraiture, including painting (Lynette Yiadom-Boakye), sculpture (Lonnie Holley), collage ((Kenyatta A.C. Hinkle), mixed media (Troy Michie), and photography (LaToya Ruby Frazier). The invention of photography, in 1839, marked a radical turning point in the history of portraiture and is a fundamental frame of reference for all the works of portraiture on view. Photography not only created a new, more accessible and expedient medium in which to represent individuals, but it also challenged artists in traditional mediums, such as painting and sculpture, to profoundly reimagine how, and with new urgency *why*, they represent the human form. In the 180 years since photography



Vaughn Spann, *Staring back at you, rooted and unwavering*, 2018. © Vaughn Spann, courtesy Martin Parsekian / Half Gallery

Opposite: Cy Gavin, *Underneath the George Washington Bridge* (detail), 2016. © Cy Gavin, courtesy the artist and Gavin Brown's enterprise, New York/Rome

appeared on the scene, ideas about what constitutes a portrait continue to expand. It is in this spirit that a text-based work, such as Sadie Barnette's *Untitled* (People's World) (2018), which alters pages from the FBI's file on her father as an act of artistic reclamation, is included as an example of conceptual or nontraditional portraiture.

The works of portraiture selected for the exhibition also demonstrate the many ways contemporary black artists shape, and reshape, the black experience through figurative representation. In doing so, they further the concerns of a lineage of portraiture that spans from the portraits of abolitionist Frederick Douglass, to the studio photography of James VanDerZee, to the pioneering photojournalism of Gordon Parks. In Paul Mpagi Sepuya's *Dark Room Mirror Study* (0x5A1531) (2017), for example, the artist questions the relative absence of representations of gay men of color in the photographic record by making visual reference to the early history of studio photography. While the striking choreographed poses of the trio of black women in Deana Lawson's *Three Women* (2013) are reminiscent of backup singers, Lawson has their vulnerability and power command center stage. And Gerald Sheffield's *kbr contractor* (Iraq 2007) (2018) points to potential futures of representation across



Paul Mpagi Sepuya, *Dark Room Mirror Study* (0x5A1531), 2017. © Paul Mpagi Sepuya, courtesy the artist and team (gallery, inc.), New York



Bethany Collins, *Too White To Be Black*, 2014. © Bethany Collins, courtesy Patron Gallery, Chicago

perceived racial barriers. These works display a spectrum of approaches to portraiture that includes direct figurative representation, works that question histories of mis- and underrepresentation, and those that expand notions of what constitutes a portrait.

And then there's the mask, which traverses notions of identity, history, and the land at a clip. The dizzying array of masks created on the African continent is tied to the land by centuries of use in ceremonies that accompany planting, harvesting, birth, and death. These masks seem to get at the root of all human emotions, while somehow maintaining a fearsome understanding that everything is subject to the earth. Use of costume and the mask in the work of black artists has long addressed lost relationships to ancestral homelands and has become a deeply symbolic well of meaning for black heritage and identity. A short list of mask imagery represented in the Lumpkin-Bocuzzi Family Collection includes: mannequin as mask (Narcissister), buttons as mask (Lonnie Holley), scribbles as mask (Rashid Johnson), plastic garbage bag as mask (William Pope.L.), rock salt as mask (Felandus Thames), Ellsworth Kelly as mask (William Villalongo), do-rag as mask (D'Angelo Lovell Williams), brick wall as mask (Derrick Adams), fencing mask as mask (Allison Janae Hamilton), and, perhaps the most revelatory, the camera lens as mask in Sepuya's smart, historically savvy seductions. This flux and reinvention is not unlike an aspect of the Internet in which new terms are created to describe what is essentially very old human behavior, for example: *ally theater*, *sucked into a follow*, *Twar*, *vaguebooking*, *finsta*, and *nontroversy*. *Young, Gifted, and Black* presents similarly updated (sometimes pithy, often profound) takes on the ancient arts of costume and the mask.

Symbols do change meaning, after all. As with the color black, shifts in our use of symbols often require a concerted effort, although circumstantial and historical forces are also at work. Two points give important context to the exhibition:

the sustained efforts of liberals to be good amid the political right's flirtation with totalitarianism and the golly-gee insanity of an art market fueled by gigantic accumulations of private wealth. Amid these forces' ebb and flow, there is perhaps more of a sense now, a belief even, that social change can occur, is in fact occurring, through the wiles of the art market. For many, there is a near-constant back-and-forth between a firm belief that art can and does make change, and a question of to what extent it should overtly try. Many of the artists in *Young, Gifted, and Black* are at the very heart of this debate. It raises a question central to the exhibition: Can one look at the work of this emerging generation of black artists without the lens of identity politics?

One answer to that question is rooted in Du Bois's concept of "double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity."⁵ Given this perspective, one might say that black artists have largely been denied the opportunity to choose whether their work is political or not. Artists in the exhibition, such as LaToya Ruby Frazier, Jordan Casteel, and Chanel Chiffon Thomas, present subjects whose very matter-of-factness affirms their rightness on the scene, while at the same time raising questions of identity politics. The persistence of identity politics in the work of these artists is an issue of historical circumstance, but it is also, and importantly, one of intent.

Through their reworking of the color black, psychedelia, landscape, nature, portraiture, and the mask, the artists featured in *Young, Gifted, and Black* are finding deft new ways to address the history and meaning of blackness. They are also pointing to the fact that a true equity in seeing and being seen seems to be the clearest way out of the racial paradox that exists in America and elsewhere. We can view the work of black artists as being about asserting black identity and representing lived experience. (Consider the difference between the two.) Staring at Vaughn Spann's *Staring back at you, rooted and unwavering* (2018) feels almost like a game of stack hands, in which the contest of seeing and being seen vie for the top. In Toni Morrison's famous framing of the "process of entering what one is estranged from," she writes, "imagining is not merely looking or looking at; nor is it taking oneself intact into the other. It is, for the purpose of the work, *becoming*."⁶ To see and be seen in this way requires an emotional openness, but also a firm intellectual position. The feet of Spann's two-headed man, anyway, are planted firmly in the earth.

For the past ten years, Matt Wycoff has worked as collection curator for the Lumpkin-Bocuzzi Family Collection. Wycoff is also an artist, woodworker, and writer living in Brooklyn and Stephentown, New York. His work can be seen at www.mattwycoff.com.

- 1 For an example of how blacks have been likened to the devil, see James Baldwin, "Stranger in the Village," in *Notes of a Native Son* (Boston: Beacon Press, 1955), 178.
- 2 Claudia Rankine, *Citizen: An American Lyric* (Minneapolis: Graywolf Press, 2014), 43.
- 3 See the 1964 speech at the founding rally of the Organization of Afro-American Unity in Malcolm X, *By Any Means Necessary* (New York: Pathfinder Press, 1992), 76-78.
- 4 Elizabeth Alexander, *American Sublime* (Saint Paul, MN: Graywolf Press, 2005), 89.
- 5 W. E. B. Du Bois, *The Souls of Black Folk* (1903, repr., Mineola, NY: Dover Publications, Inc., 1994), 2.
- 6 Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (New York: Vintage Books, 1993), 4.



William Villalongo, *Sista Ancesta* (E. Kelley/D.R. of Congo, Pende), 2012. © Villalongo Studio LLC and Susan Inglett Gallery, New York

Exhibition Checklist



Derrick Adams
The Great Wall, 2009
Digital photograph and metallic paint
25 x 22 in.



Tunji Adeniyi-Jones
Blue Dancer, 2017
Oil on canvas, 68 x 54 in.



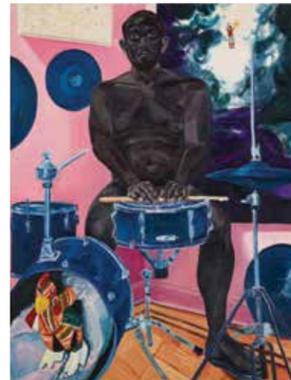
Sadie Barnette
Untitled (People's World), 2018
Archival pigment prints on Epson Hot
Press Bright paper
Two parts: 27½ x 21¼ in. each



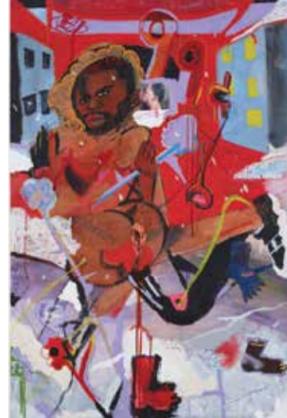
Kevin Beasley
Wrong, 2013
Resin, body pillows, T-shirt, and
hooded sweatshirt, 30 x 25 x 20 in.



Nayland Blake
4.3.15, 2015
Colored Pencil on Paper, 12 x 9 in.



Jordan Casteel
Kenny, 2014
Oil on canvas, 72 x 54 in.



Jonathan Lyndon Chase
peeing in snow foot prints, 2018
Acrylic, marker, rhinestones, oil stick,
glitter, paper on cotton sheet
60 x 48 in.



Caitlin Cherry
Ghost Leviathan, 2018
Oil on canvas, 57 x 101 in.



Bethany Collins
Too White To Be Black, 2014
Graphite, charcoal, and latex paint
on Arches paper
29 x 41 in.



Cy Gavin
Reef, 2018
Acrylic, chalk and oil on denim
56 x 85 in.



Alteronce Gumby
Gumby Nation, 2014
Plastilina and oil bar on canvas
60 x 70 in.



Allison Janae Hamilton
Janae Untitled (Three Fencing Masks), 2017
Found vintage fencing masks, painted
feathers, horse hair, velvet, cotton
trimming, acrylic paint



David Hammons
African-American Flag, 2011
Printed fabric with painted wood pole
19 ½ x 12 ½ in.



Kenyatta A.C. Hinkle
A Strong Wind, 2014
Collage, India Ink, and Acrylic Paint
on transparency, 8 ½ x 11 in.



Lonnie Holley
Still a Family in Business, 2009
Mixed media



Tomashi Jackson
Magnet School 1, 2014
Acrylic and silk screen on canvas
36 x 25 1/8 in.



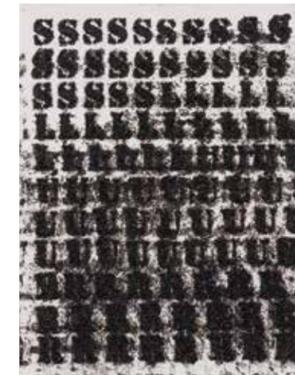
Angie Jennings
Goldie, 2015
Acrylic, latex, tempera, spray paint,
compost yarn on quilt, 82 x 56 in.



Rashid Johnson
*The New Negro Escapist Social
and Athletic Club "The Kiss,"* 2010
Silver gelatin print 10 x 8 in.



Deana Lawson
Three Women, 2013
Pigment Print 35 x 45 in.



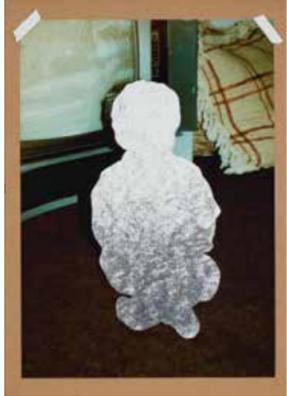
Glenn Ligon
Study for Impediment, 2007
Oil stick and coal dust on paper
9 x 11 3/4 in.



Eric N. Mack
Pain After Heat, 2014
Acrylic spray paint on palm husk,
cotton, microfiber blanket, moving
blanket remains, thread, and a dried
orange slice, 93 x 66 x 84 in.



Kerry James Marshall
Den Mother, 1996
Acrylic on charcoal on paper



Troy Michie
Dematerialization, 2010
Mixed media with frame
28 ½ x 21 in.



Wardell Milan
Desire and the Black Masseur, 2005
Mixed media on paper
63 ½ x 40 ½ in.



Narcissister
Untitled, 2012
c-print, 40 x 30 in.

Exhibition Checklist



Arcmanoro Niles
The Nights I Don't Remember, The Nights I Can't Forget, 2018
Oil, acrylic, and glitter on canvas
72 x 70 in.



Jennifer Packer
Untitled, 2014
Oil on canvas 11 x 12 in.



Andy Robert
A song for us, 2016
Oil on canvas, Object: 30 x 24 in.



Paul Mpagi Sepuya
Dark Room Mirror Study (0x5A1531), 2017
Archival pigment print, 51 x 34 in.



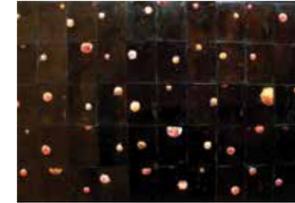
Sable Elyse Smith
8032 Days (detail), 2018
Digital c-print, suede, artist's frame
48 x 40 in.



Henry Taylor
Rock It, 2008
5 cardboard boxes (premium malt boxes), acrylic on foam mannequin head, wood) 36 x 12 x 80 ½ in.



Mickalene Thomas
Sleep: Deux Femmes Noires, 2011
Mixed media collage paper, 23 ¾ x 31 ¼ in.



Nari Ward
At any time prior to no later than, 2009
Stencil ink and basketball cards on paper, 24 ½ x 32 in.



Lynette Yiadom-Boakye
Non Loin d'Ici, 2010
Oil on canvas, 13 ¾ x 11 ½ in.



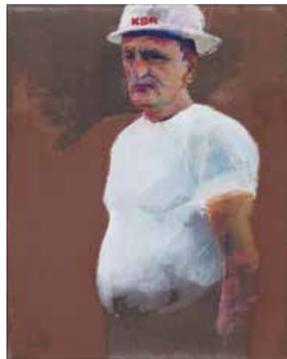
Clifford Owens
Untitled, 2015
Photograph (C-print) Edition 1 of 5
Object: 30 x 30 in.



Adam Pendleton
System of Display X, 2016
Silkscreen ink on plexiglass and mirror
9 ¾ x 9 ¾ x 3 ½ in.



Latoya Ruby-Frazier
Momme Floral Comforter, 2008
Gelatin Silver Print, 20 x 24 in.



Gerald Sheffield
kbr contractor (Iraq in 2007), 2018
Flashe on canvas



Vaughn Spann
Radiant Sunshine, The Morning After (For Lula), 2017
Oil and acrylic on paper
103 x 80 in.



Chiffon Thomas
A New Dad, 2017
Embroidery thread and fabric
11 ½ x 12 in.



William Villalongo
Sista Ancestra, 2012
Archival Pigment Print Sheet
70 x 35 in.



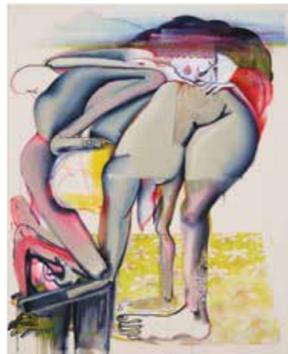
D'Angelo Lovell Williams
The Lovers, 2017
Pigment print, 20 x 30 in.

Selected Literature

- Baldwin, James.
The Fire Next Time.
New York: Dial Press, 1963.
- Cooks, Bridget R.
Exhibiting Blackness: African Americans and the American Art Museum. Amherst: University of Massachusetts Press, 2011.
- Du Bois, W. E. B.
The Souls of Black Folk.
Chicago: McClurg & Co., 1903.
- Rankine, Claudia.
Citizen: An American Lyric.
Minneapolis: Graywolf Press, 2014.
- Stewart, Jeffrey C.
The New Negro: The Life of Alain Locke. New York: Oxford University Press, 2018.
- Willis, Deborah.
Posing Beauty: African American Images from the 1890s to the Present.
New York: W. W. Norton & Company, 2009.



Jennifer Packer
Untitled, 2011-2013
Oil on canvas, 30 x 42 in.



Christina Quarles
Now Top That, 2016
Acrylic on canvas Object: 40 x 50 in.



Jacoby Satterwhite
Reifying Desire 5, 2013
HD digital video, color 3-D animation,
8:45 mins.



Lorna Simpson
Gold Head #1, 2011
Ink and embossing powder on paper
11 x 8 ½ in.



Henry Taylor
Split, 2013
acrylic and charcoal on canvas
Two parts: 72 x 60 x 2 ½ in.



Chiffon Thomas
A mother who had no mother, 2017
Embroidery floss, acrylic paint, and canvas on window screen, 57 x 44 ½ in.



Kara Walker
Untitled, 1995,
Paper collage on paper, 52 x 60 ¾ in.



Wilmer Wilson IV
Pres, 2017
Staples and pigment print on wood
96 x 48 x 1 ½ in.



Lehman College Art Gallery

Lehman College Campus in the Fine Arts Building | Tue-Sat 10-4 | lehmagallery.org
250 Bedford Park West, Bronx New York 10468 | 4 or D train to Bedford Park Blvd Station

Always free to the public, Lehman College Art Gallery has been serving the interests of our diverse audience from the Bronx and greater New York City since 1984. The gallery specializes in thematic group exhibitions that bring together famous artists with emerging talents. Education is an integral component of the Gallery's programming and provides the basis of community outreach—from young students to senior citizens.



YoungGiftedBlack.com

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