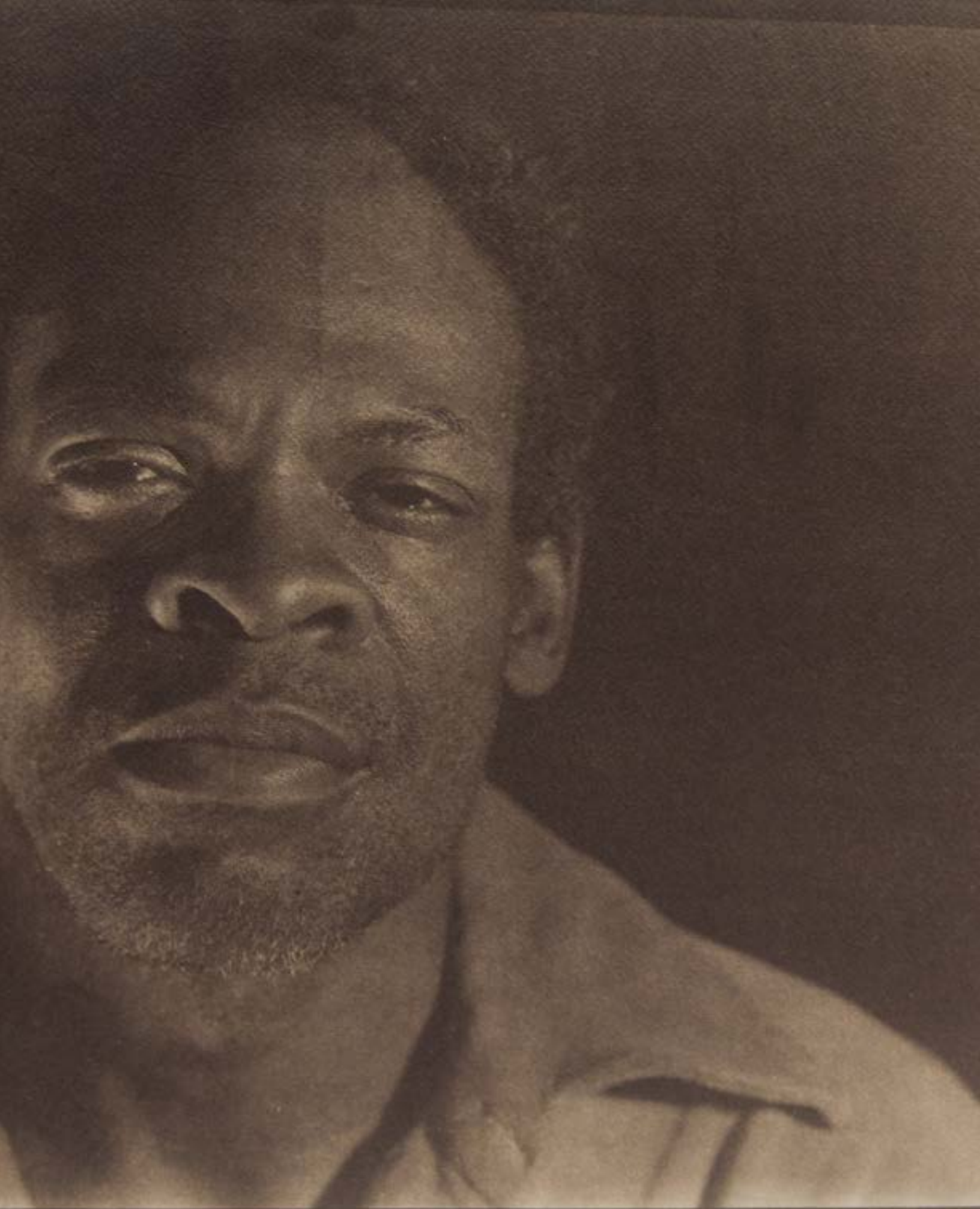


Tyler Fine Art x Ripley Auctions present

African American Fine Art Auction





**** This catalog serves as an informational supplement to the official auction catalog. While you may view all the lots and estimates in this catalog, it has no functionality. Bidding on lots must be done through the official catalog which is found at [Ripley Auctions](#) or call Ripley Auctions at 317-251-5635 .**

For questions or information regarding specific lots in this auction, please contact Thom Pegg at thom@tylerfineart.com or call 317-251-5635.

Tyler Fine Art x Ripley Auctions Present:

African-American Fine Art

Saturday, March 18th, 2017, 11:00 am

Ripley Auctions

2764 East 55th Place, Indianapolis, IN 46220

317-251-5635

Gallery Preview:

Friday, March 17th 2 pm - 6 pm

or by appointment



LEROY ALLEN
(1958-2007)

Leroy Allen earned an undergraduate degree from the University of Kansas in 1977. While working at Hallmark in Kansas City, Missouri, he met a group of talented black artists known as "The Kansas City 6" who inspired him to enroll in painting classes at the Kansas City Art Institute in 1990. He became a noted figurative artist in little more than a decade, his work appearing in many exhibitions and receiving much critical success. He was adept at working in oils, charcoal, watercolors, and pastels, which allowed him to reveal a greater depth of humanity and character in his subjects. Allen's favorite subjects were young people. "I like the youth, the strength." A particularly poignant moment in his career occurred when the family of one of his youthful subjects attended the exhibition of the painting, *Sundrops*, at the Mississippi Museum of Art. He was equally talented in his rendering of landscapes, especially those of his favorite fishing spots. "They are a part of me," he said, "...I see backroads places that most people don't see."

Allen participated in the American Watercolor Society's 133rd Annual Exhibition, NY (2000) and the National Watercolor Society's 78th Annual Exhibition, CA. He had a solo exhibit at the Stella Jones Gallery in New Orleans, and participated in group shows at the Jazz Museum in Kansas City.



INNOCENCE
c. 2004-2005
watercolor on paper
18" x 21"
signed and dated

\$3,000-5,000



WINDS OF CHANGE

c. 2003

lithograph on paper

20" x 14"

signed and dated

Artist's Proof

\$1,000-2,000

MASON ARCHIE
CONTEMPORARY

Archie was the 2007 recipient of the Creative Renewal Fellowship from The Art Council of Indianapolis/Lily Endowment and a perennial award winner from 2007-2009 in the Hoosier Salon's Annual Juried Exhibit, One of the oldest competitions in the country.

His works are in the collections of the Indiana State Museum, The Charles H. Wright Museum of African American Art, Nationwide Corporation, Wells Fargo, Elanco, Division of Eli Lilly, Eskenazi Health, Community South Hospital, and a host of private collections around the country.

Professional Affiliations: Oil Painters of America, Hoosier Salon Patron Association and Fine Arts Gallery, Portrait Society of America, International Guild of Realism, African-American Visual Artist Guild, Dayton Visual Artist Center



FRESH FRUIT

2008

oil on canvas

36" x 48"

signed and dated

\$7,000-9,000



RALPH ARNOLD
(1928-2006)



Artist and educator, Ralph Arnold, is best known for his masterful collages and assemblages which he began making in the early 1960's. With influences ranging from Joseph Cornell, Paul Klee, and Kurt Schwitters, he began constructing his own shadow boxes – broken into partitions, using found objects in an abstract arrangement to convey various themes. The theme of gender and its role in social and individual identity appears frequently in Arnold's work.

In 2012, an exhibition of his work titled, *Ralph Arnold Unmasked: From Pop to Political*, was held in Loyola University's Crown Center Gallery. His work may be found in the collections of the Art Institute of Chicago, Whitney Museum of American Art, and Fisk University.

REF: Louise Dunn Yochim, **Role and Impact: The Chicago Society of Artists**



LAST ROMANCE

c. 1976

mixed media shadow box

15.50" x 17.50" x 7"

signed and dated

\$300-500

DERRICK BEARD

(B. 1958)

Derrick Joshua Beard has a new genius in art. He has created a new style of Pop and Kitsch Art. Using his academic background in art and 52 years of involvement in art has evolved into a new cutting age style. His current series on Pop star Michael Jackson are explosive with a whole new aesthetic. He also is widely considered to be the pre-eminent collector of 18th-, 19th- and early 20th-century African American decorative arts, photography, rare books, unique documents, and other objects of aesthetic and historic interest. It has been over a decade since he began to focus on accumulating these often overlooked and under-appreciated objects of African American material culture. In that short period of time he has been responsible, almost single-handily, for elevating the area of collecting to the status it presently enjoys among scholars and collectors around the globe.

Derrick Joshua Beard was born in Chicago in 1958 to a family rich in creative achievements and artistic traditions: his mother was an artist and his uncle, in addition to being a successful architect, also sold watercolor paintings through prominent Chicago art galleries. Beard is a descendant of free Blacks who worked as artisans in Alabama many decades before emancipation. By the age of ten he demonstrated exceptional intelligence and artistic talent and was placed accordingly in his school's program for gifted children. Later he was a student at the Art Institute of Chicago where he studied art history and basic art techniques. Excelling in his classes, he was awarded a scholarship to the prestigious Cranbrook Academy of Arts in Michigan where he broadened his fine arts foundation and gained additional skills in a broad range of media. One of Beard's early influences was Cranbrook instructor, Michael Hall, a well-known folk-art collector who instilled in him an ability to identify objects of previously unrecognized artistic and historic value.

Concentrating on a possible career as an architect, Beard buttressed his creative abilities with studies in engineering and business at the University of Illinois, graduating with a BS in Urban Economics in 1980. After graduation, he gained life and business experience working in Chicago for an architect, a stock broker, and an engineering firm. He soon struck out on his own and started up a construction and real estate firm in Houston, Texas, which later expanded its operations to Louisiana. In New Orleans, his company often purchased and renovated buildings with historic value, and his love for the city and its captivating culture sparked his deep interest in Black history and culture. Later, he returned to Chicago to supervise his company's government construction contracts. During that time, on a business trip to New York, he met a Haitian artist and gallery owner named Gerald Thomas who broadened his appreciation for the art of the African diaspora. The two traveled to Haiti frequently to meet artists and to soak up the island's Franco-African culture that closely paralleled the culture of New Orleans. Initially Beard collected, mostly in New York and Haiti, paintings that reflected the African experience and American artistic achievement in the Depression years. Beard also met at that time the South's greatest "picker," Howard Smith, who sharpened his eye for 19th-century material culture. By 1988, Beard was collecting significant 19th- and early 20th-century pieces. Since then, his collection has grown today to be one of the largest of its kind in the world. His insight eye has put him on America's Top 100 Collectors by Art and Antiques Magazine in 1994 and 2005. His art works are included in the collections of Harvard University, New York Public Library, Sherry Bronfman, Peggy Copper Cafriz, Dr. Leon Banks, Edward Holland, Dr. Vaughn Payne, Steve Wynn, Henry Lewis Gates, and Daniel Strong.



FAKE, FRAUD, AND THE PRISON INDUSTRIAL COMPLEX

2016

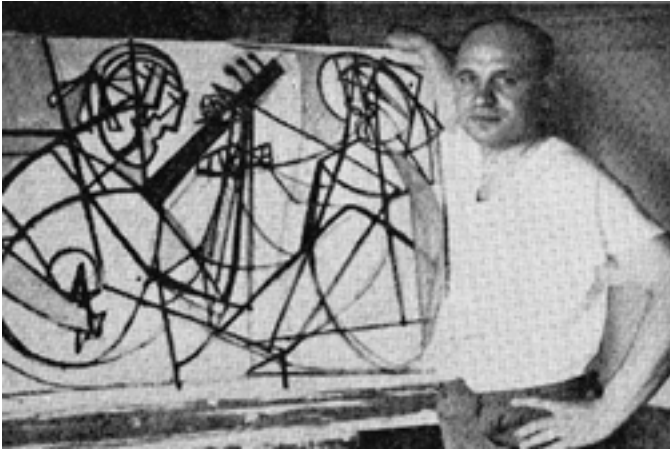
silkscreen on velvet

24" x 20"

signed and dated

Artist's Proof

\$12,000-15,000



ROMARE BEARDEN (1911-1988)

Romare Bearden was born in Charlotte, North Carolina, but raised largely in New York City. His family actively participated in the Harlem Renaissance, which provided the artistic and intellectual foundation for him to emerge as an artist of genuine talent, versatility, and conviction. Bearden studied at New York University, the Art Students League with George Grosz, and Columbia University. After serving with the army, he was able to travel to Paris and study at the Sorbonne. When he returned

from his travel, his work became more abstract. His early Social Realist works gradually gave way to cubism in the mid 1940's while he began exploring religious and mythological themes.

In the early 1960's, he began making collages as "an attempt to redefine the image of man in terms of the black experience." Bearden's early collages were composed primarily of magazine and newspaper cuttings. Together with his Projections, which were enlarged photostatic copies of these collages, they mark a turning point in his career and received critical praise.

Bearden achieved success in a wide array of media and techniques, including watercolor, gouache, oil, drawing, monotype, and edition prints. He also made designs for record albums, costumes and stage sets, and book illustrations. His work is included in major public collections including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Philadelphia Museum of Art, the Museum of Fine Arts, Boston, and the Studio Museum in Harlem. In 2003 the National Gallery in Washington, D.C., organized a major retrospective of Bearden's work that subsequently traveled to the San Francisco Museum of Modern Art, the Dallas Museum of Art, the Whitney Museum of American Art, and the High Museum of Art in Atlanta.



REAL PEACE

c. 1970-75
watercolor/gouache
15" x 22.25"
signed, titled

\$6,000-8,000

Additional Notes: In 1954, Bearden married Nanette Rohan, and in the early 1970s, the two established a second residence on the Caribbean Island of St. Martin, her ancestral home. Bearden executed many works, especially watercolors, influenced by the lush landscape of the island. Bearden was explicit that, for him, the Caribbean was vital. "Art will go where the energy is. I find a great deal of energy in the Caribbean. It's like a volcano there; there's something unfinished underneath that still smolders." (REF: **Romare Bearden: The Caribbean Dimension**, Sally Price and Richard Price)



CAROLINA MEMORY

1970-72

color lithograph on cream wove paper

15-1/2" x 23-1/2" (image)

signed

\$2,500-3,500



QUILTING TIME

1981

lithograph on paper

21" x 27"

signed, titled, and numbered

artist's proof, edition of 30/30

\$5,500-6,500



JOHN BIGGERS
(1924-2001)

Born in North Carolina in 1924, John Biggers' body of work experienced a constant evolution throughout his career, yet consistently retained themes of southern African American culture rooted deeply in Africa. Biggers attended Hampton Institute (University) in the early 1940s, and befriended Charles White and Elizabeth Catlett. Much of his early work was social realist - depicting the everyday hard work and perseverance of the African American community. In 1949, Biggers moved to Houston, TX and chaired the art department at Texas State University (later Texas Southern). He remained there until his retirement in 1983. As his work progressed, it became increasingly more abstract, utilizing symbols drawn from everyday life and later from African art. Biggers' work after 1980 was especially informed by the concept of "sacred geometry." He used carefully constructed groups of 3, 4, and 7. Turtles, birds, quilt patterns, African combs, and xylophones are some of the repeated symbolic images found in his work.

Biggers' work may be found in the collections of Atlanta University, GA; Barnett-Aden Collection, Washington D.C.; Dallas Museum of Art, TX; Howard University, Washington D.C.; and the Smithsonian Institution.



OUR GRANDMOTHERS (PRINT PORTFOLIOS FROM THE LIMITED EDITIONS CLUB)

1994

etching

24" x 18" (sheet size)

This portfolio contains title page, colophon, and five black and white etchings laid in a large cloth clamshell box with the artist's name lettered in black on the front.

each signed and numbered 48/60

\$2,500-3,500

Maya Angelou asked her friend John Biggers to create illustrations for her poem, "Our Grandmothers". Angelou's poem, and Biggers' pictorial representations speak to the strength and determination of African American women who birthed a nation while wrestling with seemingly insurmountable obstacles placed before them. Angelou said, "Courage is the most important of all virtues, because without courage you can't practice any other virtue consistently. You can practice any virtue erratically, but nothing consistently without courage." The maternal figure in "Our Grandmothers" thinks to herself repeatedly, "I shall not be moved."





**MARGARET RICE
BURROUGHS
(1917-2010)**



Eleanor Chatman and Margaret Burroughs in Cuba

In her dedication to educating others about and advocating for African American art, Margaret Burroughs became a cultural leader and role model. Born in St. Rose, Louisiana in 1917, Burroughs and her family became part of the Great Migration north to Chicago in 1922, in search of a better quality of life. She made the most of many valuable opportunities throughout her lifetime, beginning at Englewood High School, where she first became interested in art, and became the youngest member of George Neal's Art Crafts Guild. She later studied at the Chicago Normal School.

At age 22, she founded the South Side Community Art Center, a community organization that continues to serve as a gallery and workshop studio for artists and students. In the early 1950's, Burroughs started the Lake Meadows Art Fair where African Americans could showcase and sell their art. Burroughs lived in Mexico for a time, where she studied printmaking and mural painting with the Taller Editorial de Grafica Popular (People's Graphic Workshop) under Leopoldo Mendez, a prominent printmaker of the Diego Rivera circle. When she returned, she and her husband Charles founded the DuSable Museum of African American History in their living room. It remained there for nearly a decade until it moved to its own building in Chicago's Washington Park. Throughout her career, Burroughs worked in many mediums, showing special facility in watercolors and linocut printmaking. For many years, she worked with linoleum block prints to create images evocative of African American culture. She is also an accomplished poet and author of children's books. . In 1975 she received the President's Humanitarian Award, and in 1977 was distinguished as one of Chicago's Most Influential Women by the **Chicago Defender**. February 1, 1986 was proclaimed "Dr. Margaret Burroughs Day" in Chicago by late Mayor Harold Washington. Burroughs passed away on November 21, 2010.

Her work is found in the collections of Howard University, Alabama State Normal School, Atlanta University, DuSable Museum of African American History, Johnson Publishing Company, and the Oakland Museum.



I'VE SEEN THE WORLD

c. 1971

oil on canvas

32-1/4 x 27-1/2"

signed and dated

Provenance: The Collection of Eleanor Chatman, Chicago, IL

\$12,000-15,000



MASQUE

c. 1990

spirit markers on paperboard

25" x 20"

signed, titled and dated

Provenance: The Collection of Eleanor Chatman, Chicago, IL

\$2,000-3,000



MAHALIA

2010

lithograph on paper

21" x 16-1/2"

signed, titled and dated*

Provenance: The Collection of Eleanor Chatman, Chicago, IL

\$300-500



THE BIRTHDAY PARTY

2009

lithograph on paper

16" x 19"

signed, titled and dated*

Provenance: The Collection of Eleanor Chatman, Chicago, IL

\$300-500



HARRIET TUBMAN

5 May 2001

lithograph on paper

21" x 16-1/2"

dedicated for Johnetta Haley and dated*

\$300-500



HARRIET TUBMAN OUR MOSES

5 May 2001

lithograph on paper

19-1/2" x 15"

dedicated to Phillip Hampton and dated*

\$300-500

*Margaret Burroughs signed and dated her work when it was sold or gifted.



**MARIE JOHNSON
CALLOWAY
B. 1920**

Educator and artist, Marie Johnson Calloway, depicts the "rough-hewn beauty" of ordinary individuals in realistic, representational terms using a variety of media such as weathered wood, worn clothing, and found objects. "As a black woman artist," she writes, "I wished to look beneath the misconceptions with which history had covered my people and me. The one connecting thread through all of my work is my perception of my own world (which, too, has been an odd mix), and my continuous effort to interpret it in a personal way."

Born in Maryland, Marie Johnson Calloway received degrees from Coppin Teachers College, Baltimore; Morgan State University, Baltimore; and San Jose State University, California, before settling down to teach. She was the first African-American public school teacher in San Jose. In 1969, she became an assistant professor at both the California College of Arts & Crafts and San Jose State University. She continues to live and work in Oakland, California at 95 years of age.

Solo exhibits include: Oakland Museum, California College of Arts & Crafts, Howard University, San Francisco City College, Triton Museum in Santa Clara, and the African American Cultural Center in San Francisco. Numerous group exhibits include the San Francisco Museum of Art (Marie Johnson and Betye Saar), Studio Museum in Harlem, Museum of African American Art in Los Angeles and Bennett College, North Carolina.

She participated in the landmark exhibit, ***Now Dig This! Art and Black Los Angeles, 1960-1980***, (Hammer Museum, MoMA PS1, Williams College Museum of Art, 2012-2013) which chronicled the vital legacy of the city's African American artists.



MOTHER AND DAUGHTER

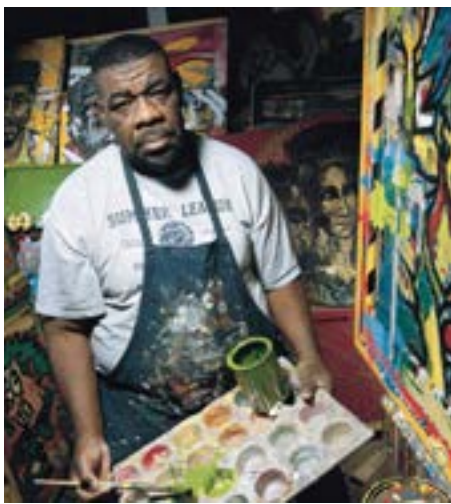
c. 1970

wood cut-out assemblage

47" x 27"

signed on label verso

\$6,500-8,500



ALLEN CARTER
(1947-2008)

Carter studied painting and photography at the Columbus College of Art and Design (Columbus, OH) and with James Valentine (also in Columbus). He moved to Washington DC, and did his graduate study at American University (1974). He took on the role of artist-in-residence at Art Works, in Washington, DC. He combined skillful figure painting and draftsmanship with abstract, sometimes comical, imagery. He exhibited extensively from the late 1970's-90's. A few highlight exhibits were at Anton Gallery (Washington, DC); Midtown Gallery (New York); Corcoran Gallery (*The Washington Show*, 1985); and the University of Richmond, Virginia (*Contemporary Modes of Expression: VA/DC*, 1987). Throughout the 1980s, he executed several murals in the Washington, DC area, including ***Migration to Washington***, Smithsonian Folklife Festival (1988) and ***Man Feeding Poor Man***, Washington Project for the Arts, Lerner Bldg., 1982).

REF: *Al Carter, Present Intense with a Palette of Emotion*, **Washington Times**, January, 1987; **Next Generations: Southern Black Aesthetic**, Southeastern Center for Contemporary Art, 1990, Winston-Salem (illus. p 61-62), catalog accompanying the exhibition.



NUDE
c. 1975
terracotta sculptural relief
8" x 13-1/2" x 3-1/2"
signed, initialed
titled verso

\$250-350

**HOUSTON "KEG"
CHANDLER
B. 1914**

"Resistance of the material is not itself a hindrance...it creates fertile energy in one's mind."

Houston Chandler, or "Keg" to his friends and acquaintances, attended Vashon High School and Lincoln University in St Louis. Chandler was a talented athlete as well as artist, and he competed in the 1934 St Louis relays. He was also a first-rate football player. He continued his education at the University of Iowa, earning both an MA and an MFA. He was the second African-American to earn an MFA from the University of Iowa, the first being his friend and fellow sculptor, Elizabeth Catlett. He studied with Humbert Albrizio, Lester Longman and James LeChay. During the summer of 1946 he resided at 713 S. Capitol St. in Iowa City and the 1946-47 directory listed his address as 29 W. College St.

His work, he writes, "is primitive in the sense that he seeks the simplicity that brings out the most powerful line of expression."

Chandler experimented as an abstract painter, but his most important artistic endeavors were executed as sculpture or prints (aquatints). He was versatile and proficient in numerous mediums: wood, stone, beaten lead (masks) and ceramic. He found the physicality of print-making similar to making sculpture, and being the athlete that he was, this appealed to him. He was awarded many prizes at exhibitions for both mediums.

His work can be found in the collections of Atlanta University, the University of Iowa, and the St. Louis Art Museum.



INFANT

1948

carved wooden sculpture on wooden base
22" h; 3-1/2" x 7" x 7" (wooden base)

\$600-800



**CLAUDE CLARK
(1915-2001)**

Claude Clark was born in Georgia. He remained connected with the south intellectually even when he had traveled far away. He earned an undergraduate degree from Sacramento State University in 1958 and a MFA from UC Berkeley in 1962.

From 1939-1942, Claude Clark worked as a printmaker for the WPA in Philadelphia. During the Depression, he shared a studio with Raymond Steth and Dox Thrash.

Bridging the divide between the Harlem Renaissance and the Black Arts Movement, Clark's paintings generally represent black genre in an effort to construct art of socio-political import. His work, with characteristically basic design and color format, offer easily translatable stories that "mirror societal ideals and values."

Clark was instrumental in establishing the Art Department at Talladega College in Alabama, and taught there from 1948-1955, when he was succeeded by the young David Driskell.

A number of Claude's paintings from the 1960's are included in the National Afro-American Museum and Cultural Center in Wilberforce, Ohio, an institute which showcases African American Art of the Black Arts Movement. Clark's work can also be found in many public collections including the Saint Louis Art Museum, the Smithsonian Institution, Atlanta University, and the Philadelphia Museum of Art.

AFRICAN MASK PORTRAIT
1943
oil on board
19" x 12"
signed, titled, and dated verso
\$3,000-5,000





BETTY, MODEL

1935-37

oil on board

16-3/4" x 15-3/4"

signed, titled, and dated

\$2,500-4,500



THINKER
 1937
 oil on board
 18" x 19"
 signed, titled, and dated
 double sided - **NUDE** on verso

\$2,500-4,500





**IRENE
CLARK
(1927-1984)**

Irene Clark had a multi-faceted artistic career as a painter, designer and gallery director. She studied with the Art Institute of Chicago's 414 Workshop, as well as at the San Francisco Art Institute. Although an accomplished realistic painter, Clark adopted an expressionistic, and later, a neo-primitive approach to her artwork, drawing particularly from folklore she heard and read as a child. She was a member of The African-American Historical and Cultural Society and gallery director of the Exhibit Gallery and Studio, Chicago. Her work can be found in the collections of the Oakland Museum of Art, CA and Atlanta University. *A Mansion at Prairie Avenue*, 1955 is in the collection of The Art Institute of Chicago (Walter M. Campana Memorial Prize Fund).



SOUTH CHICAGO SCENE

c. 1950
oil on canvas
44" x 28"
signed

\$6,000-8,000



ALLAN ROHAN CRITE
(1910-2007)

Allan Rohan Crite was born in New Jersey and moved with his family to Boston as an infant. His interest in art was encouraged at an early age. He graduated from English High School in 1929 and the School of the Museum of Fine Arts, Boston in 1936. Crite was one of the first artists to observe and depict average African Americans engaged in their daily activities, primarily in the South End, Cambridge and Roxbury neighborhoods of Boston. According to Crite, "I've only done one piece of work in my whole life..I wanted to paint people of color as normal humans. I tell the story of man through the black figure." Crite rejected the images of artists like Archibald Motley, Jr. and Palmer Hayden because he felt they were inaccurate in their portrayal of African American life--at least, in that those images were universal symbols. He earned the title of "reporter-artist", rendering his subjects and scenery with such fine detail they appear almost like color photographs.

A devout Episcopalian, his work soon began to exhibit strong religious themes as well, depicting blacks in interpretations of Biblical stories and African American spirituals. Crite also wrote and illustrated several books, created hand-tooled brass panels that once adorned a monastery, and designed and painted vestments and banners for St. Stephen's Episcopal Church in Cambridge. His illustrations were published for many years in the 1970s and 80s as covers for Sunday service leaflets.

Crite's work is exhibited at the Smithsonian Institution; Museum of Modern Art, NY; Museum of Fine Art, Boston; and the Art Institute of Chicago.

In 2011, the Montgomery Museum of Art featured a series of exhibitions of print portfolios by prominent African Americans, including Crite's ***The Revelation of St. John*** (1994), in its Williamson Gallery. The prints were loaned from the collection of Paul R. Jones Collection of American Art at the University of Alabama. Revelation was written at the height of Christians' persecution at the hands of the Romans. The work cries passionately against the power of evil and exhorts Christians to resist, even at the cost of martyrdom, a message that has a special resonance for an African-American artist, such as Mr. Crite.



THE REVELATION OF ST. JOHN THE DIVINE (PRINT PORTFOLIO PUBLISHED BY THE LIMITED EDITIONS CLUB)

1994

relief engraving

17.5" x 14.5" (sheet size)

\$2,000-3,000

Portfolio of fifteen relief engravings printed on Japanese paper, mounted individually on large folio sheets of handmade heavyweight Italian paper and laid in a burgundy linen-covered clamshell box, with gold-stamped leather title inset.

each signed and numbered 4/60













EMILIO CRUZ
(1937-2004)

Emilio Antonio Cruz was an African American of Cuban descent born in the Bronx. He studied at the Art Students League and The New School in New York, and finally at the Seong Moy School of Painting and Graphic Arts in Provincetown, Massachusetts. As a young artist in the 1960s, Cruz was connected with other artists who were applying abstract expressionism concepts to figurative art such as Lester Johnson, Bob Thompson and Jan Muller. He combined human and animal figures with imagery from archaeology and natural history to create disturbing, dreamlike paintings. Harry Rand, Curator of 20th Century Painting and Sculpture at the Smithsonian American Art Museum, described Emilio Cruz as one of the important pioneers of American Modernism of the 1960s for his fusion of Abstract Expressionism with figuration. Cruz received a John Jay Whitney Fellowship as well as awards from the Joan Mitchell Foundation and from the National Endowment for the Arts.

In 1968, Cruz received a grant from the Rockefeller-Danforth Foundation and moved to St. Louis where he was artist in residence for the Metropolitan Educational Center in the Arts as well as teaching at the People's Art Center. He was a member of the Black Artists Group and was featured in a show of 10 paintings and 11 drawings at the Loretto-Hilton Center, Webster College.

Cruz moved to Chicago and taught at the Art Institute of Chicago during the 1970's where he exhibited widely and was represented by the Walter Kelly Gallery. He wrote two plays, *Homeostasis: Once More the Scorpion* and *The Absence Held Fast to Its Presence*. These were first performed at the Open Eye Theater in New York in 1981, and later were included in the World Theater Festival in Nancy and Paris, France, and in Italy. In 1982 he returned to New York where he began to exhibit again. In the late 1980s he resumed teaching at the Pratt Institute and at New York University.

Cruz's work has been featured in exhibitions at the Zabriskie Gallery, New York; Anita Shapolsky Gallery, NY; Walter Kelly Gallery, Chicago; Studio Museum in Harlem; and the Pennsylvania Academy of the Fine Arts. In 1994, Cruz's work was shown as part of the American contingent at the IV Biennial Internacional de Pintura en Cuenca, Ecuador. His last show, *I Am Food I Eat the Eater of Food*, was held at the Alitash Kebede Gallery in Los Angeles in 2004.

His work is held in many collections including the Museum of Modern Art, the Brooklyn Museum, the Studio Museum in Harlem, the Smithsonian American Art Museum and National Museum of African American History and Culture, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., the Albright-Knox Art Gallery, Buffalo, New York, and the Wadsworth Atheneum, Hartford, Connecticut.



UNTITLED
 1972
 acrylic on canvas
 40" x 62"
 signed and dated verso
 \$6,000-8,000





BEAUFORD DELANEY
(1901-1979)

Beauford Delaney's talent was discovered by local and influential painter, Lloyd Branson whose support took him to Boston to study at the Massachusetts Normal School, the Copley Society, and the South Boston School of Art. In 1929, he moved to New York, where he became an important figure of the Harlem Renaissance, painting urban landscapes populated with the disenfranchised people he lived among, as well as portraits, sometimes of his famous friends.

Although he was a well respected artist with influential friends like James Baldwin, Henry Miller, and Georgia O'Keeffe, he couldn't escape the sense of marginalization he felt as an individual who constantly had to overcome the inequalities of being not only African American, but homosexual as well. He moved to Paris in 1950, a place where he felt a new sense of freedom. His style shifted from the figurative compositions of New York City life, to abstract expressionist studies of color and light, notably a vibrant, Van Gogh inspired yellow. In 1956, he met Darthea Speyer, an American cultural attaché living in Paris. She organized a group exhibition of works which included Delaney at the American Cultural Center in 1966, as well as two solo exhibitions of his work at her gallery which was established in 1968. Delaney lived his remaining years in Paris, eventually being hospitalized for mental illness and dying in 1979.

His work may be found in the collections of the High Museum of Art, Atlanta; The Studio Museum, Harlem, NY; the Smithsonian Institution, and Fogg Art Museum, Harvard University, MA.

**PORTRAIT OF A YOUNG MAN
(LARRY CALCAGNO)**

1953

oil on canvas

31.75" x 25.5"

signed and dated

\$15,000-20,000

Exhibitions: *Beauford Delaney: From New York to Paris*; The Minneapolis Institute of Art, 11/04; Knoxville Museum of Art, 4/05; Philadelphia Museum of Art, 11/05.



He (Beauford) is about the only person in my life, who gave me generously of deep insights into life—without demanding tribute. A true artist—beyond this world!

- from a letter written to Wes Olmsted from Larry Calcagno in 1975

Lawrence (Larry) Calcagno (1913-1993) was an American abstract expressionist painter from San Francisco. Larry served in the army in WWII, and enrolled on the G.I. Bill to the California School of Fine Arts, studying with Mark Rothko, Richard Diebenkorn, and Clifford Still. He left for Paris in 1951 to study at L'Academie de la Grande Chaumiere. In the early 1950s, Calcagno and Delaney became friends and remained so until Beauford's death. Larry took Beauford to Ibiza in 1956, where they were joined by James Baldwin. The book, **An Artistic Friendship, Beauford Delaney and Lawrence Calcagno**, by Joyce Henri Robinson (2001) is devoted entirely to the unlikely relationship of the two expatriate painters.



LITHOGRAPHY AFRIQUE

1963

color lithograph on paper

20-1/2" x 17"

signed, titled, dated and numbered 26/50

label verso

Illustrated in **Beauford Delaney: From New York to Paris**, no. 39; Minneapolis Institute of Arts, Minneapolis, MN; Knoxville Museum of Art, Knoxville, TN; Greenville County Museum of Art, Greenville, South Carolina, Philadelphia Museum of Art, PA.

\$1,500-2,500



PORTRAIT OF A YOUNG MAN

c. 1968

oil on board

24" x 18"

signed

Provenance: Bill Hodges Gallery, NY; Collection of James and Brenda Rivers, St. Louis, MO

Exhibited: Phillip Stein Gallery, St. Louis, MO; Other Ways, Other Times: Influences of African American Tradition from St. Louis Collections, October-November 2014

\$40,000-60,000



**JOSEPH DELANEY
(1904-1991)**

Born in Knoxville, Tennessee in 1904, the younger brother of Beauford Delaney, Joseph Delaney, moved to New York City in 1930 where he enrolled at the Art Student's League. During the Great Depression, he painted many portraits on commission and was employed by the WPA. Beginning in 1931, Delaney became a regular exhibitor at the Washington Square Outdoor Art Exhibit where he offered portrait sketches executed during the event. His work shows a great love of New York City where he remained for 55 years capturing dynamic urban scenes and diverse figures depicted in a loose, exaggerated style.

In 1985, Delaney returned to Knoxville, where he was named artist-in-residence at the University of Tennessee, until his death in 1991. His work can be found in the major collections of the Indianapolis Museum of Art; Alain Locke Society, Princeton University, Princeton, NJ; Clark Atlanta University, Atlanta, GA; Smithsonian Institution, Washington, D.C.; and the Harlem State Office Building Art Collection, New York.

REF: **Life in the City: The Art of Joseph Delaney**, catalog for the exhibition: Ewing Gallery, University of Tennessee, 2004. Frederick Moffatt.



WINTER CITY SCENE AT NIGHT

c. 1950
oil on masonite
12" x 40"
signed

\$2,000-3,000



PORTRAIT OF A WOMAN

c. 1935

oil on canvas

24" x 19"

signed

\$2,000-3,000

NUDE SKETCHES

c. 1940

ink and watercolor on paper

18" x 12"

signed

\$600-800



COURTROOM SCENE

c. 1955

watercolor on paper

image 16" x 16"

signed

\$1,500-2,000



RICHARD DEMPSEY
(1909-1987)

Richard Dempsey was born in Ogden, Utah, and spent his youth in Oakland, California where he attended Sacramento Junior College (1929-31) as an art major. He furthered his education at the California College of Arts and Crafts (1932-34) in Oakland, California, the Student Arts Center, and with Sargent Johnson. He later became an instructor himself at the Corcoran Gallery of Art (Washington DC).

In 1941, he moved to Washington, D.C. to work as an engineering draftsman with the Federal Power Commission, and remained to become an important part of the Washington DC art scene. In 1946, along with Elizabeth Catlett, he was awarded a Julius Rosenwald Fellowship for a series of paintings of outstanding American Negroes. In 1951, he was awarded a Purchase Award in the Corcoran Gallery's Tenth Annual Exhibition.

Dempsey was a prolific painter and worked on as many as six canvases at one time, switching as his moods changed.



CIRCUS SCENE

c. 1960
oil on canvas
42" x 32"
signed

\$2,000-3,000

JEFF DONALDSON (1932-2004)

Jeff Donaldson was best known for his involvement in the AfriCOBRA group. He was born in Pine Bluff, Arkansas, and studied at the University of Arkansas at Pine Bluff. He went on to complete his MFA at the Illinois Institute of Technology (Institute of Design, or New Bauhaus), and his Ph.D. at Northwestern University, becoming one of the first African Americans to do so in the nation.

Donaldson co-founded AfriCOBRA with Wadsworth Jarrell in Chicago. He also was a major contributor to the Wall of Respect in Chicago (1967). Donaldson served in the Army from 1955-57, and taught in the Chicago Public School system from 1957-59 (Chairman of the art department, Marshall High School, 1959-65).

Donaldson was aware that unrelated groups of artists (internationally) were attempting to define a trans-African style/movement or a universal black aesthetic. The formation of AfriCOBRA and the corresponding conferences the group sponsored worldwide, were crucial to the development of the trans-African identity. According to Donaldson, the transAfrican style is characterized by "high energy color, rhythmic linear effects, flat patterning, form-filled composition and picture plane compartmentalization."

This early work, pre-dating his involvement in the AfriCOBRA group, reveals a more personal, intimate narrative from Donaldson. The subject matter evokes an influence of the work of Charles White or even a young Norman Lewis, but there is a hint to the vibrant palette (blue and orange) even here that will emerge in his work within the decade.



MAN WITH RED HARMONICA

1959

watercolor on paper

8-7/8" x 6-7/8"

signed, dated, and titled

\$1,000-2,000

Provenance: Camilla Tanner, Chicago. Mrs. Tanner's husband was the former president of the Southside Community Art Center.



SAM GILLIAM
(B. 1933)

Since the 1960's, Sam Gilliam has consistently worked in the abstract, exploring color, texture, and form with new and innovative techniques and media. He initially rose to prominence when he removed his richly pigmented canvases from their stretchers, draping them on walls or suspending them from the ceilings. With each new exhibition space, the canvas could be rearranged.

By the late seventies, Gilliam drew influence from jazz musicians such as Miles Davis and John Coltrane. He started producing dynamic geometric collages, which he called "Black Paintings." In the 1980's, Gilliam's style changed dramatically to quilted paintings reminiscent of African patchwork quilts from his childhood. His most recent works are textured paintings that incorporate metal forms. Gilliam's ability to move beyond the draped canvas, coupled with his ability to adopt new series keeps the viewers interested and engaged. This has assured his prominence in the art world as an exciting and innovative contemporary painter.

Gilliam's work can be found in the collections of the Museum of African Art, Washington D.C.; Museum of Modern Art; Phillips Collection; Washington Gallery of Modern Art; National Collection of Fine Arts; Corcoran Gallery; Howard University; Carnegie Institute; and the Walker Art Center, MN.



R.F.2

1974

watercolor and pigment on hand-sculpted Japanese paper

21" x 26"

signed and dated twice

titled

\$6,000-8,000

Provenance: Estate of David and Dee Garrett, Indianapolis, Former Trustees, Indianapolis Museum of Art

ROTELL GLENN
B. 1922

Chicago painter, active from the 1940s-80s.

The Vipers was a club on the south side of Chicago from the late 1930s through the 50s, where African American young adults would go to dance and keep up with the latest trends in dress and dancing.

Excerpt from **Chicago Boy: Life and Crimes of a Southside Streetfighter**, by Edward Kenneth Burbridge (1991):

"Walking along east 47th Street, Kenny eventually came upon the most notorious dance hall on the Southside, Warwick Hall, near St. Lawrence Avenue. Warwick Hall was so hip, a stone gas, it had four names: Warwick Hall (the name of the building), Upstairs (because it was located on the second floor), The Peps (it wasn't because the patrons drank Pepsi), and the Vipers (named after all the heroin junkies that shot up and regularly attended the everlasting, seven-nights-per-week dances."

"The Vipers crowd would dance clock-wise around the floor, doing the famous Chicago Walk, where the men led the women, in their high-heeled shoes, backwards in a Fred Astaire-like soul routine..."

Glenn's work, like Burbridge's account, was a reminiscing of earlier days of the neighborhood. REF: **Afro-American Artists**, Cederholm, DuSable Museum of African American History, **Contemporary Black Artists**, 1970.

He exhibited at the 15th Annual Gold Coast Art Fair, 1972 (Chicago), and author and artist, Jan Spivey Gilchrist claims that Glenn lived up the street from her when she was young and acted as a mentor.



THE VIPERS SPRING DANCE

c. 1980

oil on canvas board

24" x 36"

signed

Provenance: The Collection of Eleanor Chatman, Chicago, Illinois

\$1,500-2,000



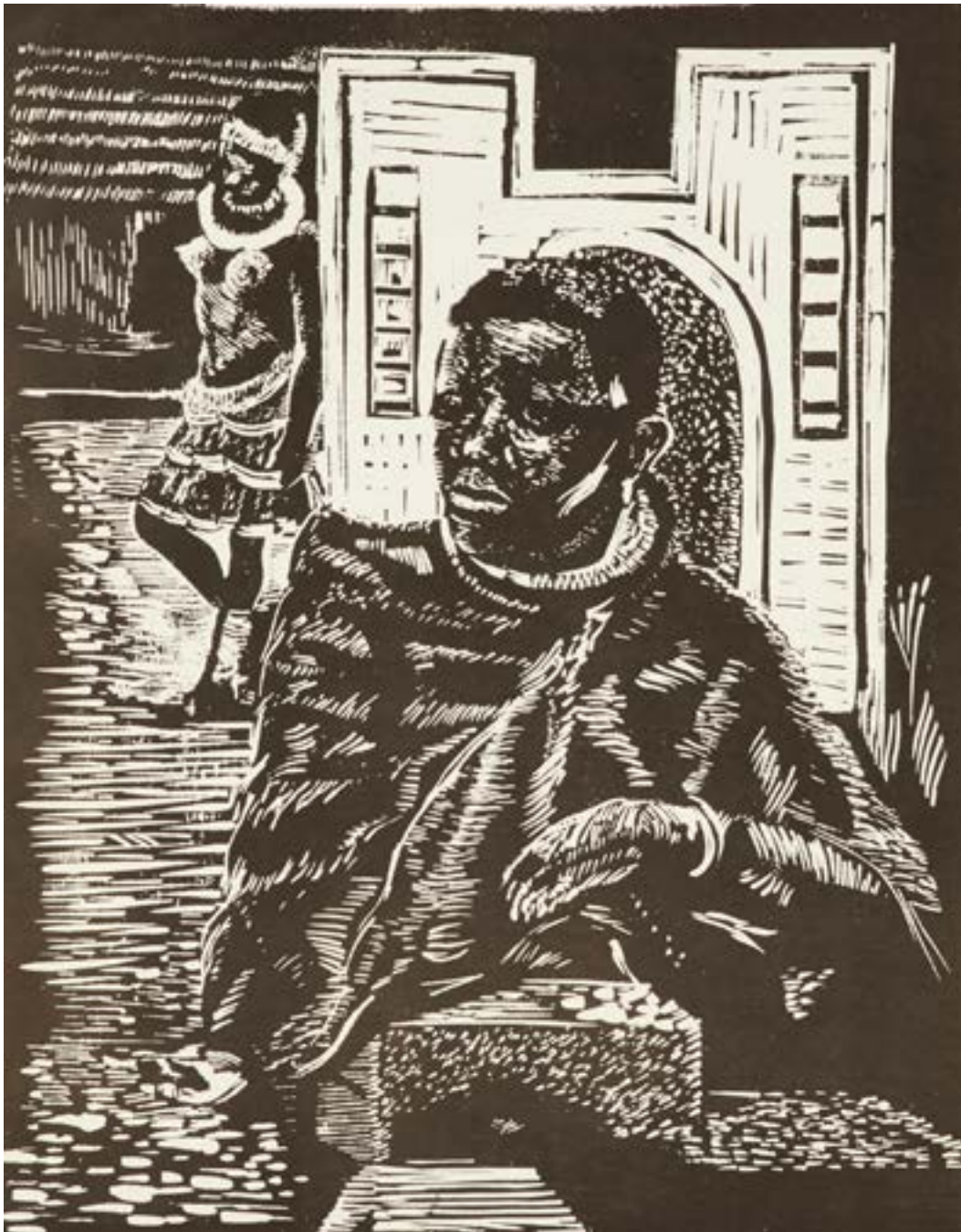
BERNARD GOSS
B. 1913

Painter, muralist, and printmaker Bernard Goss was born in Sedalia, Missouri. He studied at the University of Iowa, as well as the Art Institute of Chicago and the Institute of Design.

Goss married fellow artist Margaret Burroughs in 1939, and their coach-house flat became a social center, dubbed "little Bohemia," for a wide and interracial circle of friends and colleagues. Burroughs and Goss worked together to help establish the South Side Community Art Center which opened in 1940. Goss's 1939 painting *Musicians* appeared in Alain Locke's, **The Negro in Art**.

Goss exhibited at the Little Gallery, Iowa, 1934; Student Salon, IA, 1935; Illinois Federal Art Project; Library of Congress, 1940; American Negro Exposition, 1940; Tanner Art Gallery, 1940; Howard University, 1941; and the South Side Community Art Center, 1941, 1945.

He was most recently included in the exhibit, **Convergence: Jewish and African American Artists in Depression-era Chicago** at the Koehnline Museum of Art at Oakton Community College (2008).



AFRICAN ANCESTORS

1965

linocut

21" x 16-1/2"

signed, titled and dated

Provenance: The Collection of Eleanor Chatman, Chicago, Illinois

\$300-500



PHILLIP HAMPTON (1922-2016)

Artist and educator Phillip Hampton was born in 1922 and studied art at Drake University and the Kansas City Art Institute. In 1952, he began teaching at Savannah State College and was instrumental in developing their program in art and design. By 1969, Hampton had relocated to Southern Illinois University in Edwardsville, IL where he taught classes in printmaking, design, and painting. In each locale, he extended his reach to the community at large by teaching workshops, giving lectures, and writing articles.

During his tenure in Savannah, Hampton focused on figurative work and street scenes painted locally. In the 1960's he began to explore abstraction, where he found that he was allowed to address the philosophical without

the typical representational constraints. He continues to approach art in this way, inspired by the self-imposed question, "What is reality, and what makes reality real?". Hampton takes a scientific approach in examining various types of media and their properties. In the essay accompanying his solo exhibition of works at the Sheldon Art Galleries, Olivia Lahs-Gonzales describes the innovative techniques Hampton has used in his artwork and how they evolved for him through study and application. His goal was to combine these new techniques with socio-cultural research to create a new visual language that could be related to current issues. "One of the most ambitious applications of this idea," Gonzales writes, "culminated in the multimedia polyptich work of 1980, **Funky Rainbow Series**. The ambitious work, a combination of media and techniques that included collage, drawing, decal, painting, and shaped, printed Plexiglass, was a four-panel piece devised to swivel, fold, and tuck beautifully into a special box when not fully unfurled and on display."

From 1950, Hampton's work was exhibited extensively at venues such as the Smith-Mason Gallery of Art, Washington D.C.; Howard University, Washington D.C.; Atlanta University; Lincoln University, Jefferson City, MO; Telfair Academy, Savannah, GA; Southern Illinois University, Edwardsville, IL; Mid America Galleries, Kansas City, MO; A & M University, Alabama; Huntsville Museum of Art, Alabama, and the National Watercolor & Print Exhibition, Knoxville, TN.

Most recently, a solo exhibition of his work titled, *A Celebration of Vision: The Art of Phillip Hampton*, was held at the Sheldon Art Galleries, St. Louis, MO in 2005. Hampton was also one of three artists featured in the 2008 exhibition, *African American Abstraction: St. Louis Connections*, at the Saint Louis Art Museum.



FUNKY RAINBOW BLUES

1980

acrylic on shaped canvas

44" x 67-1/2"

signed and titled

\$10,000-15,000

A catalog for the retrospective exhibition of work by Phillip Hampton may be seen at this link
[Phillip J. Hampton \(1922-2016\)](#)



UNTITLED

c. 1980

watercolor on Arches paper

21" x 29"

signed

\$2,000-3,000



UNTITLED

c. 1980

mixed media (watercolor and enamel) on illustration board

27-1/2" x 29-5/8"

signed

\$2,000-3,000



John W. Hardrick was best known as an accomplished portrait painter and landscape artist. His distinctive landscapes, Impressionist in style, drew inspiration from William Forsyth, his instructor at the John Herron School of Art and member of the Hoosier Group. Hardrick made many trips to Brown County, Indiana, registering the details of the countryside with his mind, rather than a sketchbook. He painted from memory, mixing his own colors and applying the paint thickly and expressively with a palette knife, embellishing the scene somewhat with his own energy and imagination.

**JOHN WESLEY
HARDRICK
(1891-1968)**



WINTER LANDSCAPE

c. 1935

oil on canvas laid on board (original)

signed

24" x 30"

signed

\$8,000-10,000

This work will be featured in the upcoming book and exhibition, **John Wesley Hardrick (1891-1968)**, a comprehensive study of the artist's work.



INDIANA LANDSCAPE

c. 1935

oil on board

signed

26" x 36.5"

\$10,000-20,000

This work will be featured in the upcoming book and exhibition, **John Wesley Hardrick (1891-1968)**, a comprehensive study of the artist's work.



BARKLEY HENDRICKS

B. 1945

Painter and photographer best known for his portraits of young, urban men and women rendered in a realist or post-modern style. Barkley L. Hendricks was born in 1945 in north Philadelphia. He attended the Pennsylvania Academy of Fine Arts between 1963 and 1967 and graduated with a BFA and MFA from Yale University School of Art, where he studied photography with Walker Evans.

Hendricks was primarily a painter, his work incorporating photography more and more as his style evolved - rendering his subjects with exquisite detail to their clothing, shoes, jewelry, and other accoutrements. In 2008, his work was featured in the major exhibition, **Barkley L. Hendricks: Birth of Cool**, organized by Trevor Schoonmaker, contemporary curator at the Nasher Museum of Art at Duke University, NC. Of Hendricks work, Schoonmaker said, "His bold portrayal of his subject's attitude and style elevates the common person to celebrity status. Cool, empowering, and sometimes confrontational, Hendricks' artistic privileging of a culturally complex black body has paved the way for today's younger generation of artists."

In the late 60s in Philadelphia, Hendricks moved into a studio that was formerly occupied by a photographer, and the former occupant "had to get out of town fast" and had left all of his equipment, chemicals, etc. so he (Hendricks) self-taught/ introduced himself to the darkroom. By the time he landed at Yale, he had put together a portfolio of photography, and also began to "hang out with the photography people". He presented the portfolio to Walker Evans, who was impressed because Hendricks had included an image in tondo and also by his subject matter. Hendricks was commuting from New Jersey and passing through New York's Port Authority, capturing images of a colorful cast of characters. Hendricks felt it reminded Evans of his own **Subway Series**.

Hendricks' interest in photography has been resolute throughout his career. Sometimes he knows the subjects, but other times he meets them by chance. "One time I met this guy on the street in Philadelphia dressed completely in white holding a black briefcase — a white suit, hat, shoes. I was so attracted to his sense of style I asked if I could photograph him. This was around 1970. I kept the photograph for two or three years, then made a painting using white acrylic, oil and magna paint for a total monochromatic effect. I called it Dr. Kool." (Dialoguemagazine.com)

His work has also been featured in exhibitions at the Studio Museum in Harlem, NY; Lyman Allyn Art Museum, Connecticut College; Jack Shainman Gallery, NY; Projectile Gallery, NY; Kenmore Galleries, PA; A.C.A. Galleries, NY; Pennsylvania Academy of Fine Arts, PA; Mitchell Alpus Gallery, NY; Butler Institute of American Art, OH; Woodmere Art Gallery, PA; and the National Academy of Design. It is also found in the permanent collections of the Philadelphia Museum of Art; Studio Museum in Harlem; National Gallery of Art, Washington D.C.; and the Nasher Museum of Art, NC.

DR. KOOL (PHILADELPHIA)

1972

silver gelatin print

7-1/8" x 4-1/8"

signed, titled, dated, and numbered 2/6

\$2,000-3,000

Catalogue Note: Hendricks executed a painting of the same image.



BETTY MARS (CASABLANCA, MOROCCO)

1973

silver gelatin print

4.5" x 6.75"

signed, titled, dated, and numbered 1/6

\$1,000-2,000



Lenard Hinds is a painter and recording artist in St Louis. Hinds became deathly ill in the 1970s, and after receiving what he believed to be divine healing, he dedicated his career to religion. He has exhibited his artwork locally in St Louis and is listed in the St Louis Art Museum's index of St Louis Artists.

LENARD HINDS
CONTEMPORARY



THE GREATEST
acrylic/canvas
30" x 24"
signed

PORTRAIT OF A WOMAN
acrylic/canvas
20" x 16"
signed

SUMMER DAY
acrylic/canvas
16" x 20"
signed

\$300-500 (all 3)



EARL J. HOOKS
B. 1927

Sculptor, ceramicist, and photographer Earl J. Hooks began his career teaching crafts and ceramics in an adult recreation program in Washington D.C. Previously, he had studied at Howard University, 1949, attended Catholic University in Washington, D.C., and received graduate certificates from Rochester Institute of Technology and the School of American Craftsman in New York. He served as both a professor and chair of the art department at Fisk University from 1961-67 and taught at Indiana University Northwest Campus from 1954-61.

Mr. Hooks gained recognition for his unique use of monochromatic forms that maximized the inherent properties and appearances of the materials used to create his quiet, somber sculptural works. His designs frequently took on geometric or biomorphic shapes that referenced his fundamental interest in the human body and facial expressions. He was committed to portrayals related to the African American experience and creative techniques that emphasized his keen understanding of the relationships between balance, light, harmony and space.

His work is found in the collections of the Barnett-Aden Gallery, Washington D.C.; Smithsonian Institution; De Pauw University, Indiana; Howard University; Illinois State University; Milliken University; and the University of Alabama, Montibello.



UNTITLED

c. 1960
ceramic vase
13"h
signed

Provenance: The Collection of Eleanor
Chatman, Chicago, Illinois

\$800-1,200



**BERRY
HORTON
(1917-1987)**

Berry Horton worked as a nude model for the Art Institute of Chicago during the 1930's, and trained at the South Side Community Art Center with many of his friends such as George and Frank Neal, William McBride, Jacob Lawrence, and William Carter. His abstract nude studies were inspired by the Artist and Model Balls held during the 1930's and 1940's to raise money to support the South Side Community Center.

**HEAD OF A WOMAN AND
STANDING NUDE**

c. 1950

watercolor and oil sketch
(respectively)

9" x 7" / 16.25" x 8"

each signed

\$400-600





**JOHN
HOWARD
(1912-1980)**

John Howard was born in Alcorn, Mississippi. He first studied and then taught at the University of Arkansas at Pine Bluff (Arkansas A&M). He exhibited at the Atlanta University (annuals), 1944 and 1950, and the Exhibition of Arkansas Art (1946). Howard won first prize for "The Old Lady with a Letter and a Picasso", but then had difficulty attending the event to accept his prize. Howard was a close personal friend of Hale Woodruff, and their styles followed a similar path: both painters favored narrative subjects early in their careers and then switched to abstract painting in the late 1940s. Howard first studied with Woodruff and eventually became a contemporary. They were each present at the other's wedding, and died within a month of one another. A retrospective exhibit, "John Howard: The Man, His Work, His Time", was held in 1980.

This study of a still life came with an abstract oil/canvas done by Howard, as well as a number of letters and cards shared between Howard and Woodruff.



An example of John Howard's work illustrated in Cedric Dover's **American Negro Art**



STILL LIFE

c. 1950

oil on wood panel

25-1/2" x 21-1/2"

unsigned

\$600-800



JERALD IEANS
B. 1970

Contemporary artist who lives and works in St. Louis, Missouri. Ieans masterfully melds color, form and technique to create sensuous, yet precise, organic abstractions that recall his early interest in color-field painting and minimalism. Working in oil on canvas or wood, Ieans overlays large biomorphic shapes executed in colors that evoke personal meaning for him. Textured brushstrokes activate the composition and the forms appear to morph and shift within the confines of the strong rectangle of the support structure.

Ieans chose to bypass art school in favor of painting daily in his studio, reading about art and visiting the Saint Louis Art Museum where he studied their collection of modern and contemporary masters. By the age of twenty-five, his distinctive style garnered him the honor of being the youngest artist ever to be given a solo exhibition at the Saint Louis Art Museum in their *Currents* series. In 2001, Ieans's paintings were seen in Thelma Golden's *Freestyle* exhibition at The Studio Museum in Harlem, and in the January 2002 **Artforum**, Ieans was introduced by Robert Storr, Senior Curator of Painting and Sculpture at The Museum of Modern Art, as a young artist who "shows special promise for the year ahead."

His work can be found in the public collections of Barney's New York, NY; Donald L. Bryant Jr. Family Art Trust, St. Louis, MO; Daum Museum of Contemporary Art, Sedalia, MO; Nerman Museum, Johnson County Community College, Kansas City, KS; Solomon R. Guggenheim Museum, New York, NY; The Studio Museum in Harlem, New York, NY; The Saint Louis Art Museum, St. Louis, MO; UBS Collection, Los Angeles.



MANGO MANGO

2012

oil on canvas wrapped panel

11" x 14"

signed, titled, and dated verso

\$500-700

Click the link below for more information on Jerald leans.

[Jerald leans](#)

PIGTAILED

2012

oil on canvas wrapped panel

20" x 16"

signed, titled, and dated verso

\$500-700



UNTITLED

c. 2008

oil on canvas wrapped board

36" x 36"

\$1,000-2,000





RASHID JOHNSON B. 1977

Rashid Johnson was born in Evanston, Illinois, and studied at the Art Institute of Chicago and Columbia College, Chicago. He first received critical attention when his work was included in the exhibition, *Freestyle* at the Studio Museum in Harlem, curated by Thelma Golden in 2001. The same year, two photographs were accepted into the collection of the Art Institute of Chicago.

Exhibitions that followed were, *Chickenbones and Watermelon Seeds: The African American Experience as Abstract Art*, in which the artist used stereotypical African American food culture items, placing them on photographic paper and exposing them to light through an iron reactive process; *Manumission Papers* (2002), so-named for the papers freed slaves were required to carry to prove their status. Johnson showed photographic abstracts of feet, hands and elbows. This was considered a study in racial identity because the parts were not identifiable; and *Seeing in the Dark*, Winston-Salem State University (Diggs Gallery); In this exhibit, Johnson focused on images of homeless men. In conjunction with the Renaissance Society at the University of Chicago, he exhibited *The Evolution of the Negro Political Costume* in 2004, presenting outfits worn by African American politicians.

The exhibition, *The Production of Escapism: A Solo Project* by Rashid Johnson was held at the Indianapolis Museum of Contemporary Art in 2005, and curated by Christopher West. This work addressed distraction and relief from reality through art and fantasy, using photos, video and site-specific installation to study escapist tendencies, often with a sense of humor that bordered on absurd.

More recently, the Museum of Contemporary Art Chicago 2012, held *Rashid Johnson: Message to Our Folks*, which was both a retrospective and Johnson's first major museum solo exhibition. This exhibit recently traveled to the Mildred Lane Kemper Art Museum (at Washington University in St Louis).

Johnson uses nearly every medium in his work, and in that way, cleverly avoids limitation. That being said, the majority of his body of work is based in sculpture or photography. *Introductory Image to a Twenty Image Suicide Documentary* is equally literature, sculpture, photography and installation. It is an appropriation of an Elliot Erwitt photograph for **Magnum**, taken in 1950, which Julie Rodrigues Widholm, curator for the show at the MCA, suggests in the catalog for the exhibit, "(is) perhaps an oblique reference to the suicide at the end of Beatty's novel." She is referencing author Paul Beatty, an African American writer whose first novel, **White Boy Shuffle**, was a seminal text for Rashid Johnson, and which ends with a suicide. Another work by Johnson, *Fatherhood as Described by Paul Beatty* (2011) is one of his "shelf" works, and has various objects arranged on a literal shelf. The Erwitt photo appears in this work as well, directly below three copies of Bill Cosby's book **Fatherhood**. The appropriation has a double meaning, as do most of Johnson's symbolic references: the ultimate act of escape and also the concern for what hope exists for future generations. Johnson's artistic endeavors, like Beatty's literature, always address identity, both as an individual and as a race--and how those definitions coincide and conflict for each.



UNTITLED (FROM THE SEEING IN DARK SERIES)

1999

Van Dyke Brown print

11-1/2" x 13-1/2"

signed

Notes: Johnson executed this series of homeless people in Chicago and chose a unique vintage processing method known as a Van Dyke Brown print. This type of print is developed using bright sunlight and is unique.

\$4,000-6,000



FRED JONES
(1914-2004)

Painter and printmaker, Frederick D. Jones, Jr. studied at Clark University in Atlanta and later at the Art Institute of Chicago with George Neal, the first African-American to teach at the institute, and Eldzier Cortor. He is best known for his numerous paintings of jazz figures, including Louis Armstrong, Lionel Hampton, and Pee Wee Russell. He exhibited at the South Side Community Art Center in Chicago, and widely in the South throughout the 1940's. In 1943, he won the purchase award in 1943 at Atlanta University. Jones worked for a time with Hale Woodruff while in Georgia.

Jones exhibited at Atlanta University, 1942 and 1943; Xavier University, 1963; and the Art Institute of Chicago, 1946-49 and 1951. His work can be found in the collections of Atlanta University and the Evans-Tibbs Collection in Washington D.C.



MAGIC
c. 1960
oil on canvas
30" x 24"
signed

\$3,000-5,000



CAROUSEL
c. 1955
oil on canvas
32-1/2" x 24"
signed

\$3,000-5,000



CLAUDE LAWRENCE
B. 1944

Lawrence studied music in high school and in college at Roosevelt University in the mid-1960s. He made a living as a saxophonist after college until 1980. He was mostly self-taught, although he studied printmaking at the Printmaker's Workshop in New York City from 1992-1993. He was living in Harlem in the late 1980s, attending gallery openings and networking. He met artists Fred Brown, Lorenzo Pace, Jack Whitten and Joe Overstreet. Bob Blackburn recruited him to the Printmakers Workshop after meeting Lawrence at an opening. From 1990-2010, he lived in places across the country and in Mexico City. He has lived in Chicago since 2010.

In 2013, three of his paintings were accepted into the permanent collection of the Parrish Art Museum in Southampton, NY, and in 2014, three of his paintings were accepted into the Metropolitan Museum of Art's Department of Modern and Contemporary Art. His work is also in the collections of The Studio Museum in Harlem; African American Museum, Los Angeles; American Folk Art Museum, New York; Brooklyn Museum; The National African American Museum, Washington, DC; National Gallery of Art, Washington, DC; and the New Orleans Museum of Art. Lawrence paints on canvas and on cold press watercolor paper.

In 2015, Gerald Peters Gallery in New York presented: *Claude Lawrence: Beyond Improvisation*. Lawrence's work has also been featured in exhibitions at Cinque Gallery, NY; East African Cultural Center, Philadelphia, PA; Montclair University, NJ; Parrish Art Museum, Southampton, NY; Water Mill Museum, NY; Elaine Benson Gallery; East End Arts Council, Riverhead, NY; Great Neck Library, NY; Goat Alley Gallery, Sag Harbor, NY; Warren Street Gallery, Hudson, NY; Hugh Hill Gallery, Kent, CT; Works of Art Gallery, New York, NY; Museum of African-American Art, Los Angeles, CA.



UNTITLED
2001
gouache on paper
22" x 30"
signed and dated

\$3,000-4,000



NORMAN LEWIS
(1909-1979)

Although Norman Lewis began his career predominantly as a social realist, he grew increasingly dissatisfied with the genre's ability to affect palpable societal change. He began to explore abstraction in the mid-1940's, developing a personal style consisting of a cast of calligraphic figures reminiscent of pictographs. From 1946 to 1964, Lewis was represented by the Willard Gallery, where he had six solo shows and participated in two group exhibitions. Like most African American artists of the time, he straddled two worlds, one of the African American artist, the other that of the abstractionist. He co-founded the Harlem Artist's Guild, 1935 and the Spiral Group, 1963, as well as the Cinque Gallery. He was the only African American included in the *Studio 35* sessions, organized by Willem de Kooning and Franz Kline to define abstract expressionism. The Museum of Modern Art subsequently included his work in the exhibition, *Abstract Painting and Sculpture in America*.



CITY NIGHT, c. 1949; oil/wood, 24" x 18",
collection of Museum of Modern Art, NY

Lewis' first retrospective exhibition was held in 1976 at the Graduate Center of City College, New York. His work may be found in the collections of the Art Institute of Chicago; the Smithsonian American Art Museum, Washington, DC; Museum of Modern Art; Schomburg Center for Research in Black Culture; Studio Museum in Harlem; and Whitney Museum of American Art. His work will be featured in an upcoming exhibition titled, *Procession: The Art of Norman Lewis* in 2015 at the Pennsylvania Academy of the Fine Arts.

In the early 1930s, Lewis studied with Augusta Savage in Harlem, and later with Raphael Soyer at the John Reed School. Soyer was a talented printmaker and figure painter. Eventually Lewis became an instructor himself at the Harlem Community Center in the late 1930s. He and his fellow teachers, Charles Alston and Ernest Crichlow produced very successful, low edition prints early in their careers. Bob Blackburn (Printers Workshop) was a student of Lewis' here.

Lewis's paintings, like those of many Abstract Expressionists, straddle the boundary between abstraction and figuration. The predominantly dark palette of this work evokes the nocturnal cityscape of the title; the delicate lines that crisscross the surface have been interpreted as laundry or power lines. In *City Night* Lewis has transformed this quotidian subject matter into an atmospheric and luminous abstraction. "The elements of painting constitute a language in themselves," the artist wrote in 1949; the dynamic interplay of light and dark in *City Night* demonstrates his deft control over the medium.

Gallery label from *Abstract Expressionist New York*, October 3, 2010-April 25, 2011, Museum of Modern Art, NY



METROPOLITAN CROWD
1946
oil on canvas
17-1/8" x 39-5/8"
Delaware Art Museum



MUSICIANS

c. 1948

oil with sgraffito on masonite

24" x 18"

signed

\$20,000-30,000



JAMES MCMILLAN
B. 1925

Born in Sanford, North Carolina, James C. McMillan entered Howard University in 1941, at the age of 15. There McMillan studied under Alain Locke, Lois Mailou Jones and James Lesesne Wells. McMillan's education was put on hold when he enlisted in the Navy in 1943. He returned to Howard three years later and graduated in 1947 earning himself a summer fellowship at the inaugural year of the Skowhegan School of Art in Maine, becoming its first African-American fellow. After three years teaching at Bennett College for Women in Greensboro, McMillan left for Paris, and attended the Académie Julian in 1950-51.

McMillan returned in 1951 to complete a third tenure at Bennett; as well as complete an M.F.A. in sculpture and a doctoral advanced studio art study at Syracuse University, N.Y. In 1969, he accepted a post as a Professor

and Chair of the Art Department at nearby Guilford College. McMillan was the first African-American chair of the Art Department there. He retired in 1988.

He exhibited extensively including solo and group shows at Skowhegan School of Art (1947); Smithsonian Institution Regional (1953); Corcoran Area Show, Washington, DC (1954); Guilford College (1981); Winston-Salem State University (1981); University North Carolina Charlotte (1991); 23rd Annual Competition for North Carolina Artists, Fayetteville Museum of Art (1995).

A retrospective show of the artist's work, **Loss and Redemption: The Art of James C. McMillan** (December 10, 2009-February 21, 2010) was held at the Bakersfield Museum of Art (Bakersfield, CA). **The Art of James C. McMillan: Discovering an African American Master** was held at Bennett College in Greensboro, NC in 2011.

"Many African-American artists of the 20th Century have also depicted loss in their work (Charles White, Elizabeth Catlett and Jacob Lawrence, among others), but perhaps none so deftly and devastatingly right on as the North Carolinian, James C. McMillan. While the aforementioned artists veered more forcibly into art of protest, resistance and rebellion, James McMillan's work, especially that of the 1950s and '60s, more clearly examined the depths of personal loss, of the deep psychological damage...

By depicting individual loss, McMillan appealed to human empathy to motivate a responsive connection of viewer to victim. Ever the humanist, McMillan looked at those individuals, white as well as black, who had fallen or been pushed off the optimistic society's road and who could not, rather than would not, get back on. The roads had been blocked, shored up, closed off. McMillan extrapolated from his personal experiences of racial injustice to form a philosophy that encompassed opposition to all injustice. " Robert E. Holmes, essay for the catalogue of **Loss and Redemption: The Art of James C. McMillan**, Bakersfield Museum of Art (Bakersfield, CA).



TO BE ALONE

1960/1961

oil on board

35.75" x 23.75"

signed and dated 60 lower right

titled and dated 61 on verso

\$5,000-7,000



DEAN MITCHELL
B. 1957

Dean Mitchell was born in Pittsburgh, Pennsylvania in 1957 and raised in Florida. He attended Columbus College of Art and Design, Ohio, working his way through by selling his watercolors. After graduation, Mitchell worked at Hallmark Cards until he decided to paint full time. Although he initially found it difficult to find gallery representation, he has since won numerous awards and had his work exhibited extensively. He is well known for his figurative works, landscapes, and still lifes that evoke Andrew Wyeth and Edward Hopper.

His inclusion in the 2002 exhibition entitled, *Black Romantic*, at the Studio Museum in Harlem led Michael Kimmelman, art critic of the New York Times to call his works, "subtly tuned character studies with an eye toward abstract form and charismatic light. Mr. Mitchell is a virtual modern-day Vermeer of ordinary black people given dignity through the eloquence of his concentration and touch." Mitchell is primarily focused on capturing his immediate surroundings and conveying a sense of intimacy between the viewer and his subject. He has felt especially drawn to the city of New Orleans, where he has painted the city streets and the musicians that populate them.

His work has been featured in exhibitions at the American Jazz Museum, Kansas City, MO; Gadsden Art Center, Quincy, FL; Canton Museum of Art, OH; Mississippi Art Museum, Jackson; and the Cornell Museum of Art and American Culture, FL. It may also be found in the permanent collections of Nelson-Atkins Museum of Art, Kansas City, Missouri; Mississippi Museum of Art, Jackson, Mississippi; Saint Louis Art Museum, Saint Louis, Missouri; Kemper Museum of Contemporary Art, Kansas City, Missouri; Nerman Museum of Contemporary Art, Kansas City, Missouri; Beach Museum of Art, Manhattan, Kansas; The Autry National Center, Los Angeles; The Arkansas Art Center, Little Rock, Arkansas; Gadsden Art Center Quincy, Florida; Canton Museum of Art, Canton, Ohio and the Library of Congress.

**PORTFOLIO OF SIX COLOR ETCHINGS BY THE
LIMITED EDITIONS CLUB**

2003

19.5" x 22.25" (sheet size)

This portfolio contains title page, colophon, and six color etchings printed by hand on somerset paper by Peter Pettengill at Wingate Studio in Hinsdale, New Hampshire and laid in a cloth covered case.

each signed and numbered by the artist, 10/75

\$2,000-3,000

*The Drums come in
On the beat of one
To lift my soul . . .
The cry of lonely
in a crowded room
midnight waiting for me
each day at noon
happiness so fickle
coming late, leaving soon*

The six etchings offered in this auction were created to accompany Maya Angelou's, **Music, Deep Rivers in My Soul**. Mitchell writes, "Maya Angelou wrenches her poetry from her heart and sets it free to sing the pain and the joy, not of one heart, but of humanity. This is her jazz."

A different version of this collaboration includes text and a cd by Wynton Marsalis.



PRIVATION



BATHED IN LIGHT



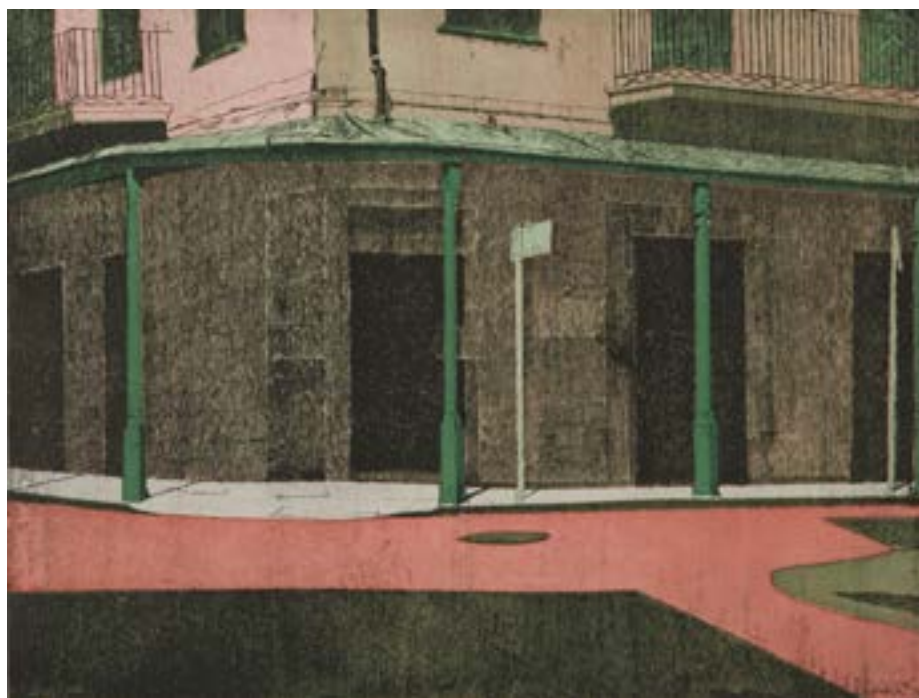
BLUE ANGEL



HARMONY



E. PLURBUS UNUM



HOT IN THE SHADE



KEITH MORRISON
B. 1942

Referred to by his biographer as a “painterly storyteller”, Keith Morrison is not only a highly accomplished artist, but curator, art critic and educator as well. Born in Jamaica, Morrison’s formal art training was at the School of the Art Institute of Chicago, where he received both a B.A. and an M.F.A. Morrison’s art has been widely exhibited across the U.S and worldwide, including the Art Institute of Chicago; Smithsonian Institution; Anacostia Museum, Washington D. C.; Corcoran Gallery, Washington D.C.; and the California Afro-American Museum, Los Angeles. He represented Jamaica as an artist in the 2001 Venice Biennale, and served as U.S. critic to the 2008 Shanghai Biennale. He exhibited at the Southside Art Center (Chicago) in 1975.

His works are held in the collections of numerous public institutions including, the Cincinnati Art Museum , the Art Institute of Chicago, the Philadelphia Museum of Art, the Pennsylvania Academy of Fine Arts, the Corcoran Gallery of Art, the Smithsonian American Art Museum , the Museum of Modern Art of Monterrey, Mexico, and the National Gallery of Art, Jamaica.

Morrison has held faculty and administrative appointments at a number of distinguished universities and art schools, including DePaul University; University of Illinois, Chicago; Fisk University, TN (1967-68) and dean of the Tyler School of Art at Temple University .



MID MORNING COFFEE WITH CHEESE AND PLANT

1973

etching

16" x 24"

signed and dated, numbered 6/35

\$1,200-1,500



JIMMIE MOSELY
(1927-1974)

Jimmie Lee Mosely was born in Lakeland, Florida. He was drafted into the Navy immediately following high school and served two years. He returned and studied at Texas Southern University (then known as Texas State University for Negroes) and Pennsylvania State University. Mosely worked as a painter, sculptor and printmaker. He was a member of the National Conference of Artists, and exhibited at the Philadelphia Civic Center Museum; the Smith-Mason Gallery, Washington D.C.; Jonade Gallery, Baltimore; Atlanta University; Illinois State University; and the Nelson-Atkins Museum of Art.

His work is found in the collections of the Johnson Publishing Company, Atlanta University, Illinois State University, and the Du Sable Museum, Chicago. The University of Maryland Eastern Shore established the Mosely Gallery in 1986 to honor its first chairman.

Mosely once remarked, "I am an artist; I have something to say: I hope I have said it well."



VIEW FROM THE PARK

1968

pencil drawing

14" x 18"

signed and dated

\$250-350



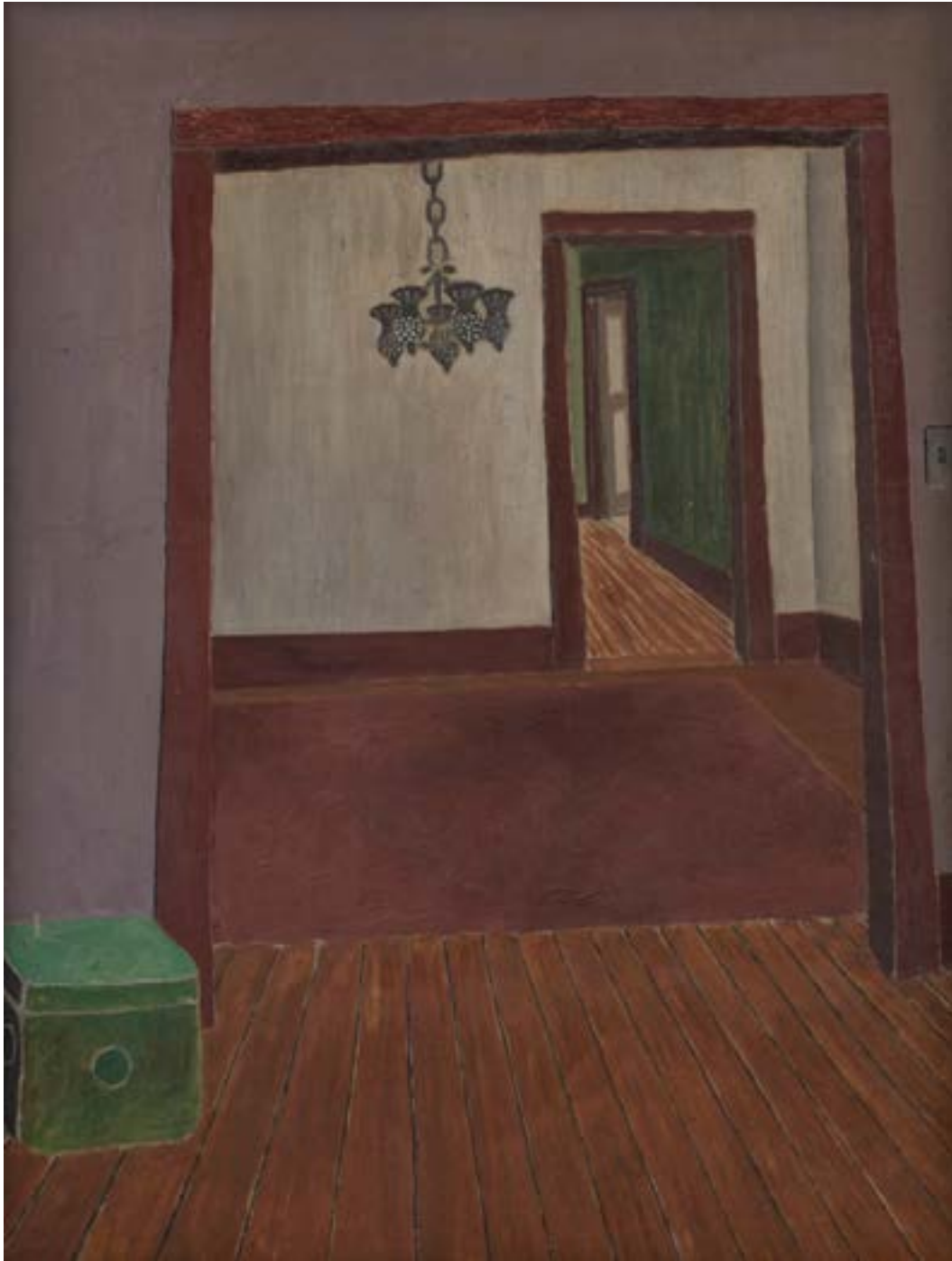
HAYWARD OUBRE
(1916-2006)

Hayward Oubre's art was met with critical success from the time he graduated Dillard University in New Orleans, as its first fine art major in 1939, throughout his long career as an artist and teacher, his repeated award-winning participation in the ever-important Atlanta (University) Annuals, to most recently, with its inclusion in the museum exhibition, *Tradition Redefined: The Larry and Brenda Thompson Collection of African American Art*. Oubre was a talented painter, printmaker and sculptor, trained by two of the best: Hale Woodruff and Elizabeth Prophet. He won numerous awards for his work in all mediums. Oubre was also a dedicated life-long educator, holding positions at Florida A & M University, followed by Alabama State College and finally Winston-Salem State University in North Carolina, retiring in 1981.

Perhaps it was what Oubre didn't do—what he refused to do—that was his greatest contribution. He didn't automatically accept the standard: he developed a concise study of color mixing and color relationships that challenged the long-standing "color triangle" developed by Johann Wolfgang Goethe; he rejected the popular trends and the entries submitted for art exhibitions, calling for a higher standard and more innovative and challenging approach—and devised a technique of making sculptures from twisting common coat hangers without the use of welds or solder. Regarded as the "master of stabile", his work was often compared to Alexander Calder.

Oubre's work has been featured in exhibitions at the Baltimore Museum of Art, Maryland; High Museum of Art, GA; Jacksonville Art Museum, FL; Minnesota Museum of Art, MN; Studio Museum in Harlem, NY; Atlanta University Annuals, GA; University of Iowa, IA; Winston-Salem State University, NC; Greenville County Museum of Art, NC; Lincoln University, Jefferson City, MO; Alabama State College; Woodmere Art Museum, PA; University of Delaware; Museum of Contemporary African Diaspora Art, Brooklyn, NY; Newark Museum, NJ; and Southern Illinois University, IL.

For more information on Hayward Oubre, please visit [Hayward Oubre: Works on Paper Paintings, Sculpture](#)



INTERIOR SCENE

c. 1949
oil on canvas
36-1/4" x 28"
signed

Provenance: The estate of the artist

\$3,000-5,000



CARL POPE
(B. 1961)

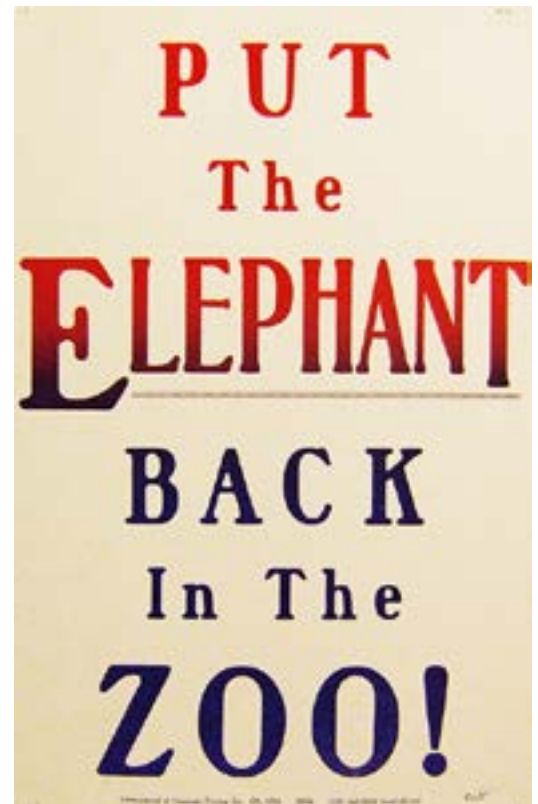
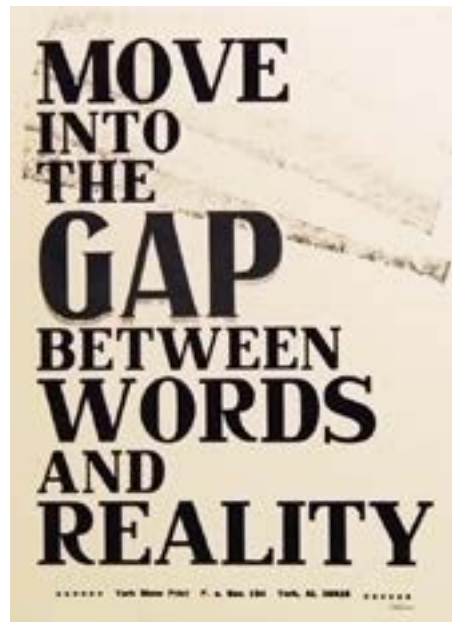
Carl Pope's artistic practice is committed to the idea of art as a catalyst for individual and collective transformation. His photographic and multi media investigations of the socio-economic landscape of Indianapolis earned critical acclaim at prestigious venues like the Museum of Modern Art and the Museum of Contemporary Photography in Chicago. The installation *The Black Community: An Ailing Body* received support from the John Simon Guggenheim Foundation and the National Endowment for the Arts in 1993.

Pope frequently works in large-scale public art and collaborates with communities and cities to stimulate public dialogue and revitalization. He expanded his public art practice with projects in Hartford, Ct, Atlanta and New York for *Black Male* at the Whitney Museum of American Art. In 1996, Pope produced *Palimpsest*, a video/writing project. *Palimpsest*, commissioned by the Wadsworth Athenaeum with grants from the Warhol and Lannan foundations, was included in the Whitney Biennial 2000 exhibition.

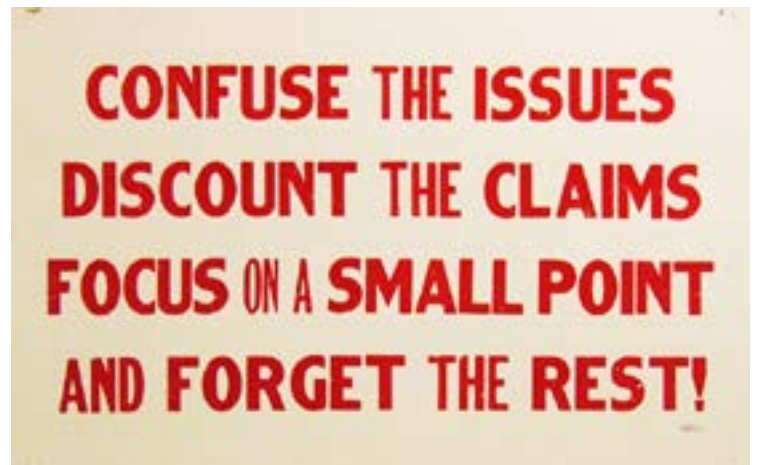
Pope's most recent installation of letterpress posters called *The Bad Air Smelled of Roses* explores the concept of Phenomenology as seen in the writings of Martin Heidegger, a German philosopher of the early 20th century. Pope uses the medium of letterpress posters because they represent a presumptuous idea--they seem official. People look at the printed posters as a source of information and even direction. What Pope offers, however, is misdirection, so the viewer is required to reconsider. Another artist who explores phenomenology in a similar fashion is Shepard Fairey, with his OBEY THE GIANT propaganda campaign. Fairey created a fictional, but official-looking image, presented via stickers and graffiti pasters, in an attempt to unbalance the viewer and provoke reflection. Most of Pope's subject matter, or what he might be inclined to call, "anti-subject matter" is concerned with his identity as an African American. Borrowing from the writings of Alain Locke (**The New Negro**, 1925) and Hubert Harrison (**The Voice**) and his "New Negro Movement", Pope questions the role and identity of the African American today. He accomplishes this, not by offering solutions or pre-supposed identities, but by questioning everything and being provocative--and then as Heidegger explained the usefulness of Phenomenology, "letting things manifest themselves". Some people might find several of the messages offensive, but Pope challenges them to question the very perspective from which that reaction emanates.

MOVE INTO THE GAP...
PUT THE ELEPHANT BACK...
 c. 2005
 lot of two letterpress posters
 on card stock
 19" x 14"; 22" x 14"
 signed

\$400-600

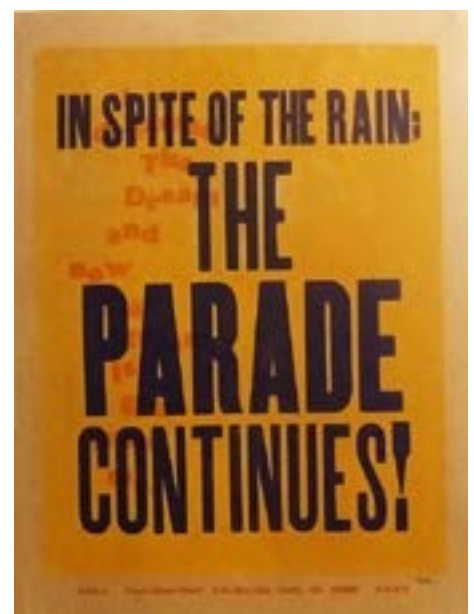


Carl Pope: The Bad Air Smelled of Roses



IN SPITE OF THE RAIN...
CONFUSE THE ISSUES...
 c. 2005
 lot of two letterpress posters
 on card stock
 19" x 14"; 14" x 22"
 signed

\$400-600





GREGORY RIDLEY
(1925-2004)

Born in Smyrna, Georgia, Greg Ridley, was best known for his metalwork, created later in his life. His metal reliefs, with figures in profile and their rhythmic narration, are influenced by Aaron Douglas, with whom he studied at Fisk University. Ridley attained an undergraduate degree at Tennessee State University and a master's degree from the University of Louisville. Today, a pair of Ridley's copper repoussé sculpted panels decorate the entrance to the Carl Van Vechten Gallery of Fine Arts at Fisk. In 1998, he was commissioned by the Nashville Public Library to create 80 copper panels depicting the history of Nashville. In 2003, the Nashville Public Library held a retrospective exhibition of his work, *Gregory Ridley: From the Hands of a Master*.



TAURUS
1997
copper relief
6" x 5 1/4"
signed and dated '97

\$1,000-1,500



**CHARLES
SALLEE
(1913-2006)**

Painter and graphic artist Charles Sallee was born in Oberlin, Ohio in 1913. He studied at Western Reserve University, John Huntington Polytechnic Institute, and the Cleveland Museum School of Art. He was the first African American to be admitted to the Cleveland Museum School of Art in 1934. Sallee taught at the Karamu House in Cleveland as well as Kennard Junior High School.

His works have been exhibited at Howard University, 1937; International Watercolor Show; Annual May Show, Cleveland, 1937-39; American Negro Exposition, 1940; Atlanta University, 1942; and the South Side Community Art Center, 1941. In 2011, his work was featured in the exhibition, *Hardship to Hope: African American Art from the Karamu Workshop* held at Maltz Museum of Jewish Heritage.

His work is found in the collection of the Cleveland Museum of Art.



GIRL WITH PINK GERANIUMS

c. 1935

oil on canvas laid down on masonite (original)

20" x 25-3/4"

signed

\$3,000-5,000



WALTER SANFORD
(1912-1987)

Born in Detroit in 1912, Walter Sanford moved to Chicago to pursue formal art training at the Art Institute of Chicago under Laszlo Moholy-Nagy. He also spent a year at Detroit's School of Arts and Crafts under John Carroll. Throughout his career he drew much inspiration from Chicago's South Side, where he resided for many years. Sanford can be counted among the second wave of artists emerging from the Chicago Renaissance between 1941 and 1960. While he embraced a wide range of styles from naturalism to abstraction, he considered himself an abstract expressionist. By the 1950's, his work was clearly influenced by Picasso. His tenure in Chicago was punctuated by travels to Las Vegas, Mexico, and France. In 1952, he received the Prix de Paris. Later in his career, he established a studio in Chicago where he began working on a series of portraits of real and imaginary figures inspired by the work of Mexican painters David Siqueiros and Diego Rivera. Sanford has exhibited in more than 20 major shows and had more than two dozen solo exhibitions.



CUBIST NUDE
c. 1950
oil on masonite
30" x 25"
signed

\$1,000-2,000



PETION SAVAIN
(1906-1973)

Petion Savain was teaching the trade of tinsmithing when he met William E. Scott, an African American painter who was visiting Haiti in 1930 on a Rosenwald Fellowship grant. Scott encouraged Savain to seek out and depict scenes of local life. He also introduced him to the Port au Prince literary salon that surrounded the publication of the magazine, *Revue Indigene*. Savain's studio soon became the meeting place of the literary avant garde. In 1939, he wrote the novel, **Damballah's House**, illustrated with his own linocuts. Shortly after Scott left Haiti, Savain mounted an exhibit of approximately 50 of his own works. He also won the IBM competition in 1939 that would decide what artist would represent Haiti in the Golden Gate Exposition in San Francisco exhibit *Contemporary Art of the Western Hemisphere*.

Savain moved to New York in 1940 and studied at the Art Student's League and the New School for Social Research in Greenwich Village for the next three years. He returned to Haiti in 1946 to write a newspaper column and paint prolific scenes of Haitian life.



HAITIAN SCENE

1971

oil on canvas

20" x 24"

signed, dated, and inscribed, *Haiti*

\$500-700



**WILLIAM E. SCOTT
(1884-1964)**

Born in Indianapolis in 1884, William Edouard Scott became one of the most prolific mural, portrait, and genre artists to emerge from the Harlem Renaissance.

After graduating from the Art Institute of Chicago, he traveled to France, where he met and spent time under the tutelage of Henry O. Tanner. Scott enrolled as a student at the Académie Julian, and had works accepted at the Salon de la Société des Artistes Français in Paris, the second African-American after Tanner to do so. His work in Europe focused on French genre scenes, especially peasant life. When he returned to the States, he applied this French academic tradition to genre scenes painted of southern African Americans. Scott also painted portraits of important African American figures Frederick Douglass, Booker T. Washington, and George Washington Carver and illustrated several covers for **The Crisis**. Scott accomplished all of these things while supporting himself painting portraits and murals. *Woman with a Blue Fan* was most likely one of these extraordinary portraits. It was painted on the cusp of another remarkable journey for Scott, for in 1931, he received the Julius Rosenwald Fellowship to study and paint in Port-au-Prince, Haiti. He spent over a year here and completed over 144 works depicting peasant life. After his return, he painted murals celebrating African American history and culture.

Throughout his career, Scott remained devoted to traditional, academic methods of painting and realistic style. His work may be found in the collections of the Indianapolis Museum of Art, the Du Sable Museum of African American History, the New York Public Library, and Fisk University.



HAITIAN SCENE

c. 1940
oil on canvas
signed
26" x 36"

\$10,000-15,000

Catalogue Note: Scott executed at least a few versions of this composition with different figures and animals present. Unlike his illustrative work, done for a specific subject, when Scott painted decorative "easel" paintings such as this, his brushwork was much more free, revealing the painterly influence of his friend and mentor, Henry Ossawa Tanner.



WASH DAY, ALABAMA

c. 1930
oil on canvas laid down on board
24" x 20"
signed

\$15,000-20,000

Booker T. Washington invited Scott to visit Tuskegee in 1915, and Scott made several trips to the South over the next fifteen years. The female figure, in the face of glaringly impoverished conditions, stands forward in the composition and communicates an unwavering self-assurance in her posture. This subject was depicted by the artist in several known works.



**CHARLES SEBREE
(1914-1985)**

Sebree was born and raised in Kentucky until, at the age of ten, he and his mother became part of the Great Migration north to Chicago. By the age of 14 he was carving out his own rough existence in the midst of the Great Depression. At this time, the Renaissance Society of the University of Chicago featured his drawing, *Seated Boy* on the cover of their magazine. He went on to train formally at the Chicago School of Design and the Art Institute of Chicago and used his interests in European modernism and African sculpture to forge his own individual style; one which evoked a mystical quality similar to old world Byzantine enamels and Russian icon paintings.

Between 1936 and 1938 he worked for the WPA easel division, participated in the South Side Community Arts Center, and was involved with the Cube Theater. Sebree maintained a strong interest in the theater due to his friendship with Katherine Dunham. Guided by her influence, he explored set and costume design, theatrical production, writing, and dance, while continuing to paint. Sebree ran with a group of bohemian artists from Chicago and Wisconsin, which included Magic Realist painters Gertrude Abercrombie, John Pratt, John Wilde, Karl Priebe, and others.

His work is found in many prominent collections including Howard University, the Smithsonian Institute, the St. Louis Art Museum, and the University of Chicago.

For more information on Charles Sebree visit this link:

[The Scott Sanders Collection of Art by Charles Sebree](#)



PORTRAIT OF A WOMAN

1947

oil and mixed media on masonite

20-1/4" x 14-1/4"

signed and dated

\$4,500-6,500



UNTITLED (MASKED FIGURE)

gouache and beeswax with pigment on textured paper
8-3/4" x 5-1/2"
initialed LL

Provenance: The artist to Scott Sanders

\$2,500-4,500



UNTITLED (SALTIMBANQUE)

gouache and ink on paper
6" x 4"
signed Sebree LL

Provenance: The artist to Scott Sanders

\$2,000-3,000



UNTITLED (MASKED FIGURE AT NIGHT)

gouache and beeswax with

pigment on paper

10" x 8"

signed C. Seabee UL

Provenance: The artist to Scott Sanders

\$3,000-5,000

**ULYSSES S.
GRANT TAYES
(B. 1885)**

Artist and educator born in St. Louis and active in the area of Jefferson City, Missouri, known as the "Foot," located below Lincoln University at the foot of Lafayette Street, which served as the historic heart of the African American community during the late nineteenth through the mid-twentieth centuries. This neighborhood inspired his artwork for many years to come. Tayes exhibited at the Harmon Foundation, 1930, 1933, 1935; Atlanta University, 1944; St. Louis Public Library, 1929-33; St. Louis Artist's Guild; Art League; Urban League; and Lincoln University, Jefferson City.



BAR SCENE

c. 1950

tempera on board

16" x 20"

signed

\$2,000-3,000



YVONNE TUCKER
B. 1941

Born in 1941, ceramicist Yvonne Tucker grew up in Chicago and initially thought of herself as a painter while taking classes at the Art Institute of Chicago and the South Side Community Center. She attended graduate school at the Otis Art Institute (now Parson's School of Design) studying drawing with Charles White and ceramics with Helen Watson. She was particularly influenced by Peter Volkous, who developed the art ceramics department there and emphasized clay as art. In 1967, she married Curtis Tucker and together they pursued their art both individually and in collaboration until his death in 1992. They experimented to create works which combined Japanese Raku techniques with traditional Native American, African, and African American elements that they called Afro-Raku. She often incorporated painted figural elements to their work as well.

Tucker has exhibited at the Contemporary Gallery of Fine Arts, Dallas, TX; Alabama State University, Montgomery; Evan-Tibbs Gallery, Washington D.C.; and the Contemporary Art Center, Kansas City, MO. Her work may be found in the collections of Alabama State University, Montgomery; Fisk University, Nashville, TN; Syracuse University Afro American Ceramics Collection, NY; and the Evan-Tibbs Collection, Washington D.C.



UNTITLED

c. 1981

hand decorated ceramic vessel

9"h x 8" diameter

signed and dated

Provenance: The Collection of
Eleanor Chatman, Chicago, IL

\$800-1,200

STEVE WALKER
B. 1945

Steve Walker attended the Chicago Institute of Art and worked as a graphic designer for Walgreen's while continuing to work at the renowned South Side Community Art Center. He has pieces in the Johnson Publishing Company (**Ebony** and **Jet** Magazines) and SSCAC's permanent collections.

IRISES

1983
color silkscreen
19-1/2" x 26"
signed, dated April 1983,
titled and numbered 35/37

\$300-500



THE KITCHEN COUNTER

1983
color silkscreen
15-1/2" x 22"
signed, dated April 1983,
titled, and numbered 35/35

\$300-500





CHARLES WHITE (1918-1979)

Born in 1918 in Chicago, Charles White was initially an introverted child, preferring to retreat into a world of reading and drawing. As he grew older, he became more outspoken, influenced by Alain Locke's **The New Negro**. As a student at Englewood High School, alongside other future notables such as Margaret Burroughs, Eldzier Cortor, and Charles Sebree, he often clashed with his teachers over their whitewashing of historical subjects. He joined George Neal's Art Crafts Guild and gathered at the studio of Morris Topchevsky, where he was able to further explore his views of art, politics, and the role of the African American in society.

White graduated high school in 1937 and went on to

study at the School of the Art Institute of Chicago. He was subsequently hired by the Illinois Art Project in the easel division, but transferred to the mural division, where he worked with Edward Millman and Mitchell Siporin. His first major mural, *Five Great American Negroes*, was completed in 1940. His work was also exhibited at the American Negro Exposition, winning several awards.

White married Elizabeth Catlett in 1941 after meeting her at the South Side Community Art Center, and the pair moved to New Orleans where they both taught at Dillard University. Two consecutive Rosenwald scholarships allowed him to study lithography at the Art Student's League of New York with Harry Sternberg, as well as travel the Southern United States. He used this opportunity to observe and paint black farmers and laborers for his mural, *The Contribution of the Negro to the Democracy of America*.

Catlett and White relocated to Mexico where they both became involved with the Taller Grafica de Popular. After their divorce, White returned to New York City. His work retained a figurative style which stood in stark contrast to the burgeoning abstract movement occurring at the time. He used drawings, linocuts, and woodcuts to celebrate the historical figures who resisted slavery, as well as ordinary African Americans struggling amid great social injustice in a post-slavery America. Despite their small size, these works conveyed the power of a mural.

White was the second African American to be inducted into the National Academy of Art and Design in 1975.



AWAKEN FROM THE UNKNOWING

after 1961

offset lithograph on paper

13" x 17"

no. 6 from a portfolio

Note: Image is after a charcoal and wolf crayon drawing by the artist in the collection of the Blanton Museum, Austin, TX

Provenance: The Collection of Eleanor Chatman, Chicago, IL

\$200-300



JOSIE
c. 1940
linotype
8" x 6"

Provenance: Charles Sebree to Scott Sanders
Note: An extremely rare image, possibly unique.

\$4,000-6,000



BEN WIGFALL
B. 1930

Artist and educator, Ben Wigfall, is known for painting and printmaking. He has exhibited widely, including the American Federation of Arts traveling exhibition, 1951-53; the Norfolk Museum of Arts & Sciences, the Virginia Museum of Fine Art; the Virginia Artists Show, 1951; the Hampton Institute, 1953; and the Brooklyn Museum, 1955.

Wigfall received a VMFA fellowship to attend Hampton Institute and, during his 1949-50 winter vacation, worked in the museum's design department, creating silk-screen posters for its statewide traveling exhibitions. Wigfall's *Chimneys*—a painting inspired by his native city—was purchased for the collection from VMFA's juried exhibition *Virginia Artists, '51*. A twenty-one-year-old student and fellow at the time, Wigfall became the youngest winner of the purchase prize.



Two Boats

c. 1955
oil on canvas
32" x 23-1/4"
signed verso

\$600-800

