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Sept. 29, 1987

PADD Archive and Members
339 Lafayette Street
-ny. ny. 10012

Dear PADD:

Enclosed is a packet containing updated statistics as well as my personal testimony concerning "segregation" and racial discrimination in the New York art world. The report was presented in part along with many other people's testimonies at the Agenda for Survival Conference, June 27-28 at Hunter College. The testimonies are presently being assembled as a unit for future presentation by the Association for Hispanic Arts and the Association of American Cultures.

I am sending this to you because I feel that you may be interested in and open to the material presented. The world of the visual arts rarely admits there is any discrimination and usually holds up "quality" as its only criteria.

I have also enclosed a resource list of artists of color which includes as well resource centers and individuals. This list represents a fraction of the 11,000 visual artists of color living and working in New York. The list was distributed by me in December 1986 and later in April 1987 to participating museums at the "Artists of Diverse Cultures: Toward an Inclusive Art History" conference which was held at the Metropolitan Museum. The conference was sponsored by the New York State Council for the Arts.

I would like to commend the Alternative Museum, Asian Arts Institute, Bellevue Hospital Art Program, Jamaica Arts Center and Kenkeleba House among others for integrating their programs to provide a broader, more representative view of activities in the visual arts.

Since I am in the transitional process of moving, please, if you feel you wish to contact me, either write me c/o my post office box (H. Pindell, P.O. Box 408, Prince Street Station, New York, NY 10012) or call 212-925-1367. My new telephone number will be provided either by a telephone company recording or by new listings in Manhattan information.

If you have any questions concerning my credentials and ability to appraise the past and current conditions that affect visual artists

10/8/87
acknowledged
& thanked.

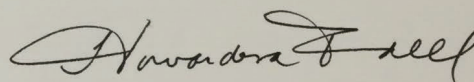
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of color, I would be happy to send you a resume. In brief, I am an Afro-American woman artist. I am a full professor in the State University system. I have taught fine arts for eight years, 1979-present. Prior to that I was on the curatorial staff of the Museum of Modern Art, New York where I was an Associate Curator. I worked for the Museum for 12 years (1967-1979). I am a 1987-88 Guggenheim Fellow in painting and have received two National Endowment for the Arts grants in painting (1972-73 and 1983-84). I have also received an Ariana Foundation grant in printmaking and a U.S. Japan Friendship Commission Creative Artist Fellowship (1981-82) during which I lived in Japan for 7 months. I am a member of the International Association of Art Critics, American Section and an academic member of the International House of Japan, Tokyo. I received my degrees from Boston University School of Fine Arts and Yale University, School of Art and Architecture.

I hope this material is useful.

Best wishes,



Howardena Pindell
P.O. Box 408
Prince Street Station
New York, NY 10012

P.S. Please note that the museum statistics were compiled from exhibition lists provided by each museum. I relied on them to supply me with complete information. I am, therefore, not responsible if they provided me with inaccurate, incorrect or incomplete information.

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STATISTICS, TESTIMONY
AND SUPPORTING DOCUMENTATION

Testimony: Delivered by Howardena Pindell
Agendas for Survival Conference
Hunter College, New York
June 27-28, 1987

Sponsored by: Association of Hispanic Arts
200 East 87 Street
New York, NY
212-369-7054 (Jane Delgado)

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GALLERY STATISTICS

The following New York City galleries are 100% white. (Artists represented as stated by the gallery in the following reference source: Art in America, 1987-88. Annual Guide to Galleries, Museums, Artists, August 1987-88, p. 121-150.) The galleries listed represent the major pool from which artists are selected for inclusion in exhibitions and publications, private, corporate and museum collections.

The following galleries are 100% white:

Brooke Alexander Gallery, 59 Wooster Street, 212-925-4338
 Massimo Audiello Gallery, 436 East 11 Street, 212-475-4241
 Josh Baer Gallery, 270 Lafayette Street, 212-431-4774
 Baskerville-Watson Gallery, 578 Broadway, 212-925-1955
 Blum-Helman Gallery, 20 West 57 Street, 212-245-2888
 Mary Boone Gallery, 417 West Broadway, 212-431-1818
 Diane Brown Gallery, 560 Broadway, 212-219-1060
 Cable Gallery, 611 Broadway, 212-42-8011
 Cash/Newhouse, 170 Avenue B, 212-673-9366
 Leo Castelli Gallery, 420 West Broadway, 212-431-5160
 Leo Castelli Gallery, 142 Greene Street, 212-431-6269
 Leo Castelli Graphics Gallery, 4 East 77 Street, 212-288-3202
 Paula Cooper Gallery, 155 Wooster Street, 212-674-0766
 Andre Emmerich Gallery, 41 East 75 Street, 212-752-0124
 Xavier Fourcade Gallery, 36 East 75 Street, 212-535-3980
 Fishbach Gallery, 24 West 57 Street, 212-759-2345
 John Gibson Gallery, 568 Broadway, 212-925-1192
 Gimpel and Weitzenhoffer Gallery, 724 Fifth Avenue, 212-315-2033
 Marian Goodman Gallery, 24 West 57 Street, 212-977-7160
 Jay Gorney Gallery, 204 East 10 Street, 212-420-1760
 Graham Modern, 1014 Madison Avenue, 212-535-5767
 Hirschl and Adler Modern, 851 Madison Avenue, 212-744-6700
 International with Monument, 111 East 7 Street, 212-420-0517
 Michael Klein, Inc., 611 Broadway, 212-505-1980
 M. Knoedler and Co., 19 East 70 Street, 212-794-0550
 Lorence-Monk Gallery, 568 Broadway, 212-431-3555
 Gracie Mansion Gallery, 167 Avenue A, 212-477-7331
 Curt Marcus Gallery, 578 Broadway, 212-226-3200
 Metro Pictures Gallery, 150 Greene Street, 212-925-8335
 Annina Nosei Gallery, 100 Prince Street, 212-219-2210
 Pace/MacGill Gallery, 11 East 57 Street, 212-759-7999
 Marcuse Pfeifer Gallery, 568 Broadway, 212-226-2251
 Max Protech Gallery, 37 West 57 Street, 212-838-7436
 P.P.O.W. Gallery, 337 East 8 Street, 212-529-1313
 Stux Gallery, 155 Spring Street, 212-219-0010

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Germans Van Eck Gallery, 420 West Broadway, 212-219-0717/18
Edward Thorp Gallery, 103 Prince Street, 212-431-6880
Barbara Toll Gallery, 146 Greene Street, 212-431-1788
Althea Viafore Gallery, 568 Broadway, 212-925-4422

The following galleries are:

95% white:

Charles Cowles, 420 West Broadway, 212-925-3500

94% white:

Ronald Feldman Gallery, 31 Mercer Street, 212-226-3232
Allan Frumkin Gallery, 50 West 57 Street, 212-757-6655
Sperone Westwater Gallery, 142 Greene Street, 212-431-3685
John Weber Gallery, 142 Greene Street, 212-966-6115

93% white:

Louis K. Meisel Gallery, 141 Prince Street, 212-677-1340
Holly Solomon Gallery, 724 Fifth Avenue, 212-757-7777

92% white:

Barbara Gladstone Gallery, 99 Greene Street, 212-431-3334
Phyllis Kind Gallery, 135 Greene Street, 212-925-1200
M-13 Gallery, 72 Greene Street, 212-505-9016
Salander O'Reilly Gallery, 22 East 80 Street, 212-879-6606
Pace Gallery, 32-34 East 57 Street, 212-421-3292

91% white:

David McKee Gallery, 41 East 75 Street, 212-688-5951
Past Masters Gallery, 66 Avenue A, 212-477-5630
Anita Shapolsky Gallery, 99 Spring Street, 212-334-9755

89% white:

O.K. Harris Gallery, 383 West Broadway, 212-431-3600
Maeght-Lelong Gallery, 20 West 57 Street, 212-315-0470

86% white:

Rosa Esman Gallery, 70 Greene Street, 212-219-3044

84% white:

Sidney Janis Gallery, 110 West 57 Street, 212-586-0110
Bernice Steinbaum Gallery, 132 Greene Street, 212-431-4224

82% white:

Marlborough Gallery, 40 West 57 Street, 212-541-4900

80% white:

Sharpe Gallery, 175 Avenue B, 212-777-4622

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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75% white:

Nancy Hoffman Gallery, 429 West Broadway, 212-966-6676
Pat Hearn Gallery, 735 East 9 Street, 212-598-4882

69% white:

Semaphore Gallery, 137 Greene Street, 309-829-5825 (in process
of closing)

STATISTICAL OVERVIEW (MUSEUMS)
(1980-present)

I requested that each institution send me their exhibition lists from 1980 to present. Most of the institutions were cooperative. The time period covered by each institution will vary according to the dates covered by each set of lists. I requested material from the following institutions:

1. Brooklyn Museum
2. Guggenheim Museum
3. Metropolitan Museum
4. Museum of Modern Art
5. Queens Museum
6. Snug Harbor Museum, Staten Island
7. Whitney Museum of American Art

One institution voluntarily scrutinized their group exhibition check list and listed the number of artists of color who were included (Snug Harbor). In some cases I requested clarification about names with which I was not familiar, but although most were cooperative, I received no reply from the Queens Museum. One museum sent only a 2½ year list and stated that records prior to that year were incomplete (Snug Harbor).

It was difficult to decide how to organize the statistics, but I tried to present them as clearly as possible. It was also difficult to determine how to identify groups of artists as there are many overlapping cultural heritages especially in North and South America. Although Egypt is located on the continent of Africa, people of European descent usually prefer to include them with western art statistics. I have counted them with statistics pertaining to Africa.

Additional exhibition (gallery and museum) statistics are included in the text of the Testimony.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Key

A = Asian (Asian-American, Asian)
 B = Black (African, Afro-American, Afro-Caribbean)
 H = Hispanic (Latin American, Central American or Caribbean)
 I = Indian (Latin or Central American)
 NA = Native American
 P = Pacific

BROOKLYN MUSEUM
 200 Eastern Parkway
 Brooklyn, NY 11238
 718-638-5000

1980

A - 0
 B - 0
 H - 0
 I - 0
 NA - 0

1981

A - Korean Drawing
 B - African Furniture and Household Objects
 H - 0
 I - Decorative Art of Peru
 NA - 0

1982

A - Art of Archaic Indonesians
 B - (1) Romare Bearden
 (2) Black Folk Art
 H - 0
 I - 0
 NA - 0

1983

A - Painting the Chinese Dream
 B - 0
 H - 0
 I - 0
 NA - 0

1984

A - Light of Asia
 B - 0
 H - 0
 I - 0
 NA - 0

1985

A - Mingei: Japanese Folk Art
 B - 0
 H - 0
 I - 0
 NA - 0

NOTE: Group show exhibition check lists need to be scrutinized to determine additional demographics. Public relations persons, when asked the question about participation of artists of color, usually reply that they "do not look at art that way." My experience has been that group exhibitions are 90-100% white with occasional exceptions. Native American artists are usually excluded.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1986	1988 (through May)
A - (1) <u>From Indian Earth</u>	A - 0
4,000 Years of Terracotta Art	B - 0
B - 0	H - 0
H - 0	I - 0
I - 0	NA - 0
NA - 0	
1987	
A - 0	
B - <u>Jacob Lawrence</u>	
H - 0	
I - 0	
NA - 0	

Two recent group exhibitions, both curated by Charlotta Kotik, Curator of Contemporary Art, have the following statistics:

Monumental Drawings (1986) - 100% white

Working in Brooklyn/Painting (1987 - through Sept. 7) - 90% white,
2 artists of color out of 20 artists
Asian - 0
Hispanic - 2
Black - 0
Native American - 0

Note: In a borough of New York with one of the largest Black populations and an active artists' community, the curator was unable to locate one Black artist to include in her exhibition.

Total exhibitions listed: 106.

Total one person exhibitions: 51.

Total one person exhibitions of works by artists of color: 2 (Bearden, 1982; Lawrence, 1987) or 3.92% of total one person exhibitions or 1.8% of total exhibition program.

Total exhibitions devoted to arts of non-western cultures or artists of color: 13 or 12.26% of total exhibition program.

Exhibitions pertaining to artists of color or non-European cultures represent the following percentages in the total program:

Asian - 6.6%

Black (Afro-American, African, Afro-Caribbean) - 4.71%

Hispanic (Latin American, Central American, Caribbean) - 0%

Indian (Latin and Central American) - 0.94%

Native American - 0%

The total exhibition program for the years 1980-1988 (May) as illustrated by the lists supplied by the museum is 87.75% focused on the art or artists of European descent.

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GUGGENHEIM MUSEUM
1071 Fifth Avenue
New York, NY 10128
212-360-3555

The Guggenheim did not supply me with a complete list. Group exhibition demographics need to be explored for a more complete picture. I hesitate to count the number of exhibitions without a complete list. Brochures and an annual report were supplied in hopes that I could piece the information together through 1987. The list supplied runs from 1980 to 1985. There were 28 one person exhibitions, as well as a total of 53 exhibitions during that time. The extra material supplied brings the total to 73.

<u>1980</u>	<u>1981</u>	<u>1982</u>	<u>1983</u>
A - 0	A - 0	A - 0	A - 0
B - 0	B - 0	B - 0	B - 0
H - 1	H - 0	H - 0	H - 0
I - 0	I - 0	I - 0	I - 0
NA - 0	NA - 0	NA - 0	NA - 0
<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>
A - 0	A - 0	A - 0	A - 0
B - 0	B - 0	B - 0	B - 0
H - 0	H - 0	H - 0	H - 0
I - 0	I - 0	I - 0	I - 0
NA - 0	NA - 0	NA - 0	NA - 0

Total program 1980-1987: 73 exhibitions.

The total program was 100% (-) devoted to artists from Europe or art of European descent.

The current exhibition, Emerging Artists 1978-1986: Selections from The Exxon Series, includes 1 artist of color out of 51 artists. It is therefore 98% white.

Transformations in Sculpture (1985) was 96% white (2 artists of color out of 56 artists).

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METROPOLITAN MUSEUM
Fifth Avenue at 82 Street
New York, NY 10028

Lists were provided for exhibitions dating from July 1980-June 1986.

1980

- A - Japanese Lacquer 1600-1900
- B - Treasures of Ancient Nigeria
- H - 0
- I - 0
- NA - 0
- ME - 0

1981

- A - (1) Costumes of China
- (2) 5,000 Years of Korean Art
- (3) Historic Korean Architecture
- B - African Art: For Spirits and Kings
- H - 0
- I - 0
- NA - 0
- ME - (Middle Eastern)
 - (1) Renaissance of Islam
 - (2) Opening Sackler Gallery of Assyrian art

1982

- A - (1) Central Asian Art
- (2) Spirit and Ritual: Ancient Chinese Art
- (3) Notable Acquisitions in Indian and Southeast Asian Art
- B - 0
- H - 0
- I - 0
- NA - 0
- ME - Islamic Calligraphy

1983

- A - (1) Chinese Paintings: Major Artists and Themes (11th-19th c.)

1983 (continued)

- A - (2) Selections from Permanent Collection of Indian and Southeast Asian Art
- (3) Peach Blossom Spring: Chinese Scrolls
- B - Opening of Galleries of Egyptian
- H - 0
- I - Desert Valley: Early Works from Ica, Peru
- NA - (1) Color and Shape in American Indian Art
- (2) Eratus Dow Palmer: Native American Neo-Classical Sculptor
- ME - Islamic Jewelry

1984

- A - The Flame and the Lotus
- B - African Ivories
- H - 0
- I - 0
- NA - Symbol and Substance in American Indian Art
- ME - (1) Masters of the Brush: 45 Islamic Manuscripts
- (2) New Galleries for Ancient Near Eastern Art
- P - (Pacific) Te Maori

1985

- A - (1) Costumes of Royal India
- (2) Crawford Collection of Chinese Painting and Calligraphy
- (3) India
- (4) "Iron-wire" Line: Chinese Figure Painting
- B - 0

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1985 (continued)

H - 0
 I - (1) Art of Pre-Columbian Gold
 (2) Taino Art of the Dominican Republic
 NA - Mimbres Pottery: Ancient Art of American Southwest
 ME - 0
 P - Micronesia

1986

A - (1) Elegant Brush: Chinese Painting Under the Qianlong Emperor
 (2) Kirstein Collection of Japanese Prints
 B - 0
 H - 0
 I - 0
 NA - 0
 ME - Islamic Arms and Armor
 P - 0

The Metropolitan's statistics are difficult to organize because their listing includes the opening of permanent installations, long running exhibitions spanning 2 years, loan exhibitions as well as temporary collection exhibitions. There were 208 exhibitions listed from July 1980-June 1986. Out of 208 exhibitions there was 1 one-person show by an artist of color, Native American, Erastus Palmer, and 37 exhibitions loan or private collection, temporary or permanent installations of works from non-western cultures. (Checklists of the contemporary exhibitions would need to be scrutinized in order to determine if artists of color were included.)

Therefore out of the 49 one-person exhibitions the 1 exhibition by a person of color represents 2% of the total one-person exhibitions and 0.48% of the total program. Out of 208 exhibitions the 37 exhibitions concerning non-European cultures or an artist of color represents 17.78% of the total program.

There were 17 exhibitions concerning Asia or 8.17%.

There were 4 exhibitions concerning Africa or 1.92%.

There were 0 exhibitions concerning Hispanic Latin America, Central American or the Caribbean or 0%.

There were 4 exhibitions concerning Native Americans or 1.92%.

There were 7 exhibitions concerning the Middle East or 3.36%.

There were 2 exhibitions concerning the Pacific or .96%.

The program is therefore 82.22% (-) European or concerning artists of European descent. (The collections are so vast that this percent would be an approximation on either side of the estimate.)

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MUSEUM OF MODERN ART
11 West 53 Street
New York, NY 10019
212-708-9400

I was provided with a list of film exhibitions Oct. 1980-Dec. 1982 and a list of exhibitions from January 1980-May 1987. As stated earlier, group show demographics would need to be determined by scrutinizing check lists. The exhibition lists included painting, sculpture, video, architecture and design, prints and drawings.

<u>1980</u>	<u>1984</u>
A - 0	A - 0
B - 0	B - (1) <u>"Primitivism" in 20th</u>
H - 0	<u>Century Art</u>
NA - 0	<u>Affinity of Tribal</u>
	<u>and Modern</u>
<u>1981</u>	H - 0
A - (1) <u>Film India</u>	NA - 0
(2) <u>Kenji Mizoguchi - 14</u>	
<u>Rare Films</u>	<u>1985</u>
(3) <u>China Film Week</u>	A - 0
B - 0	B - 0
H - <u>Video from Latin America</u>	H - 0
NA - 0	NA - 0
<u>1982</u>	<u>1986</u>
A - 0	A - <u>New Video: Japan</u>
B - 0	B - 0
H - <u>Catalina Parra: Video</u>	H - 0
NA - 0	NA - 0
<u>1983</u>	<u>1987</u>
A - 0	A - 0
B - 0	B - 0
H - 0	H - 0
NA - 0	NA - 0

Out of 242 exhibitions listed, there were 2 one-person exhibitions of works by artists of color. Both exhibitions were film or video presentations. This represents 0.82% of the total program. Four exhibitions concerned artists and filmmakers from Asia or who were of Asian descent, 1 concerned African art and 2 concerned Latin American artists thus representing 2.89% of the total program. 97.11% of the exhibitions

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concern artists from Europe or artists of European descent. Two exhibitions that may be of interest are the International Survey of Recent Painting and Sculpture (May 17-August 19, 1984) and the upcoming Committed to Print (Jan. 27-April 19, 1988). The International Survey would be of interest because of what it defined as "international." I believe the exhibition was 97.58% white (4 artists of color out of 165 artists). The current exhibition Berlin Art is 100% white (55 artists). Printed Art Since 1965 (1980) was 93% white with 7 artists of color out of 107 artists.

QUEENS MUSEUM
New York City Building
Flushing Meadow
Corona Park
Flushing, NY 11368
718-592-2405

Lists were provided for exhibitions dating from Jan. 1980-July 1988.

Note: I did write and ask for clarification on several names in case there were artists of color whom I was not familiar with. I received no reply.

1980

A - 0
B - 0
H - 0
I - 0
NA - 0

1981

A - 0
B - 0
H - 0
I - 0
NA - 0
? - Western Views: Eastern Visions

1982

A - 0
B - 0
H - 0
I - 0
NA - 0
I - Costumes of Equador

1983

A - (1) A World of Japanese Theater
(2) Kenji Nakasaki: Photos
(3) Indian Miniatures
(4) Aspects of Indian Art and Life

B - 0

H - 0

I - 0

NA - 0

1984

A - 0
B - 0
H - 0
I - 0
NA - Contemporary Iroquois Art

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11

1985

A - 0
B - 0
H - 0
I - 0
NA - 0

1986

A - 0
B - 0
H - 0
I - 0
NA - 0

1987

A - 0
B - Aaron Garret
H - Art of the Fantastic in
I - Latin America
NA - 0
ME - Jahahmadi Fariba

1988

A - 0
B - (1) Philemena Williamson
(2) Sharing Traditions:
Five Black Artists

in

19th c. America
H - 0
I - 0
NA - 0

Note: Group show check lists need to be scrutinized in order to determine additional demographics.

Sculpture of the Eighties, a summer group exhibition of women sculptors, had 1 Black woman sculptor out of 10 and therefore was 90% white.

Note: Queens, one of the largest boroughs, has very extensive Black, West Indian, Asian and Latin American communities. There are also Native American communities.

Total exhibitions listed 1980-88: 129.

Total one-person exhibitions listed: 56.

Total one-person exhibitions by artists of color: 4.

(1) Nakasaki (1983); (2) Garret (1987); (3) Hajahmadi (1987); (4) Williamson (1988). This represents 3.10% of the total exhibition program or 7.14% of one-person exhibitions.

Total exhibitions devoted to artsits of color or non-European cultures: 11 or 8.52% of total program.

Exhibitions pertaining to artists of color or non-European cultures represent the following percentages in the overall exhibition schedule:

Asian - 4 exhibitions or 3.1% of program.

Black (Afro-American, African, Afro-Caribbean) - 2 exhibitions (if one combines Latin American and Central American Indian cultures) or 1.5% of total program.

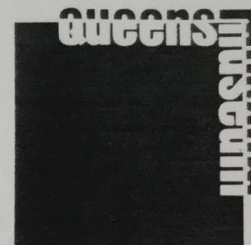
Native American - 0 or 0%.

Middle Eastern - 1 exhibition or 0.775%.

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The Queens Museum
New York City Building
Flushing Meadow
Corona Park
Flushing, NY 11368
718.592.2405



September 10, 1987

Ms. Howardena Pindell
431 Broome Street
New York, New York 10013

Dear Ms. Pindell:

I apologize for the tardiness of my reply to your query about S. Quasius, H. Bruder, P. Brown, E. Curtis, F.. Schroder, P. Sims, and B. Jenkins, all artists who have shown at the Museum. I have learned from the curatorial department that all of these artists are white.

All the best,

A handwritten signature in cursive script, appearing to read "Anne Edgar", followed by a horizontal line.

Anne Edgar
Public Information Officer

Note: I made my request for clarification of names on August 4 and received this reply on September 15th. Since the report had already been typed, I enclose their reply. H. Pindell

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The exhibition schedule for 1980-88 (July) as represented in the lists supplied by the museum was therefore 91% white or focused on the art and artists of European descent.

SNUG HARBOR CULTURAL CENTER
1000 Richmond Terrace
Staten Island, NY 10301
718-448-2500

Snug Harbor provided me with a list which only spanned June 1, 1985 through October 4, 1987. Although the other museums took a day or two to forward their material, Snug Harbor took several weeks. I was told that they needed to present the material to the director before sending it out and that he was on vacation although he was not on vacation when I first made my request. I was told that the missing years 1980-June 1985 represent another director's tenure when incomplete records were kept. While waiting for their material I spoke with a Native American artist who lives on Staten Island. She felt that the museum was unconcerned with the needs of artists of color. When the lists did arrive they had been kind enough to list the artists of color included in their group exhibitions. I found this very helpful. No other museum offered to do this.

Since their list covers a short span of time, I will list the exhibitions as follows:

There were no one-person exhibitions by an artist of color out of 7 one-person exhibitions and 1 two-person exhibition. There was 1 group exhibition (Brazil) of Latin American artists. There were 11 group shows, 7 of which included artists of color.

- (1) 5th Annual Off-the-Wall Arts and Crafts Sale (1986)
3 artists of color out of 38 artists (2 Black and 1 Asian) or 7.89% of exhibition. The exhibition was 92% white.
- (2) Annual Artists Federation Juried Exhibition (1986)
3 artists of color out of 44 artists (2 Hispanic, 1 Black) or 6.8% of the exhibition which was 93% white.
- (3) New Liberty Monuments (1986)
2 artists of color out of 27 artists (1 Black, 1 Hispanic) or 7.4% of the exhibition which was 93% white.
- (4) Eminent Immigrants (1986)
5 artists of color out of 16 artists (2 Asian, 3 Hispanic) or 31.25% of the exhibition which was 69% white.

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- (5) Couriers (1986)
6 Brazilian artists, 100% Latin American.
- (6) The 13 (?) Annual Artist Federation Exhibition (1987)
3 artists of color are listed but it is not clear if they are the only 3 in the exhibition (2 Black, 1 Hispanic). The list does not give the total number of artists.
- (7) O.I.A. 10th Anniversary Exhibition Outdoor Sculpture (1987)
1 artist of color out of 20 artists (1 Hispanic) or 5% of the exhibition which was 95% white.

The following exhibitions were 100% white (6 one-person exhibitions and 1 two-person exhibition):

Naked Paint (1985)
Director's Invitational (1985)
Abstraction/Attraction (1986)
Drawing National (1986)
Clay Feats (1987)

There were 212 artists in 11 group exhibitions, 1 two-person exhibition and 7 one-person exhibitions. They represent 10.84% of the total program which has been 89.2% white over roughly two years.

WHITNEY MUSEUM OF AMERICAN ART
945 Madison Avenue
New York, NY 10021
212-570-3600

Exhibition lists were provided for Jan. 1980-August 1987. The statistics refer to exhibitions which were on view at the Whitney only and not in their downtown, Stamford, or corporate branches.

1980

A - (1) Masami Teraoka
(2) Isamu Noguchi
B - 0
H - 0
NA - 0

1981

A - 0
B - Bill Stevens (video)
H - Frances Torres (video)

1982

A - (1) Nam June Paik
(2) Nam June Paik (video)
B - 0
H - 0
NA - 0

1983

A - 0
B - 0
H - 0
NA - 0

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1984

A - 0
 B - Oscar Micheaux (film
 and video)
 H - 0
 NA - 0

1985

A - 0
 B - Recording Blackness: The
 Visual Rhetoric in Black
 Independent Film
 H - 0
 NA - 0

1985

A - Films of Trinh Minh-Ha
 B - Black Cinema
 H - 0
 NA - 0

1987

A - 0
 B - The Black Woman Indepen-
 dent (video)
 H - 0
 NA - 0

There were 156 exhibitions at the Whitney (not counting downtown
 and corporate branches) from 1980-1987 out of which 91 were one-
 person exhibitions.

There were 8 one-person exhibitions by people of color or 8.79% of
 the one-person exhibitions and 5.12% of total program, 5 of which
 were film or video exhibitions.

There were 11 exhibitions, group or one-person, by people of color
 or 7.05% of total program.

A - 5 (5 one-person exhibitions) or 3.20%.

B - 5 (3 group film/video and 2 one-person [video]) or 3.20%.

H - 1 (1 one-person) or 0.64%.

NA - 0 or 0%.

Individual checklists for group exhibitions would need to be scrutin-
 ized in order to determine the participation of artists of color.
 The Whitney Museum of American Art has not presented a one-person
 exhibition of a Black, Hispanic or Native American painter or sculptor
 since 1980. According to the Guerrilla Girls statistics in their
 Clocktower exhibition this spring all the Whitney Biennials combined
 statistics for 1973-1987 were 4.10% men of color and 0.30% women of
 color.

The exhibition program for 1980-1987 is therefore focused 92.95% (-)
 on artists of European descent.

Note: The video and film statistics are higher than for painting
 and sculpture because of the dedication of film and video curator
 John Hanhardt who has been increasingly diligent about including
 artists of color.

Some additional group exhibition statistics: Blam! (1984), 91% white;
High Style (1986), 97% white, Women's Video in the 80's (1987),
 70% white.

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MISCELLANEOUS STATISTICS

In reviewing my recent mail which contained advanced fall exhibition schedules I noted that the Neuberger Museum (State University of New York at Purchase) was having a symposium "Setting Sites: Process and Consensus in Public Art" on October 24th. To my knowledge out of the 12 participants there is only 1 person of color, Ms. Maya Lin, who designed the Vietnam Veterans' Memorial (Washington, D.C.). I further made note of the participants from the Battery Park City project which is an extensive program for public art commissions administered by the Battery Park City Authority. I requested material concerning the commissions for the site (92 acres in lower Manhattan). Piecing together the fact sheet, articles and press releases that they sent me I counted 9 artists (100% white) and a fine arts committee (100% white) which is defined in their fact sheet: "The Committee advises BPCA by recommending appropriate sites for works of public art and artists to create works for these locations." According to the fact sheet the project involves millions of dollars. "Battery Park City Authority was created by the New York State legislature . . ."

Battery Park City Authority
One World Financial Center
New York, NY 10281-1097
212-416-5300

Note: The Neuberger Museum advance exhibition schedule has only one listing for a non-European exhibition, Object and Intellect: African Art.

In summary, I would ask the museums whose statistics I have included, the following questions:

1. How culturally diverse is the curatorial staff? Is cultural diversity interpreted by them to mean various European cultures?
2. How diverse is their support staff? Are people of color relegated to security, the kitchen and janitorial staff?
3. How do the statistics reflect the community and borough in which the museum resides? Do they feel their mission is to mirror the commercial art world. What do they see as their mission?
4. Are they publicly funded? What kind of tax benefits do they and their donors receive? Do they feel accountable?
5. Are they privately funded?

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6. Are they on public or private land?
7. Do they relegate "the community" or "local artists" to small community galleries?
8. Are their education programs designed to imprint knowledge or are they designed to reach out and expand knowledge?
9. Are their boards of trustees 100% white, 90% white? Are the acquisitions committees 100% white? If not, is there only token representation?
10. Do they feel it is controversial to show works by artists of color? What is the controversy? For whom is it controversial? Is it controversial for the trustees, the donors, the public (who are "the public"?)?

Are museums and public institutions which conduct themselves like restricted private clubs accountable for the public funds they receive and the tax benefits and public land use they are provided? For example: The Metropolitan Museum has just received \$13.5 million in public funds, yet are they truly accountable to the public? Are their collections considered to be private or public? Are they really a charitable institution? I site the Metropolitan because of their use of public land and public money. (If they consider themselves private, why are they a charitable institution?) Why are they a line item in the State or City budget if they are really "unaccountable"? On the other hand, why are institutions run by people of color put in the position of lobbying year after year for dwindling funds and being under constant scrutiny for things never asked of the larger institutions, for much, much less money?

Why is the art world one of the last "unregulated" industries? What about an examination of the business practices both in the galleries and auction houses? (Last year when I did the gallery statistics I found that in many cases, if a gallery represented a person of color, particularly if the artist was Black, they would not list them in the listing in Art in America's Annual (1986/87). There have been several groups over the year pressing the art world about issues of racism and sexism. I feel as a result of this pressure the Black artists dropped from last year's listings, were included in this year's Art in America Annual (1987/88) which was just published in August.)

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COMMENTS

There is a closed circle which links museums, galleries, auction houses, collectors, critics and art magazines. A statistical study relative to artists of color and art magazine articles and reviews as well as the critics' statistical record in terms of reviews, articles, books as well as curated exhibitions would also be revealing.

The institutions which were opened to address the needs of artists of color because of the racial bias which closed them out of the primary network, are rarely if ever permitted themselves to enter this closed circuit thus closing access routes to broader documentation of artists of color's activities and achievements. This omission creates a false and rather fraudulent impression that only artists of European descent are doing valid work. (Some Latin American male artists have a slightly easier access to the network. Japanese male artists seem recently to be a little less reluctantly incorporated into the so called mainstream.)

Black, Hispanic, Asian and Native American artists are, therefore, with a few, very few, exceptions, systematically excluded. The mainstream's focus in exhibitions and publications is therefore on artists of European descent who are referred to as the "American" artists. Artists who are not Caucasian of European descent are somehow not considered to be American and are thought of as "outsiders," yet white artists from Europe or Australia are immediately brought into the fold.

A young student from the west coast exploring bias in the art world was understandably reluctant to let herself be identified in my report because of her vulnerability. She revealed to me, however, that a major New York art critic in an interview with her for her paper, stated that he was not interested in "minority structures..." That non-white artists had their own institutions that were set up to "take care of them." Additionally he said that he was only interested in "quality." The individual critic in question has a record of curating exhibitions which are 100% white. His attitude is common to most art critics of European descent reviewing and curating exhibitions.

Some of the galleries that incorporated a fair percentage of artists of color have closed: Monique Knowlton Gallery, Lerner-Heller Gallery and Semaphore Gallery. 100% galleries have also closed, such as Willard Gallery. In the 1980's a number of galleries owned by Afro-Americans have opened throughout the country to address the closing

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out of Black artists. Invariably they have all been visited by a white critic at least once (who usually does not return), who asks why they do not represent white artists as well. The unified response by the majority of the galleries questioned has been, "Have you asked the 100% white galleries the same question and why they refuse to show artists of color?"

As I was preparing the material for the testimony and follow-up statistics a number of people drew my attention to their concerns about exhibitions of the art and "artifacts" created by non-European cultures and presented in "mainstream" institutions. Their thoughts concerned questions about how the exhibition was organized. Was it organized from the point of view of the art and artists of that culture? Were non-European scholars consulted or asked to contribute essays or catalog entries? Are the art and artifacts presented only from a western perspective, a "colonial" point of view, a chauvanistic or patronizing point of view? In what context is the art presented? Is there any attempt to respect the traditions of the culture in presenting the material, especially when the art has been produced for spiritual purposes and practice? In short, are the voices from the culture and its artists present or is the material presented only through the eyes of people of European descent as if their perspective was universal? If there is a section in the exhibition addressing the influence of the art of that culture on other artists of other cultures, is this a euphemism for its influence on European cultures and artists of European descent?

Note: Additional statistics on page 20.

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TESTIMONY

Delivered by Howardena Pindell © 1987
Delivered June 28, 1987
Agendas for Survival Conference
Hunter College, New York

Over 50% of the citizens of New York are people of color: Asian, Black, Hispanic and Native American. More than two thirds of the world's citizens are people of color. I am an artist. I am not a so-called "minority," "new," or "emerging" or "a new audience." These are all terms used to demean, limit and make us appear to be powerless. We must evolve a new language which empowers us and does not cause us to participate in our own disenfranchisement.

In the 1980's we have witnessed the continuing proliferation of a backhanded understated racism in the public and private sector. This racism when expressed is not as in the 1970's covered with a veil of excuses other than a lie, that it is not a reflection of racism. Somehow this lie and denial if expressed enough times is believed to become the truth. Therefore, the art world will state that "all white" exhibitions, year after year with few and far between occasional tokens in both the public and private sectors and ghettoized, segregated art communities tangent to the so called "mainstream" are not a reflection of racism. The lie or denial is cloaked in phrases such as "artistic choice" or "artistic quality" when the pattern reveals a different intent.

Bob Jones University lost its tax exemption for stating that it discriminated against Blacks, barring them from admission. In the 1980's the "mainstream" art world continues to exclude people of color, however, they are cleverer than Bob Jones. They will not state it, but will practice it. The public sector is even craftier and will state that they do not discriminate and will roll out the word "quality."

When I called Volunteer Lawyers for the Arts concerning racial discrimination in the galleries, public institutions and relative omission from the art magazines I was told that artists are independent contractors and have no rights under Title 7. "You cannot prove racism when it comes to 'artistic choice.' And if you can prove it is racism, 'So what!' There is nothing you can do about it." This individual used the same argument when referring to women trying to prove discrimination.

In preparing for this testimony, I called Socrates Park, an outdoor, large scale sculpture group show installation which opened this

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summer in Queens. They received for the project money from the New York State Council on the Arts by way of the Queens Consortium. The exhibition was also held on public land along the Queens waterfront. When I called I asked if they had included artists of color. They said "no"--that they were "private." I pointed out the fact that their printed announcement listed public funding. Their response was, "Oh, they only gave us \$1,000."

The following are some statistics representative of exhibition patterns in both the private and public sector for 1986/87 (statistics are based on printed announcements or posters and press releases):

<u>Socrates Park</u> (Long Island City waterfront)	100% white
<u>Juxtapositions</u> (P.S. 1, Long Island City)	88% white
<u>Special Projects</u> (P.S. 1, Long Island City)	100% white
<u>Monumental Drawings</u> (Brooklyn Museum)	100% white
<u>The Television Show</u> (Queens Museum)	93% white
<u>Monumental Space Variations</u> (One Penn Plaza)	100% white
<u>Romantic Science</u> (One Penn Plaza)	100% white
<u>Whitney Biennial</u> (Whitney Museum)	96% white
<u>The Kitchen Benefit</u> (Brooke Alexander Gallery)	100% white
<u>Abstract Artists</u> (Department of Cultural Affairs Gallery)	94% white
<u>Artists Against Aids</u> (72 New York galleries)	98% white
<u>Elders of The Tribe</u> (Bernice Steinbaum Gallery)	100% white
<u>Documenta</u> (Kassel, Germany)	95% white
<u>Artists for Artists Benefit</u> (Charles Cowles Gallery)	98% white
<u>Law and Order Silent Auction Benefit</u> (Weber, Castelli and Gladstone Galleries)	94% white
<u>Morality Tales: History Painting of the 1980's</u> (Grey Art Gallery, New York University)	100% white
<u>Fake</u> (The New Museum)	90.7% white
<u>Working in Brooklyn/Painting</u> (Brooklyn Museum)	90% white
<u>Emerging Artists 1978-1986: Selection from Exxon Series</u> (Guggenheim Museum)	98% white

Publications:

<u>50 New York Artists</u> , by Richard Marshall and Robert Mappelthorpe, Chronicle Books, 1986	98% white
<u>Artsreview, Portrait of the Artist, 1987</u> , published by the National Endowment for the Arts, Washington, D.C.	95% white
<u>Individuals: A Selected History of Contemporary Art</u> , edited by Howard Singerman. Essays by Kate Linker, Donald Kuspit, Hal Foster, Ronald J. Onorato, Germano Celant, Achille Bonito Oliva, John C. Weldman, Thomas Lawson. Abbeville Press, N.Y., 1987	98.9% white

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I have experienced the art world from the "outside" as an artist of color and from the "inside" working at a major New York museum where I was an Associate Curator. I worked there for 12 years. Some members of the curatorial staff virtually closed me out of important professional interactions, many of which took place at private yet "professional business" social gatherings from which I was often excluded. [Some of my co-workers were very generous and open but as I rose in the ranks it became more and more closed.] In retrospect, the racism I encountered was very subtle, petty and underhanded. In the beginning I was basically fresh out of school and "gung-ho" but over the years the pressures of subtle and not so subtle unassuming casual racism and my changing needs made me break away in 1979. I was no longer very polite about what I was encountering. I did not feel that relocating and changing jobs within the profession would make any difference. In retrospect, I also feel I was too intimidated by the sheer power behind the people who wished to enforce their beliefs and felt too isolated to pursue other options under Title 7.)

As a result of the closed nepotistic interlocking network, artists of color face an industry-wide "restraint of trade," limiting their ability to show and sell their work. The Internal Revenue Service's pressure on artists to sell their work as proof of their "worthiness" or seriousness as artists puts artists of color under additional pressure.

The museums often let the galleries do the primary sifting of artists. If you are locked out at this level you are locked out at all other levels because each feeds the other. The excitement and "growth" that comes from producing and showing work in an ever changing broad spectrum of options is therefore blocked and limited for the visual artist of color. The institutions that will show the artist of color are rarely reviewed by the art publications thus the artists of color are often deprived of the benefit of minor or major articles and wider exposure. If they are included as tokens in an exhibition frequently the reviewer overlooks them. Occasionally the art world will focus on one or two tokens for an instant, then pull back feeling they have "done their duty." It is as if they have reviewed all artists of color by reviewing one thus implying we have no breadth or diversity and that they need look no further.

Artists of color are often relegated to showing during the month set aside for highlighting their cultural heritage such as Black History month. Institutions will often feel they have integrated their schedule when they have "paid their respects" for one month in a "segregated" show. This usually happens in the case of university galleries or smaller museums.

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I have learned over my 20 years in New York not to "romanticize" white artists, expecting them to be liberal, open, or necessarily supportive because they are creative people. Pests, a group of non-white artists, had hung a poster in Soho on Broome and Broadway last spring which read, "There are 11,000 artists of color in New York. Why don't you see us?" Someone had written on the poster, "Because you do poor work."

Unfortunately, many white feminists, artists and critics often are patronizing and condescending towards women of color and will make statements such as "sexism predates racism," or "racism is not their concern" (see Documentation III). When the women's museum was being organized in Washington, D.C. I was contacted by a New York art historian and asked to make some suggestions. I told them that they needed to have women of color on their board as policy makers. I was told a few months later, "no." (Guerrilla Girls, a feminist group, has begun to address issues affecting artists of color but it is amazing to see how articles written about their activities in white publications always omit this fact.)

Some white artists use us as subject matter but we are not permitted to interpret ourselves on the same platform. When we are included in exhibitions we are at times asked stupid questions about our work such as "Why does a light skin Black paint dark skin Blacks?"

In the 1970's one white artist went so far as to change his name from a "bland" name to an Hispanic name because he wanted to "attract grants." Perhaps in the 1980's he has selected another name to fit his opportunism.

There have been exhibitions by white artists which used racial slurs as titles such as "Nigger Drawings" (Artists Space) and "No Japs at My Funeral" (The Kitchen) (see Documentation I and II). The art world closed ranks around the artists when people of color protested. The white artists and their supporters felt they had their First Amendment right to express their racism. (We did not, on the other hand, have the First Amendment right to express our outrage.) Protest was viewed as censorship, yet they were not concerned that artists of color were censored out of the system. The white artists could only experience this issue in terms of their need for dominance at any cost to anyone, especially if they were of color. As one white artist said to us during one of the protests, "How dare you come down here and tell us what to do? This is a white neighborhood!" (It is interesting to note that the exhibition space that exhibited "Nigger Drawings" received Expansion Arts money, public funds which at the time were earmarked for out-reach into multi-cultural non-Euroethnic communities. It

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was also revealing that on the day of one of our protests they had installed an exhibition of works shipped in from Scotland.)

As artists of color we must not be apathetic in the face of an endless wall of indifference or direct, blatant acts of hostility. We must organize and work together and lobby if necessary. We must support the institutions which have stood by us in spite of others' attempts to frustrate and demean them. We should not feel discouraged or isolated. This is what "they" want us to feel in hopes that we will give up. We should encourage the upcoming generation not to turn away from the visual arts because so many doors are now closed. The visual arts are not a "white neighborhood!"

DOCUMENTATION I

"Nigger Drawings" (1979) was the title of a one-person exhibition of work by a white male artist, Donald Neuman, held at Artists Space when it was located on Hudson Street. It stirred up protests, counter-response and backlash. (Artists Space received funding in 1979 from the New York State Council on the Arts and the National Endowment for the Arts. The director of Artists Space in 1979 is currently director of Metro Pictures Gallery, which is listed in the gallery statistics section.)

Documentation I: Nigger Drawings (February 16-March 10, 1979)

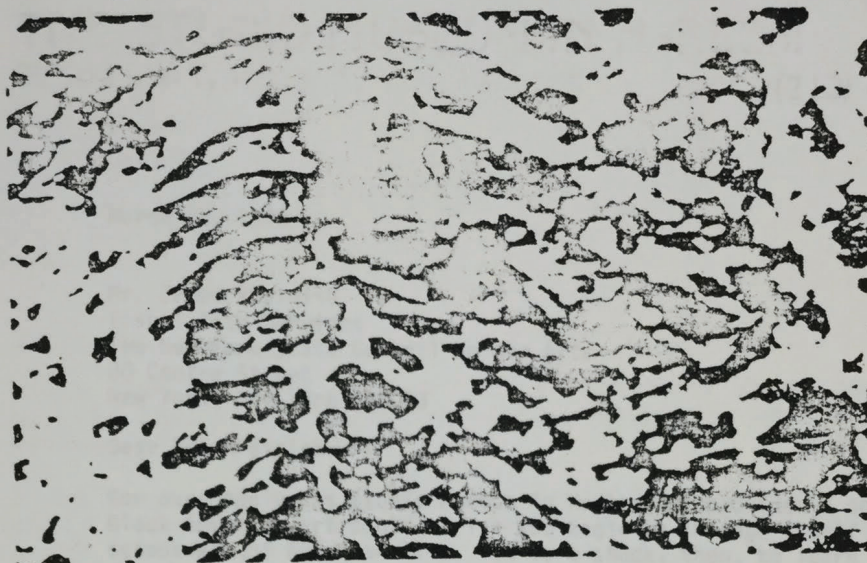
Artist: Donald Neuman
Artists Space
105 Hudson Street
New York, NY 10012

Current Address: Artists Space
223 West Broadway
New York, NY
212-226-3970

1. Invitation for Nigger Drawings
2. Letter from Dr. Mary Campbell, Director, Studio Museum in Harlem (1979)
3. Letter from Janet Henry, artist (1979)
4. Letter from Professor Carol Duncan, Ramapo College, Ramapo, New Jersey (1979)

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ARTISTS SPACE
105 Hudson Street
New York, N.Y. 10013

Committee for the Visual Arts, 1979

DONALD
The Nigger Drawings
February 16 - March 10

Opening:
Friday, February 16, 5-7

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THE STUDIO MUSEUM IN HARLEM

2003 Fifth Avenue, New York, N.Y. 10013

(212) 427-5959

March 13, 1979

Mr. James Rheinish
Visual Arts Services
The New York State Council on the Arts
80 Centre Street
New York, New York 10013

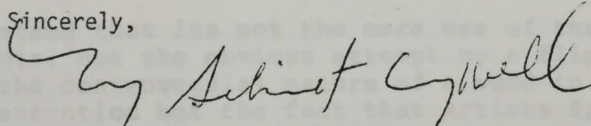
Dear Mr. Rheinish:

For over ten years Studio Museum in Harlem has provided a space where Black American art could thrive and begin to impinge itself on the consciousness of American life. It is a shock, then, to learn that another arts organization has adopted a ploy which attempts to undermine and mock the serious efforts of our artists and the institutions which support them. The recent exhibition at Artist's Space, entitled "The Nigger Drawings" is not only disrespectful of Black people, their history and their culture by using a deliberately taunting and offensive term, it also abuses the concept of artistic freedom.

It is the function of a New York State Council on the Arts to support pluralism and cultural diversity in the state of New York and we are fortunate to have a state with so rich and full an offering. It is also the function of NYSCA to support programs that demonstrate quality, excellence, and good taste. It neither serves the cause of cultural pluralism nor the tenets of good taste to fund programs which engage in racially abusive tactics. It seems even more ludicrous to fund such an effort when so many more positive projects are without adequate funding.

I would like to hear your comments on the matter.

Sincerely,



MARY SCHMIDT CAMPBELL
Executive Director

Member Advisory Panel for Museum Air Program, The New York State Council on the Arts.

MSC:nm

cc: Mrs. Kitty Carlisle Hart
Mr. A. Robert Towbin
Mr. Romare H. Bearden
Mr. Richard V. Clarke

BCC: Ms. Howardena Pindell✓

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March 6, 1979

Mr. James Reinish
Program Associate
Visual Art Services
New York State Council on the Arts
80 Centre Street
New York, N.Y. 10013

Dear Jim,

How's life treating you? A letter from Janet Henry is probably the last thing you'd expect to receive but what's life without some surprises.

I was surprised recently by an exhibition at Artists Space. Originally I intended to write the artist only but as I began to put the letter together I realized that he was just a small fraction of what bothered me.

Committee for the Visual Arts is lauded up and down because "Its one of the few organizations to service visual artists in a meaningful way." It also exemplifies what an organization can do if "its purposes are clearly defined and thoughtfully executed." Would you please tell me what's so thoughtful about mounting an exhibition entitled "The Nigger Drawings" by a white artist? What's clear about a show that makes no attempt to explain itself visually or verbally? What's so laudatory about a prospective cultural dinosaur isolating itself from a huge segment of the city's population then ignoring the sensibilities and insulting the intelligence of same?

Artists Space is funded to the teeth by NYSCA to service New York visual artists. The minority involvement in CVA is minimal at best. At one time I explained this away by siting the isolated location and different esthetic bent - no more.

Understand that its not the mere use of the word that is objectionable, not the obvious attempt by a flippant punk to capitalize on the controversial nature of a word in order to get himself some attention but the fact that Artists Space found nothing wrong in mounting such an exhibition. Artistic license or freedom of speech cannot be offered as an excuse for this either. Artistic license is applicable only when the artist is so familiar with the subject matter that he or she is able to alter, delete, enlarge, reduce or dissect it convincingly. In addition, artistic license is not a synonym for irresponsibility. As far as freedom of speech, I don't think it includes one race insulting another with thoughtless, unsubstantiated, glib references.

Giving everybody the benefit of the doubt I went to the show. I wanted to see how Donald (the aforementioned artist) visualized

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the word and to confirm my assumption that a black male was actually being shown at Artists Space.

As I stated previously, Donald isn't black and wasn't when he did the drawings. His explanation (as related to me by the receptionist) for choosing "The Nigger Drawings" as the title of his show was due to the intense involvement he developed with the charcoal. Alright, then why not Black Drawings? Charcoal is black, uncomplicated, straightforward BLACK. The word Nigger is neither. Even with extensive social exposure and exhaustive scholastic research, Donald could never begin to understand the numerous meanings and applications of the word.

The saddest aspect of this example of insensitivity on the part of Artists Space is the fact that it is not an isolated incident. It prevades the publicly funded art world especially alternative spaces which every good artist is supposed to have access. Excellent minority artists do not have access to these places. The organizations that do try to give these artists exposure and assistance are under funded and I mean UNDER FUNDED for prejudiced, asinine, nit picking reasons. These groups have been asked to jump through hoop after hoop in the name of quality, cost efficiency, good management, accountability and are still given peanuts with which they're supposed to accomplish all of the above, twice with panache.

To think that Artists Space, another clone of the Council is funded to put on a show that's an insult to everyone on a multitude of levels is saying to these groups that no matter how good you get, no matter how much you are needed, you ain't what we are and therefore will never drink from the same fountain we do. You will also put up with anything we choose to sling in your face. Seems like somebody's asking for a fight.

It's a shame that you have to be in the middle of something like this but you are the officer of the program that created and continues to fund CVA. You are also the reigning sugar daddy of alternative spaces.

Having recently gone back to making art because its where my natural abilities are and its what I know best, I ain't about to be more frustrated than I have to be because I'm not white. There's no logic to that. It's also unfair and presumptuous. If I'm a good artist, I'm a good artist and should be recognized and compensated as such. Same goes for good organizations whose primary functions are to service "me" because they understand that the established standard and/or alternative exhibition spaces don't operate by the law of the land, common decency or human principles. No one's asking for charity, just equal treatment, rational appraisal and enough funds to do more than stay at square one.

I don't support publicly funded road-blocks or insults and you know what, when presented with simple umembellished facts,

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sensible people don't either.

Hope to hear from you soon,

Sincerely,

Janet

Janet Henry
146-21 105 Ave.
Jamaica, N.Y. 11435

cc. Ms. Kitty Carlisle Hart
Mr. Robert Mayer
Ms. Lucy Kostelanetz
Ms. Cheryl McClenney
Mr. Gordon Braithwaite
Ms. Daisy Voight
Mr. James Melchert
Ms. Helene Weiner

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Carol Duncan
400 Central Park West
New York, N.Y. 10025

March 22, 1979

Helene Winer
Executive Director
Artists Space
105 Hudson Street
New York, N.Y. 10013

Dear Ms. Winer,

As you requested, I am enclosing a copy of the letter I sent to Mr. Reinish of the New York State Council on the Arts. I read the letter of apology from Artists Space, along with other letters. I have no doubt that you regret the whole incident, but I don't think you understand it yet.

Sponsoring "The Nigger Drawings" was not simply a lapse of "good taste," as Mr. Reinish suggested to Howardena. Nor is it simply an isolated case of "insensitivity" or mistaken judgement that hurt the feelings of a few friends, as you suggest. Your statement asks that we put this incident aside as a unique "case" and continue business as usual. Let me explain why that is not possible.

Everyone makes mistakes, but this mistake transcends the scope of individual error. Artists Space is a prestigious, highly visible, state-funded gallery. Far from being an alternative to the established art world, it is a point of entry into that world and shares with it essentially the same values. You provide a service to the art establishment by testing out young artists and then offering them as candidates to more central art spaces. The prestige and visibility of Artists Space rests upon its relationship to those established centers. Given the place of your gallery in the high art world, your decision to justify the open expression of racism there must be considered as a political decision, whether or not you consciously thought of it as such. Perhaps you didn't at the time. I wonder if now you can see a connection between what you did and what's going on in the big, non-art world that begins outside your gallery door. Consider the funding of an exhibition called "The Nigger Drawings" in relation to what you read in the newspapers.

Right now the economy is "slow," and budgets are being cut. The efforts initiated in the 60's to draw Blacks and other minority groups into the "mainstream"--the programs for better education, housing, health services and job training--these are now judged "inessential." So when things are tight and jobs scarce, Black health and well-being become "dispensable."

Racism is the ideology that justifies the unequal distribution of suffering between Blacks and whites. Racism is a policy that insures whites that someone else will absorb the worst of what our system offers--in good and bad times. Without the protection of racism, the white working class might find the social order intolerable.

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Helene Winer -- page 2

The ideology of racism is perpetuated in different ways in different social classes. In the working and modest middle classes, it is blatantly and aggressively taught. Such terms as "nigger-lover" disciplines individuals into maintaining white solidarity. The world of high culture teaches white solidarity with equal vigilance, but subtly, indirectly. The open racism in the working class reinforces and is reinforced by its silent, polite cultural forms. Among affluent liberals, the uncomfortable contradiction between racism and democratic idealism is alleviated and hidden by tokenism. Liberal culture workers do not believe themselves to be racists. The mechanisms that maintain white supremacy work covertly and are rationalized on grounds that have no apparent connection with race. Notions of artistic quality and esthetic purity ensure all but a token absence of Black artists in the high art world. They also silently justify the presence of racist, sexist and class biases in art exhibitions.

For example, your apology says that you "did not anticipate or intend that the use of an acknowledged provocative term in this situation would be interpreted as a racist gesture." In other words, you thought that in an art context racism wouldn't be racism. Evidently the realm of art appears neutral to you. This doctrine of artistic neutrality pretends that your judgements have no social or moral implications. With an ideology like that, you don't have to be a conscious racist: your esthetic beliefs do the work for you, letting you accept responsibility only for artistic quality--by definition, neutral. This way of thinking is familiar to all of us in the art world. Much of our education consists in mastering it--that is, acquiring the mental skill of sifting out and discarding as irrelevant the moral, social and political meanings of art. We also learn to exclude from the category of art work whose content is too contrary to established ideology.

A few years ago, the Guggenheim Museum was forced to make this kind of judgement in public when it refused to show certain works by Hans Haacke. One of those works exposed the link between ghetto landlords and the trusteeships of cultural institutions. Thomas Messer, director of the museum, said this work wasn't art because its content wasn't universal--even though it used the same esthetic forms as the other, "universal" works in Haacke's show. Messer openly demonstrated the ideological function of his artistic beliefs when he drew the "esthetic" line at this work.

You certainly did make a professional mistake. You failed to enforce racism according to the usual, silent, polite methods. You let the racism become overt and exposed the social practice that your "esthetic" position is supposed to mask. You failed to draw the line at the point where you could still get away with the myth of neutrality. You let everyone see that your art gallery--and by extension, other high art spaces--is anything but a neutral or alternate space.

Sincerely,

Carol Duncan

Carol Duncan

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DOCUMENTATION II

In 1979 Steve Gianakos, a white male artist, created a piece titled "Which Person Can't Read." Because of copyright restrictions I must describe the image as I am unable to reproduce it. It was, however, reproduced in Real Life Magazine's Nov. 2, 1979 issue and was again reproduced in The Village Voice in an article by Richard Goldstein which includes a brief interview with the artist (Village Voice, "Art Beat, Darky Chic," March 31, 1980, p. 34).

Documentation II: Which Person Can't Read (1979)

Artist: Steve Gianakos

Source: Real Life Magazine (Nov. 2, 1979)
P.O. Box 1564
Madison Square Station
New York, NY 10159
718-852-8085

1. Description of image (because of copyright restrictions)
2. Excerpts from article and interview with the artist in The Village Voice, "Art Beat, Darky Chic," by Richard Goldstein, March 31, 1980, p. 34 (includes reproduction of the image)

Description of the Image: The artist drew 6 male faces, 5 white and 1 black. The white faces are schematically constructed with simple straight linear letters of the alphabet. All of the white faces appear alert. The Black face is drawn without use of alphabet characters and is a cartoon-like image similar to that which was used to demean Blacks in the 20's, 30's and 40's--eyes wide open in a stereotyped "unintelligent" surprise, large lips and mouth gaping open. Over the head of this cartoon "blackface" image is a large black question mark. There are no question marks over the white faces.

Excerpts from Village Voice, "Art Beat, Darky Chic," by Richard Goldstein, March 31, 1980, p. 34.

(Goldstein): "But there is a more specific reason why some white artists feel drawn to both language and imagery that degrades blacks. What affirmative action means for a publicly funded gallery like Artists' Space is that its directors will have to become familiar with the formal and thematic concerns of black artists, and make room for those

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concerns in an exhibition space that was formally reserved for whites."

"There is something bizarre about white people getting together to agree that a work depicting racial stereotypes is neutral and benign, as if intention is something that can be universally perceived.

(The artist, Gianakos): "... a bunch of blacks tried to take advantage of a situation [artist is referring to "Nigger Drawings"] so that they could start to show at Artists' Space."

"I don't think people won't show blacks because they're black," he said, "but because they don't do interesting work. It has nothing to do with color. It's like women. Women happen to be inferior artists to men, and its the same with blacks. They happen to be better at peddling dope. Maybe that's their talent. I mean why should blacks be good at art?"

DOCUMENTATION III: RACISM AND FEMINISM

Adrian Piper is a conceptual and performance artist. Her most recent exhibition Adrian Piper: Reflections 1967-1987 took place at the Alternative Museum (17 White Street, New York, NY 10013) in New York. An extensive catalog was published. She is a Ph.D. in Philosophy and teaches philosophy at a university in Washington, D.C. She made a presentation at the Women's Caucus for Art conference in Boston which was published in part in Women Artists News (June 1987, p. 6) with a reply to her presentation by Barbara Barr, a feminist poet who states, "I remember telling long-ago dormmates at my midwestern university, when that place was pure cornfed Bible belt, that I was part black (in those days "Negro"), simply as a lark, a response to my sense that they could scarcely distinguish among easterner, Jew, black." (June 1987, p. 6, "Reply to Piper")

Documentation III: Racism and Feminism

Source: Women Artists Newsletter
P.O. Box 3304
Grand Central Station
New York, NY 10163
212-666-6990

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1. Excerpts from "Adrian Piper" and "Reply to Piper" and excerpts from letters in response
2. Letter from Judith Wilson, Editor, Afro American Art History Newsletter

Excerpts: Women Artists News, June 1987, p. 6

Adrian Piper: "All blacks suffer under racial stereotypes, suffer the alienation of being feared, hated, misunderstood, punished for what they are not and then for what they are. Blacks who look and sound like me bring out racial discrimination in those who believe they know better, who believe they have transcended racism.

Barbara Barr: "Talk like Adrian Piper's is refined and polite, and full of upper class angst, but it's about as racist as anything you can expect to hear these days. It's just the other side of the coin--a grandiosity (and fatalism) about being "black."

"Sighing over racial prejudice in the case of Adrian Piper is, however, luxurious, a fairly dimwitted expiation of white liberal guilt. Therapeutic, perhaps, but based in nonsense."

Women Artists News, Summer 1986, "Letters," pp. 2, 33

"We are all guilty of prejudice of one sort or another. But Ms. Barr's reaction was so strident it might make readers wonder what was eating her to respond so."

- Alicia Faxon, Cambridge, p. 2

"Barbara Barr writes as if she lived in a vacuum, not the real world. . . . Barr may find ethnic slurs acceptable, 'normal,' but I do not."

- May Stevens, New York, p. 2

"Clearly, one may only address a "black" "victim" of "racism" today with cries of mea culpa--or ever so sweetly, as if speaking to a child."

- Barbara Barr, p. 2

"Today an attractive, articulate, charming, educated, light skinned 'black' like Piper may succeed more readily than her counterpart, say, nice Jewish girl (glut on the market), although may suffer more anomie or hurt feelings on route."

- Barbara Barr, p. 33

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3333 Broadway, B-8F
New York, NY 10031

August 28, 1987

Cynthia Navaretta
Woman Artists News
P.O. Box 3304
Grand Central Station
New York, NY 10163

Dear Editor:

Barbara Barr's "Reply to Piper" in your June 1987 issue and Barr's subsequent response to Alicia Faxon and May Stevens' letters in your Summer issue are remarkable for their illogic and their misplaced envy.

Yes, Adrian Piper's thought and expression are "refined," as one would expect of someone trained in philosophy at Harvard. To call her resentment of racism "upperclass angst," however, is to blithely fling a misjudgment in apparent ignorance of the fact that Piper was born in Harlem, where she was raised by parents who were educated but poor--I am drawing these biographical facts from Piper's 1980 **Political Self-Portrait #3 (class)**.

As for the charge that Piper is "attractive," it's hard to know what feminism means if it allows women to punish one another for being the objects of male fetishism. Does Piper need to disfigure herself in order to earn Barr's sisterly sympathy? (Do blacks have to remain impoverished and uneducated to qualify for white sympathy? It's really the same question.)

If Barr imagines successful blacks are somehow immune to racism, I suggest she read the article "Strangers In Paradise," in this week's **Village Voice**. It describes some of the experiences of middle-class, college-educated, black residents of Long Island--like the black doctor who looked "suspicious" to a local cop and who therefore got searched at gunpoint in his own driveway! A rarity, you say? Then how come every 'privileged' black I know has at least one such tale to tell. . . . A minor incident that really can't be compared with the constant suffering of the black poor?

Nobody black is interested in such comparisons. Divide and conquer has always been an oppressor's game--which is why light-skinned blacks like Adrian Piper refuse to forget about their African ancestry, why successful blacks like Adrian Piper refuse to ignore the ties between the behavioral racism they frequently encounter and the structural racism they seem to have largely escaped.

Far more troubling, though, is the obscene spectacle of a white woman presuming to tell a black woman she is not black and thus her self-perceptions of victimization as a black are not significant. "That," as a black male colleague of mine put it, "would be no different from my telling Barr that she's not a

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woman unless she meets my criteria for femininity and that, furthermore, if she's not my idea of a woman, then her complaints about my or other males' sexism are invalid!"

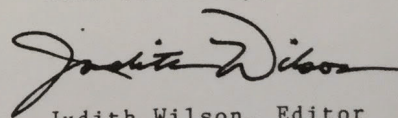
Similarly, Barr's proposed "solution to the Problem of Race in America" --"Declare that anyone with even the merest drop of White blood is White!"--reads like Swifteen satire. (Again, try substituting the words "gender" and "masculinity" for "race" and "white blood," if the crude narcissism at the core of this modest proposal needs clarification.) But in dismissing a black woman's account of a racial experience no white woman can ever know first hand, Barr not only displays shocking arrogance. She also manages to flaunt a stunning ignorance of Afro-American history.

Sociologists estimate that 98% of U.S.-born blacks are of mixed ancestry and historians contend that the overwhelming majority of interracial liaisons took place prior to the twentieth century. Thus, given the longevity and frequent complexity of this racial blending (e.g., a high percentage of North American blacks have Native American, as well as some European forebears), what makes Barr think she can measure someone's African blood by their appearance? Was Mendel's Law taught only in high schools attended by uppity blacks like me? More important, how come Barr doesn't realize that racial identity is the product of lived **experience**, not genetic traits? I mean, does this woman think his red hair, light skin, and white grandfather made Malcolm X somehow less black than Martin Luther King?

Finally, on a different note entirely: Barbara Barr may dislike conceptually-based art as much as she chooses. But if she expects her opinion to be taken seriously, she must at least demonstrate some familiarity with the artistic mode to which she objects. Adrian Piper has been practicing her conceptually-oriented art for much of the past two decades and, like her many co-workers in that vein, undermining "art"'s conventional definitions has long been one of her chief aims. Thus, it is ludicrous of Barr to attempt to undermine Piper's artistic stature by referring to her art in quotes (twice)! When an art movement or tendency has been around as long and been as widely influential (especially among women artists) as conceptualism has, readers of a women's art magazine should be spared such jokes.

Oh, wait--I get it! This whole "Barbara Barr" thing was a hoax--a brilliant parody of racism in the feminist artworld, no?

Most sincerely,



Judith Wilson, Editor
Afro-American Art
History Newsletter

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COMMENTARY

Where Is the Art World Left?

by Howardena Pindell

Where is the artworld "Left" in the age of "trickle-down," homelessness, the rise of the Aryan Nation and corporate art coma: a dehumanization of art and artists into a common denominator of profit?

In the late 1960s, Gene Swenson walked back and forth in front of the Museum of Modern Art carrying a blue question mark. His actions seem to have ushered in a brief period of dissection and examination of the artworld establishment by concerned white and nonwhite artists and critics. In 1969, a group of black artists, mainly women, picketed the Whitney Museum protesting the exclusion of artists of color from an exhibition of art of the 1930s. GAAG (Guerrilla Art Action Group) was formed and the Art Workers Coalition (AWC) presented the Museum of Modern Art with a list of thirteen demands. Some of these demands were "The Museum should hold a public meeting...on the topic, 'The Museum's Relationship to Artists and Society.'" "The Museum's activities should extend into the black, Spanish and other communities." In 1969, the AWC published documentation of their activities in *Document 1* which included a minority report linking the museums to galleries: "We recognize that the Museum of Modern Art and the galleries are inseparable. Today museums serve as galleries and galleries serve as museums. They both represent the same interests." (For a thorough discussion of activities of the 1970s and early 1980s, please refer to Lucy Lippard's book, *Get the Message*, E.P. Dutton, New York, 1984.)

On April 21, 1979 a multiracial group of artists and critics (Action Against Racism in the Arts) entered Artists Space after having been locked out the previous week. (For further information concerning the protest see *Heresies #8 Third World Women*, Vol. 2, No. 4, New York, 1979, pp. 108-111.) They were protesting a white male artist's exhibition title which used a racial slur against black people. As the group settled in to speak with the director and her supporters, a white female artist approached the group and said, "How dare you come down here and tell us what to do. This is a white neighborhood!" She was warmly embraced by the director at the end of the exhibition.

In the 1980s, the issues of the 1960s and 1970s seem to be meeting with a wall of indifference. Examples of de facto segregation and de facto censorship of nonwhite artists meet an even thicker wall of unconcern. Artists of color seem to be included when it is politically expedient but left out of "nor-

mal" routine daily activities and exhibitions. When the issues are raised, they are addressed reluctantly, if at all. The Left seems less concerned about the daily practices of the artworld and seems more involved with the conditions brought about by our government's domestic and foreign policies. The liberals seem to be concerned only with their immediate affinity group. During the Artists Space controversy, they seem to have felt that white artists have a first amendment right to express their racism. They saw protest as an act of censorship of that artist's right to express him- or herself. It did not matter to them that artists of color were "censored" out of the system altogether and could not express themselves on the same platform on the same issues as the white artists. Nor were they bothered that artists of color were excluded from defining themselves in the same arena although white artists could "define" them as subject matter in their work. The white feminists, on the other hand, seem to feel that their concerns are being sidetracked by too much concern for issues such as racism in the artworld. As one woman artist of color said to me, "They [the feminists] have engaged the artworld's attention, and they fear that to divert to what they feel are not relevant issues would distract from their cause. They do not see it all coming from a common source." (I recommend Angela Davis's *Women, Race and Class*, Random House, New York, 1981, for a concise examination of the history of racism and feminism, and Frantz Fanon's *The Wretched of the Earth*, Grove Press, New York, 1963, for a fresh view of the issues raised by racism.)

As Brenda Miller, a former member of the Ad Hoc Women's group in the 1970s, has stated, "It is as if artists have become minicorporations as it has become tougher and more expensive to live and work in New York. The artists have taken on the lack of humanity of the corporation. They are too busy trying to climb the corporate ladder."

In the 1980s, there have been the multifaceted activities of PADD (see Lippard, *Get the Message*), as well as the emergence in the mid 1980s of the Guerrilla Girls. The Guerrilla Girls have recently shown concern for women artists of color in their one-page spread in the December 1986 issue of *Art* magazine (page 105) concerning commercial gallery representation. There is also a newly formed group called PESTS whose recent letter to artists stated that they are working to confront "art world apartheid."

Some Fall 1986 Statistics

Exhibits	Percentage White Artists
Artists for Artists Benefit Auction (Charles Cowles Annex)	98%
Artist Support Black Liberation Auction Benefit (El Bohio Gallery)	60%
Elders of the Tribe (Bernice Stasbeum Gallery)	100%
Fashion Moda Benefit Auction (Art et Industrie)	80% *
The Kitchen Auction Benefit (Brooke Alexander Gallery)	100% **
Law and Order Benefit Silent Auction (Castelli, Gladstone and Weber Galleries)	94%
Monumental Drawings (Brooklyn Museum)	100%
Monumental Space Variations (One Penn Plaza)	100%
Television's Impact on Contemporary Art (Queens Museum)	93%
Tribeca Alert Benefit Auction (Hal Brown Gallery)	97% ***

* statistics, invitation

** K.O.S. Kids of Survival, children from the South Bronx not individually mentioned

*** statistics, poster

In reviewing the Fall 1986 statistics, I was struck by the relative silence of the former activists of the 1960s and 1970s in light of what they have said and what they have stood for in the past. Many of them are included in these fall 1986 exhibitions having been absorbed into the system since their activist days. What has happened? Have they become tired of protesting? Has being incorporated into the system made them less alert, more docile? Indeed, once absorbed, should they be expected to be aware of what they are participating in and expected to ask hard questions? Considering this, how does one promote change in such a rigidly commercial system? Besides the obvious step of asking hard questions of the system about their treatment and their rights, I suggest that artists start first with the nonprofit sector. I feel that we must deal with the system, evolving alternatives as they naturally evolve. I feel that the artworld should be integrated on all levels, including benefit committees, artists' groups, boards of trustees, acquisitions committees, staffs of museums, alternative spaces and exhibitions. And when I say integrated, I mean multiracial participation, and not token people here and there. In the days of the AWC there was also a request for artists' representation through not only their work but their opinions in policy

making.

There are some upcoming events in 1987 which will address some of these issues. Hunter College Gallery will hold an exhibition and symposium titled *Race and Representation*. The exhibition extends from January 26 to March 6. The symposium and film program will be on February 25 (call 212/772-4999 for information). The PESTS group, I hear, has organized a panel which will deal with the appropriation of artists rights and which will be held at A.I.R. Gallery, 63 Crosby Street, on Sunday, March 15, 4:00 p.m. Another panel, *Cultural Chauvinism*, will take place on Friday, April 3 at 22 Wooster Street (*Artists Talk on Art*), 8:00 p.m.

There is a slow moving away from the Reagan years' trend which has devalued all humanity in favor of profit. After a period of cathartic silence it seems as if artists' voices are re-emerging as they attempt to assert their rights over the representation and presentation of their work. Hopefully, with this re-evaluation the universal family of artists will be truly universal and not limited to artists of European descent.

Howardena Pindell is an artist living in New York City.

In the interest of increasing dialog among the arts community, the pages of *Art & Artists Supplement* are open to a broad spectrum of opinions. These opinions do not necessarily reflect the positions or policies of the Foundation for the Community of Artists (FCA) or the editors of *Art & Artists*.

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RESOURCE CENTERS AND INDIVIDUAL CONTACTS FOR ARTISTS OF COLOR

The following are a resource list and artists list of male and female artists of color (Asian-American, African-American, Native American, Caribbean-American and Latin American). There is a separate list of female artists of color, as well.

The resource contact persons and centers can provide you with additional names as well as addresses and names of other national centers. The majority of the artists included are from the New York area. Telephone numbers (area code 212, unless otherwise indicated) and galleries are listed where available. Contacts for artists from the resource list are indicated by abbreviation after the artist's name. (See resource list for abbreviation code.)

(The list was compiled [September-December 1986] by Howardena Pindell with special thanks to Camille Billops, Gail Wright, Geno Rodriguez, Sophie Rivera, Kay Walkingstick, Chomo Ma, Fred Wilson, Lucy Lippard, Veronica Mitchell, Sussana Laval, Kellie Jones, Inverna Lockpez, Carol Sun, Bob Lee, Judith Wilson and many others.)

RESOURCE LIST

ACBAW
Center for the Arts
128 South 4th Avenue
Mount Vernon, NY 10550

Peg Alston
407 Central Park West
New York, NY 10025
662-5522

Alternative Museum
17 White Street
New York, NY 10013
966-4444 (AM)

American Indian
Community House Gallery
164 Mercer Street
New York, NY 10012
226-7433

Robert Lee
Asian Arts Institute
26 Bowery
New York, NY 10013
233-2154 (AI)

Atlatl
402 West Roosevelt
Phoenix, AZ 85003 (A)

Diane Brewer
792 Columbus, #11E
New York, NY
222-3504

Fred Wilson
Bronx Council on the Arts
1738 Hone Avenue
Bronx, NY 10461
931-9500 (BCA)

Bronx Museum
1040 Grand Concourse
Bronx, NY
681-6000

Caribbean Cultural Center
408 West 58th Street
New York, NY 10019
307-7420

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Janet Carter
877-5963

Cinque Gallery
20 West 72nd Street
New York, NY 10023
799-5323

Charles Biasiny-Rivera
EN FOCO
32 East Kingsbridge Road
Bronx, NY 10468

Dorsey Gallery
553 Rogers Avenue
Brooklyn, NY
718-771-3803

Evans-Tibbs Collection
1910 Vermont Avenue, NW
Washington, DC 20001
202-234-8164

Fotografica
484 West 43rd Street
New York, NY 10036

Gallery Korea
460 Park Avenue, 6th Floor
New York, NY 10022
593-7144

Gallery 62
National Urban League Gallery
500 East 62nd Street
New York, NY 10021

Harris-Brown Gallery
476 Columbus Avenue
Boston, MA 02118
617-437-0454 (HB)

Hatch-Billops Collection, Inc.
491 Broadway
New York, NY 10012
966-3231 (HBC)

Julia Hotten
Schomberg Collection
515 Lenox Avenue
New York, NY 10027
862-4000

Intar Gallery
420 West 42nd Street
New York, NY 10036
695-6134 (I)

Ms. Kellie Jones
Visual Arts Director
Jamaica Arts Center
161-04 Jamaica Avenue
Jamaica, NY 11432
718-658-7400

June Kelly Fine Arts
1779 2nd Avenue #12G
New York, NY 10128
860-5586

Kenkeleba House
214 East 2nd Street
New York, NY 10002
674-3939

Minor Injury
1073 Manhattan Avenue
Brooklyn, NY 11222
718-389-7985 (MI)

Museum of Contemporary Hispanic Art
584 Broadway
New York, NY 10012
966-6699 (MOCHA)

Moonmade Space
229 Mott Street
New York, NY 10012
226-2108

El Museo del Barrio
1230 Fifth Avenue
New York, NY 10029
831-7272

Park Plaza Gallery
7 Plaza Street
Brooklyn, NY
718-683-6458

Bob Blackburn
Printmaking Workshop
114 West 17th Street
New York, NY 10011
989-6125

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Larry Randall
718-847-4775

Esther Robinson
36 West 15th Street
4th Floor
New York, NY 10011

The Studio Museum in Harlem
144 West 125th Street
New York, NY 10027
864-4500 (SM)

Galeria Venezuela
7 East 51st Street
New York, NY 10022
826-1680

Wendell Street Gallery
17 Wendell Street
Cambridge, MA
617-864-9294 (W)

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MEN AND WOMEN ARTISTS OF COLOR

ABRAMSON, CHARLES - 718-388-3201
 ABULARCH, RODOLFO - (BCA)
 ACERO, RAUL - (BCA)
 ACOSTA, DORIS
 ADKINS, TERRY - 219-0717 (Germans van Eck)
 ADRIENE, SOLOMON - 718-462-0928
 AGAARD, NADIMA - (A)
 AGUDELO, CARLOS - (BCA)
 AGUIROE, CAROS LIEDSO - (BCC)
 AGUIRRE, GEORGE - 427-6663
 AHN, SOON HEE - (GK)
 ALCALA, GYPSY - (MOCHA)
 ALEJANDRO, BRENDA - 989-0686
 ALFONSO, CARLOS
 ALFONSO, LUIS - (AM)
 ALJARO, BROOKE - (BCA)
 ALLEN, JOHN
 ALLEN, JULES
 ALLIEVI, FERNANDO - 598-4262 (Bonino)
 ALPUY, JULIO - (AM)
 ALVAREZ, CANDIDA - 718-636-8910
 ALVAREZ, JAMES - (BCA)
 ALVAREZ PINEIRO, EMMA - 260-5847
 AMADOR, VICTOR
 AMOS, EMMA - 228-7023 (Bratton)
 ANDERSON, TOYCE - 914-666-8433
 ANDO, SUSUMU - 718-834-9086
 ANDREWS, BENNY - 582-8581 (Armstrong)
 APONTE, WILLIAM
 ARAI, TOMIE - 749-2259
 ARAKAWA - 226-3232 (Feldman)
 ARAKI, YOSHIKI - 718-625-5886
 ARANGO, RENNAN DARIO - (AM)
 ARDREY, CLAUDE
 TADASHI, ASOMA - 249-2909 (Findlay)
 AURETT, MARTY - 405-377-6427
 ARMANDO, LONDONO - (BCA)
 ARMIJO, RICHARD - (BCA)
 ASSANG, NEVAH - (BCA)
 AUSBY, ELLSWORTH
 AVILES, RAFAEL RAMIREZ
 AYOUNG, TODDA - (BCA)
 AZACETA, LUIZ CRUZ - 757-6655 (Frumkin)
 BAE, JIM-HWAN - (GK)
 BAEZ, MARIA JOSEFINA - (BCA)
 BAHG, MO - (MI)
 BAILY, MALCOM
 BAJANDAS, NYDZA
 BANKS, ELLEN
 BAO, YEE JAN - 718-789-0846
 BARBOSA, ANTHONY - 674-6334
 BARCELO, MIQUEL - 431-6279 (Castelli)
 BARRIOS, RAFAEL - (BCA)
 BARTON, AUKRAM
 BASQUIT, JEAN-MICHELLE
 BATTISTE, PONI - 925-1441
 (Schreiber/Cutler)
 BAUDOIN, SUAREZ, SUSY - 201-825-2355
 BAYARD, CAROL
 BEARDEN, ROMARE - 988-8857
 (Cordier & Ekstrom)
 BEAM, CARL - (A)
 BECHARA, TONY - (MB)
 BENITEZ, SIGFRIDO - (BCA)
 BENNET, GEORGE - (BCA)
 BENTACOURT, JOHN
 BEY, AMIR - 901-4974
 BEY, DAWOUD - 718-636-8910
 BHAVSAR, NATVAR - (AM)
 BILLOPS, CAMILLE - 966-3231
 BIRCH, WILLIE - 260-1393
 BIVINS, RICHARD - (A)
 BLACKBURN, BOB - 928-4643
 BLANCO, ELOY - (MB)
 BLANK, CAROL - 718-387-2075
 BLAYTON, BETTY - 619-3120
 BLOCTON, LULA MAE
 BOGARIN, RAFAEL - (BCA)
 BOHARY, JAMES - 315-3680 (Prats)
 BONEVARI, MARCELLO - 598-4262 (Bonino)
 BONK, KEIKO - 505-6243 (Piezo Electric)
 BORDERS, MICHAEL - 413-624-3645
 BOSE, ARUN - (AM)
 BOSE, SANTIAGO - (AI)
 BOWDEN, JENNIFER - (BCA)
 BOWIE, NOLAN
 BOWLING, FRANK - 421-3780 (Tibor de Nagy)
 BOZA, JUAN - (BCA)
 BRADLEY, PETER - 925-1538 (Hirondelle)
 BRANDO, WILSON - (BCA)
 BRASCOUPE, SIMON - (A)
 BRATHWAITE, FRED
 BRAVO, CLAUDIO - 541-4900 (Marlborough)
 BRIOSCHI, GABRIELA - 718-622-7362
 BRISENO, ROLANDO - (BCA)
 BRITO, RITA
 BROOKER, MOE - 288-9200 (Siegel)
 BROWN, FRED - 541-4900 (Marlborough)
 BROWN, HILDA
 BROWN, JAMES ANDREW - 201-595-7807
 BROWN, KAY
 BROWN, MARVIN - 415-658-3018

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BROWNE, VIVIAN - 226-4167 (Soho 20)
 BUCHANAN, BEVERLY
 BUESO, ANDY - (BCA)
 BUNYAN, CURTIS - (SM)
 BURNLEY, GARY
 BURWELL, CHARLES - (SM)
 BURROUGHS, MARGARET
 BUSTO, ANA
 BUTLER, CLAUDIA - 505-2148
 BUTLER, DAVID
 BUZIO, LYDIA - 246-2205 (Garth Clark)
 BYRD, SOLOMON CHARLES - (BCA)
 BYUN, CHONG-GON - (GK)
 CABAN, ROGER
 CAFIN, DOUGLAS - (A)
 CALDWELL, ELET - 201-923-1797
 CARRERO, JOSE - (MB)
 CARREIRO, JOEL - (BCA)
 CARUALHO, DENISE GOMEZ - 688-2568
 CARVALHO, JOSELY - 254-7930
 CARTER, CAROL-ANN
 CARTER, NANNETTE - 690-7512
 CASAS, MEL - (AM)
 CASTRO, RENE - (AM)
 CATLETT, ELIZABETH - (HBC)
 CATTI - 914-478-1816
 CEIBAL, ALFRED
 CERNUDA, PALOMA - 254-1179
 CHAE - 505-9977 (Bridgewater)
 CHAGOYA, ENRIQUE - (AM)
 CHAN, ERIC - (AI)
 CHANDLER, DANA - (HBC)
 CHANDLER, JOHN - 736-2739
 CHANG, MAY LING - 966-3493
 CHANN, GREG - 718-855-2704
 CHAO, CHUNG-HSANG - (AM)
 CHARVAZ, MARTA - (BCA)
 CHASE-RIBOUD, BARBARA
 CHASE, COLIN
 CHAVEZ, HUBERTO - (BCA)
 CHAVEZ, UMBERTO - (AM)
 CHAVOUS, BARBARA
 CHEN, ANDE LAU - 228-3047 (Starkman)
 CHEN, HILO - (AM)
 CHEN, HUO-MU - (AI)
 CHEN H. T.
 CHEN, LYDIA - 410-2448
 CHEN, TSING-FANG - (AM)
 CHENG, AMY - 966-7863
 CHENG, CHING HO - 473-9815 (Facchetti)
 CHENG, EMILY - 673-0742
 CHERRY, SCHROEDER - 690-5088
 CHIANG, FAY - 260-4158
 CHIANG, JEAN
 CHIE, NISHO - (AI)
 CHIEN, PEI SHEN - (AI)
 CHIN, ANDREW - (AM)
 CHIN, CHARLIE
 CHIN, DARYL - (AI)
 CHIN, MEL - (AM)
 CHING-HUANG, CHUNG - 925-0084
 CHO, SUNG HEE - (GK)
 CHO, YEDU-JUI (HONEY) - 431-3600
 (OK Harris)
 CHOEY, KWOK KAY - (AI)
 CHOH, SUNJOON
 CHOI, BOON-JA - (GK)
 CHOI, IL-DAHN - (GK)
 CHOI, YUNG HEE - 691-8351
 CHOI, SUK - (AI)
 CHOI, SUNG HO - (GK)
 CHONG, ALBERT - 718-782-7482
 CHOW, FONG
 CHUANG, CHING HUANG - (AM)
 CHUICHI, FUJII - 219-0110
 (Carpenter & Hochman)
 CHUNG, CHAN-SEUNG - (GK)
 CHUNG, DONG-HUN - (GK)
 CHUNG, KANG LOK - (AI)
 CLARK, ED - 242-0876
 CLAYTON, LORENZO - 201-224-3872
 CLEAVANGER, DEA - 529-8122 (Helio)
 COFFEE, KARITA - 505-897-4497
 COLE, WILLI - 201-465-0748
 COLESCOTT, ROBERT - 228-7990 (Semaphore)
 COLLAGO, RAFAEL - (BCA)
 COLLAZO, EVELYN - 874-7587
 COLO, PAPO - 219-3044 (Esman)
 COLON, GERARDO - (BCA)
 COLON-MORALES, RAFAEL - 831-7272
 CONSUEGRA, HUGO - (BCA)
 CONWILL, HOUSTON - 496-7687
 COPELAND, NOEL - 718-297-4826
 CORN, THOM - 431-6003 (Wood)
 CORREA, BARBARA - (BCC)
 CORRERO, JOSE - 505-0190
 COTARELLO, ISABEL - (BCA)
 CORTOR, ELDZIER - W04-5176
 CORTES, ANNE LOVING
 CORTOR, REGINA - 226-4725 (Ceres)
 COWANS, ADGER - 732-7447
 CRICHLow, ERNEST - 718-789-9159
 CRITE, ALLAN - 617-266-3086
 CRUZ, AUGUSTINE - (BCA)
 CRUZ, EMILO - 334-9755 (Shapolsky)
 CRUZ-CARCIA, PURA
 CUMMINGS, MICHAEL - 283-7125
 DAMAST, ELBA - (BCA)

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DANAY, RICK GLAZER - (A)
 DANIEL, MARY REED
 DANIELS, GIZA INDESHA
 DANILA, RENE - (BCA)
 DAVE
 DAZE - 877-7949 (Neuman)
 DEBOSE, EDRIC - 529-8122 (Helio)
 DECARAVA, ROY - 718-638-0347
 DE CHEN, WEN - 889-8173 (Hammerquist)
 DE JESUS, EFRAIN - (BCA)
 DELANEY, BEAUFORD - 473-9815 (Facchetti)
 DELANEY, JOSEPH - OR5-4665
 DE LAWRENCE-MAINE, NADINE - 825-0198
 DE LEON, PERLA - 244-5182
 DENMARK, JAMES - 718-875-9176
 DE OBALDIA, ISABEL
 DE OLIVEIRA, RICHARDO - (BCA)
 DERR, MILTON
 DE SILVA, DAVID - (BCA)
 DIAO, DAVID - 477-5630 (Postmasters)
 DIAZ, JIM - 420-9174 (Diaz)
 DIMOS, MARCOS - 505-0190
 DOMINGUES, GIL - (BCA)
 DO KIM - (BCA)
 DOO, LEI-SANNE - (AI)
 DOS SANTOS, JUDITTE - (BCA)
 DOUGLAS, STEPHANIE - (HBC)
 DOWELL, JOHN - 215-232-0885
 DRAPER, LOUIS
 DRISKELL, DAVID
 DUPREE, JAMES
 DUQUE, CARLOS - 982-7118 (Kraine Club)
 DURHAM, JIMMY - 662-4903
 EASTERLY, DAJUANA
 EDA, JOAN
 EDWARDS, MEL - 431-5067
 EMERSON, LARRY - 505-368-5475
 ERASMUS, GARTH
 ESCOBAR, ELIZAM
 ESPADA, FRANK - (MB)
 EVANS, ANN - (BCA)
 EVERSLEY, FREDERIK - 431-4222
 FABRARA, SANDRA - 877-7949 (Neuman)
 FAN, CATHERINE HU - 914-762-4181
 FANG, MARIA - (AI)
 FANG, MARIE - (AI)
 FAY, MING - (AM)
 FAX, ELTON - AS4-4909
 FEDDERSON, JOE - 206-467-6873
 FEELING, TOM - 695-5569
 FELICIANO, JOSE - (BCA)
 FERNANDEZ, ARIEL - (BCA)
 FERNANDEZ, BENEDICT J. - (AM)
 FERNANDEZ, RUDY - (AM)
 FIADJOE, DESMOND - (BCA)
 FIALLO, ELBA HERRERO - 982-7118
 (Kraine Club)
 FIT, EDGAR
 FLORES, ENRIQUE GALUIS - (BCA)
 FLORES, RICKY - (BCA)
 FLYING HORSE, MARIA - 986-3680 (October)
 FONESCA, HARRY - 505-266-0144
 FOO, CHOI CHOR - (AI)
 FRANCESHI, EDGARD
 FRANGELLA, LUIS - (AM)
 FRAZIER, ERNEST - 674-7295
 FREEMAN, ROBERT
 FREEMAN, ROLAND
 FRIGERIO, ISMEIEL - (BCA)
 FUDGE, GLORIA ANN
 FUJITA, KENJI - 920-8011 (Cable)
 FUJITA, KYOHEI - 966-5948 (Heller)
 FUJIMURA, KIMIKO - 982-4444 (Capp)
 FUMIO, TAKASUGI - 718-387-6480
 FUNG, MING CHIP - (AI)
 FURUKAWA, YOSHISHIGE - (AI)
 FYU, HU-RIAL - (GK)
 GAINES, CHARLES
 GARZA, MARY JESSIE - (AM)
 GENER, MUTYA
 GENOVAR, ROSE - 315-3680 (Prats)
 GIACARDO, FELICE LUCER - 431-0010 (Segal)
 GIMPAYA, FRANK - (BCC)
 GILLIAM, SAM
 GODBURN, MOY ENG
 GODWIN, MICHELE - 876-6747
 GOKEE, YUMIKO - 249-1363
 GOMARIZ, OSVALDO - (BCA)
 GOMEZ, HELENA - (MOCHA)
 GOMEZ QUIROZ-JUAN - 982-4444 (Capp)
 GOMEZ, SITA - (BCA)
 GONYEA, RAYMON - (A)
 GONYEA, STEVEN
 GONZALEZ, ANI - 638-6663
 GONZALEZ, ARTHUR - 777-4622
 GONZALEZ, DIANA - 219-8300 (Szoke)
 GONZALEZ, JUAN - (AM)
 GONZALEZ, MARENA
 GONZALEZ, RAMON
 GONZALEZ, RONALD - 607-729-5561
 GOODNIGHT, PAUL
 GOODWIN, DUANE - (A)
 GORMAN, R. C. - 489-7830 (Acquisitions)
 GOSHOM, SHAN - (A)
 GU, YU MIN - (AI)
 GUITIERREZ, MARINA - 718-782-3540
 GRAHAM, JEWEL
 GRAJALES, ELIZABETH - 718-638-6441

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GRAUER, GLADYS - 201-923-7928
 GREEN, RENEE - (BCA)
 GRILLO, ESTHER
 GUALDONI, EDUARDO - (BCC)
 GUZMAN, EVELYN LOPEZ - (BCA)
 HAGEDORN, JESSICA - (BCA)
 HAMAGUCHI, YOZO - 777-3939 (Vorpall)
 HAMANAKA, SHEILA - 749-3266
 HAMMONS, DAVID
 HAN, H. N. - (AM)
 HAN, KYO-NAM - (GK)
 HAN, YONG-JIN - (GK)
 HAN, YOUNG HE - (AI)
 HANNA, CHERYL - (BCA)
 HANAFUSA, HISAO - 243-6774
 HARDIMAN, KIM - 245-2882 (Vividian)
 HART, JUDD III - 303-433-9216
 HARVEY, BESSIE - 226-3768 (Cavin-Morris)
 HARVEY, BETSY
 HASHMI, ZARINA
 HASTANAN, SKOWMON
 HASSINGER, MAREN - 718-260-5459
 HATTORI, TSUGIO - 333-5830 (Reece)
 HAWKINS, CYNTHIA - 477-0646
 HEAP OF BIRDS, EDGAR - (A)
 HENDERSON-JONES, NAPOLEON - 617-442-4856
 HENDRICKS, BARKLEY - 628-2440 (ACA)
 HENRY, JANET - 718-297-5136
 HERNANDEZ, ANA - (BCA)
 HERNANDEZ, MIRIAM - 505-8399 (L'Ambiente)
 HERNANDEZ, RAMIRO NUNES - (BCA)
 HERRERA, CARMEN - 533-6830 (Rostovski)
 HERRERO, ELBA - (BCA)
 HI, WEI WEI - (AI)
 HIGGINS, CHESTER
 HILL, RICHARD - (A)
 HINO, MAKIE - 744-7779 (Newmark)
 HIRABAYASHI, NOBUE - 956-5787
 HIWOT, LINDA - 718-596-8829
 HO, ANGELA - 925-0113 (Freidus)
 HO, KWOK MANG
 HO, PAUL - (BCA)
 HOLDER, ROBIN - 925-6951 (Ward Nasse)
 HOLLAND, FRED
 HOLLINGSWORTH, AL - 281-3234
 HOLLOMAN BECKHAM, RUTH - 475-4234
 HOMMA, KAZUFUMI - (AM)
 HONJO, MASAKO - 691-6604
 HOSOKAWA, KEIKO - 718-544-6263
 HOULE, ROBERT - 401-967-9203
 HOUN, FRED
 HOYOS, ANA MERCEDES - 982-7118 (Kraime Club)
 HSIA, YAN - 431-3600 (OK Harris)
 HSIAO, CHIN - (AM)
 HSIAO, GILBERT
 HSIEH, TEHCHING
 HSPINOSA, EUGENIO - (BCA)
 HSU ITI SHAN - 598-4282 (Hearn)
 HUANG, ARLAN - 966-9673
 HUANG, LORRAINE - (AI)
 HUERTA, BENITO - (AM)
 HUFAN, KATHERINE - 226-4725 (Ceres)
 HUGHES, EMANUAL - 255-6296
 HUMPHRY, MARGOT - 415-444-4936
 HUNT, RICHARD - 581-2268 (Dintenfass)
 HUNTER, CLAUDIA GIBSON - (BCA)
 HUTCHINSON, CLAUDIA JANE - 718-383-1909
 HUTSON, BILL - 243-3700
 HWANG, IN-KI - (GK)
 HWANG, KYU-BAEK - (GK)
 HWANG, KYU-BAIK - 535-4422 (Christi's)
 HYUN SOOK - (AI)
 IKINAGA, GEORGE - (AM)
 IK-JOONG, KANG - 718-783-7535
 INDERJEET - (AM)
 INOUE, KAZUKO - (AM)
 INOUE, KOZO - 925-1313
 (Multiple Impressions)
 IRIZARRY, JOHNNY - (BCA)
 ISOBE, BRIAN YOSHIMI - 517-5858 (Perlow)
 ITAMI, MICHIE - 925-0623
 ITATANI, MICHIEKO
 IWATA, KIYOMI - (AI)
 IZUKA, KUNIO - (AM)
 JARR, ALFREDO - 473-1812
 JACKSON, GERALD - 988-6870 (Stone)
 JACKSON, WALTER - 860-3675
 JACKSON, OLIVER
 JACKSON-JARUIS, MARTHA - 202-667-0919
 JADISS, SHARON - (I)
 JARAMILLO, MARIPAZ - 772-7760 (Haimme)
 JARAMILLO, VIRGINIA
 JEMISON, NOAH - 431-4224 (Steinbaum)
 JEMISON, PETER - 716-924-5848
 JENNINGS, CORRINE - (K)
 JENNINGS, JAMILLAH
 JHEON, SOO-CHEON - (GK)
 JIA, GU XIA - (AI)
 JIA, CHEN SHI - (AI)
 JIMINEZ, LUIS - (AM)
 JIU, GOO LIEN - (AI)
 JOHNSON, DANNY - 226-8701
 JOHNSON, M. L. J. - (BCA)
 JOHNSON, OLIVER - 752-7567 (Felice)
 JOHNSON, WILLIAM
 JONES, BEN
 JONES, LOIS MAILOU - 202-726-6083
 JONES, NAPOLEON - 617-427-8325

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JONES, PATRICIA - (BCA)
 JORGENSEN, AURORA DIAZ - (BCA)
 JOSEPH, CLIFF - 691-1426
 JU, MING - (AI)
 JUARE, CLAUDIO - (BCA)
 JUDGE, MARY FRANCES - 612-370-8622 (Fiterman)
 JUENG, WILLIAM
 JUNG, NANCY - 696-4418
 JUNG, WILLIAM
 KAGOSHIMA, EWAO - 431-6003 (Wood)
 JACKSON, EDNA
 KAPOR, ANISH - 431-3334 (Gladstone)
 KALIL, MOHAMMAD - 718-797-3099
 KALISH, MARCO - (BCA)
 KAN, KIT KEUNG - (AI)
 KANG, IK-JOONG - (MI)
 KAWABATA, MINORU - 247-7480 (Tilton)
 KAYIOGA, KOFI
 KAZUKO - 914-679-2142
 KAZUO, KITO - 420-8827
 KEENE, PAUL
 KENDAL, MICHAEL
 KIKUCHI-YNGOJO, ALLAN - (AI)
 KIM, BYUNG-KI - (GK)
 KIM, HWA TAE - (GK)
 KIM, JIN SOOK - 929-7710
 KIM, JUNG HYANG - 254-8471
 KIM, KU-LIM - (GK)
 KIM, MI KYUNG - 383-4204
 KIM, YEO SEONG - (AI)
 KIM, TCHAH-SUP - (GK)
 KIM, WON-SOOK - (GK)
 KIM, WOONG - (GK)
 KIMIKO, FUJIMURA - 966-2098
 KIMURA, RISA DURO - 249-7218 (Arnold)
 KNOC - 877 (Newmann)
 KO, SI-CHI - (AM)
 KOBAYASHI, HUGO - (AI)
 KOBAYASHI, HISAKO - (AI)
 KOBAYASHI, ROBERT - (AI)
 KOOR - 866-7949 (Newmann)
 KORE, KUMI - (AI)
 KORF, KUMIKO - (AI)
 KOZO - 925-1313 (Multiple Impressions)
 KUANG, TING SHAO - 489-7380 (Acquisitions)
 KUDO, MARAMASA - 489-7380 (Acquisitions)
 KUMATA, CAROL - 966-0199 (A.I.R.)
 KUO, ANNA - (AI)
 KUO, NINA - 348-6589
 KURAYA, SHUZO - (AI)
 KUSOMOHAN
 KWAN, JERRY - (AI)
 KWOK, MANG HO - (AI)
 KWONG CHI, TSENG - 228-7990 (Semaphore)
 LADY PINK - 228-7990 (Semaphore)
 LAI, NELSO - (AM)
 LAI, POLLY - 226-4725 (Ceres)
 LAMARI, JEAN - (A)
 LANE, MIHARU - 593-1812 (Spectrum)
 LARA, ARMAND - 505-897-4457
 LARK, SYLVIA - 916-752-6567
 LARRAZ, JULIO - 772-7760 (Haime)
 LATRONICO, NESTOR - (BCA)
 LAU, YUN SHAN - (AI)
 LAUCHAROEN, PRAWAT - 674-7527
 LAWRENCE, JACOB - 581-2268 (Dintenfass)
 LAWRENCE, WILLARD - (AM)
 LAWRENCE, SPENCER - 825-0198
 LEE, CHANG-JIN - 505-2366 (Hayashi)
 LEE, BING - 477-6508
 LEE, COLIN - 505-6243 (Piezo Electric)
 LEE, CORKY
 LEE, DANIEL - (AM)
 LEE, HYANG-MI - (GK)
 LEE, HYE SUN - 925-6951 (Ward-Nasse)
 LEE, IL - (GK)
 LEE, KANG-JA - (GK)
 LEE, KANG SO - (GK)
 LEE, LANIE
 LEE-SMITH, HUGHIE - 609-448-1328
 LEE, SOO YOUNG - 718-384-6663
 LEE, SUNG-HEE CHO - (GK)
 LEE, YUURAN K
 LEE, UNG NO - 473-9815 (Farchetti)
 LEIGH, CLIFF - 925-6951 (Ward-Nasse)
 LEWIS, JOE - 226-2108 (Moonmade)
 LEWIS, NORMAN (deceased) - 307-0400 (Ross)
 LEWIS SAMELLA - 714-626-9458
 LIGHTFOOT, ELBA - 752-6884
 LIGON, GLENN
 LI-LAN - 431-3600 (OK HARRIS)
 LIM, CHOONG-SUP - (GK)
 LIN, CHAO-MING - 505-8399 (L'Ambiente)
 LINDSEY, ARTURO - (BCC)
 LITTLE, JAMES - 242-1548
 LIU, ESTHER - 475-0219
 LIU, TIEN WEI - (AI)
 LLOYD, TOM - 718-523-5199
 LOCKPEZ, INVERNA - (I)
 LOGAN, FERN - 666-1364
 LOGAN, JUAN
 LONDONO - (BCA)
 LONG, BURT - (AM)
 LONGFISH, GEORGE - 431-4224 (Steinbaum)
 LOLYD, MARCIA
 LOMAHAFTEWA, LINDA - (A)
 LOPEZ, DORIS - 226-3768 (Cavin-Morris)
 LOPEZ, LOUIS - (BCC)

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LOPEZ DE GUZMAN, EVELYN - 473-9619 (Noho)
 LOUCKS, DONALD
 LOURIVAL, LIMA - (BCA)
 LOVELL, WHITFIELD - 864-6125
 LOVING, AL - 226-0132
 LOWE, TRUMAN - 608-238-5257
 LOTT, JESSIE - (AM)
 LUJAN, PEDRO - 431-7276
 LUM, JON WING
 LUM, MARY - 607-324-3466
 LYGHT, ANDREW
 LYONS, OREN - (A)
 MABE, MANABU - 288-5888 (Kouros)
 MACURRULLA, MANUEL - (I)
 MACHIDA, MARGO - 718-596-3624
 MAEHARA, NORIKO - 679-1287
 MAJORS, WILLIAM (deceased) - 617-437-0454
 (Harris/Brown)
 MALAVE, GEORGE - 691-1924
 MALDONADO-REYES, VILMA - 866-8121
 MALHORN, LILY - 226-2108 (Moonmade)
 MAR, STEPANI
 MARDOYAN, RIMA
 MARGALL, MARCO - 260-3674
 MARQUEZ, LAURA - (MOCHA)
 MARSHALL, KERRY - 690-1356
 MARTINEZ, CESAR - (AM)
 MASAKO, HONJO - 691-6604
 MASHIMA, AKIKO - 966-5790 (14 Sculptors)
 MASTERS, GERALD - 613-996-4540
 MATEO, JULIO - (BCA)
 MATES, JULIO - (BCA)
 MATSUDA, MIKIYA - (AM)
 MATSUSHIMA, JUNKO - 688-0188
 MAXERO, OSCAR - (BCA)
 MAYOCOLE, GEORGE
 MAYNARD, VALERIE - 809-725-2282
 MCCALEBB, HOWARD - 431-4759
 MCCANNON, DINDGA - 728-5106
 MCCULLOUGH, GERALDINE
 MCDUFFIE, VIVIAN
 MCFARLANE, BRYAN
 MCLEAN, TAYLOR
 MCNARY, OSCAR - (AM)
 MCNEILL, LLOYD - 254-2679
 MELLE, JUAN - (BCA)
 MELERO, ANTONIO PEREZ - (BCA)
 MELTON, DEBRA ATTIYA - (ET)
 MENDIETA, ANA (deceased)
 MERILL, MARY
 MESA, YOLANDA - 695-5770
 MIJARES, MARIA
 MIKKELSON, LEATRICE - (A)
 MILLER, AL - (BCA)
 MILLER, KAY - 303-786-0807
 MIMS, OMOLARA - 718-389-7985
 MIN, BYOUNG-OK - (GK)
 MIN, YONG SOON
 MINAMI, KEIKO - 535-4422 (Christie's)
 MINGO, GEORGE - (BCA)
 MINGUS, CHARLES III - 289-3921
 MINOR-CLARK, SHARON
 MITCHELL, THYRONE - 685-2525
 MOJICA, CARMEN
 MONJE, LUIS - (I)
 MONPANEZ, ROUDOLPH - (AM)
 MONTAYA, ERIC - 982-7118 (Kraime Club)
 MONTGOMERY, CANDACE HILL - 289-2833
 MONTNEZ, RUDOLPH - 389-0329
 MOOKERJEE, PRIYA
 MOON, MAIE - (GK)
 MOONEY, MALCOLM JR. - 914-476-1883
 MOORE, ALLEN - 201-355-7585
 MOORE, JOHN - (SM)
 MORALES, RAFAEL COLON - (BCA)
 MORELLO, LORCA - (BCA)
 MORGAN, ARLENE - (AM)
 MORGAN, CLARENCE - 919-756-4394
 MORGAN, NORMA - TR3-0190
 MORGAN, SISTER GERTRUDE - 226-3768
 (Cavin-Morris)
 MORIMOTO, HIROMITSU - (AM)
 MORELES, JESUS BAUTISTA - (AM)
 MORRISON, GEORGE - 612-699-2306
 MORRISON, KIETH
 MOSLEY, BARBARA
 MOTOS, JOHN CRASH
 MOY, GENE
 MOY, SEONG - (AI)
 MUHAMMAD, OZIER
 MUIRHEAD, DEBBY - 617-437-0454
 (Harris/Brown)
 MULERO, LILLIAN - 518-449-7097
 MUNOZ, FRANCISCO - (BCA)
 MURRY, JESSE - 349-6296
 MURRY, MING - (AI)
 MUSASAMA, SANA - 607-871-24
 MUTAL, LIKA - 772-7760 (Haimme)
 NAITO - 688-0188 (Ronin)
 NAGANO, MAKIKO - 315-5220 (Kerr)
 NAGANO, SHOZO - 334-9755 (Shapolsky)
 NAKAGAWA, NAOTO - 431-3600 (Harris)
 NAKAHASHI, KENJI - (AI)
 NAKATA, SUSAN - 925-3418
 NAREDO, CARLOS - (BCA)
 NASH, RUSSELL
 NAZARIO, JULIO
 NEAL, OTTO - 718-462-9425

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NEAL, WILLIAM
 NENGUDI, SENG
 NEWSUM, FLOYD
 NGUYEN, QUYNH VAN - 242-6308
 NIG, STEVE
 NISHIO, LINDA - 213-222-2477
 NODA, MASAKI - 431-5146
 NOGUCHI, ISAMU - 421-3292 (Pace)
 NUNEZ, EDUARDO - 982-7118 (Kraime Club)
 NUNEZ, RAV - (BCA)
 O, JI NA - 772-3700
 O'GRADY, LORRAINE - 989-2828
 OJI, HELEN - 966-3261
 OKADA, KEZO - 688-1843 (Marisa del Re)
 OKAMATO, RIKURO - 431-3600 (OK Harris)
 OKOSHI, SUMIYE - 245-2882 (Viridian)
 OKUBO, MINE - (AI)
 OKUHARA, TETSU - (AI)
 OKUMURA, LYDIA - 966-3259
 O'NEIL, MARY - 415-839-3388
 ON KAWARA - 431-3685 (Sperone Westwater)
 ONO, YOKO
 OLAHUE, JORGE - (BCA)
 OLARTE, JORGE - 982-7118 (Kraime Club)
 OLUGEBEFOLA, ADEMOLA - 927-7941
 ORTEGA, SUSAN
 ORTIZ, GLORIE
 OSAMI, TANAKA - 765-2318
 OSHIMA, MARI - 228-5068
 OSHITA, KAZMA - 966-7800 (Milliken)
 OSORIO, PEPON - 588-1936
 OTA, KAUZO - (AM)
 OTERO, NESTOR - (BCA)
 ORTIS, CARLOS - (BCA)
 ORTIZ, GLORIA - 472-8840
 ORTIZ, JOSE LUIS - (BCA)
 OURLIGHT, LAURIE - 677-5501
 OVERSTREET, JOE - (K)
 OWENS, WINNIE - 202-636-7047
 OXENDINE, LLOYD - 757-6402
 PACE, LORENCO - 718-388-0125
 PAI, JOHN - (GK)
 PAJUAD, WILLIAM
 PANAMARENKO - 226-3232 (Feldman)
 PAO, CISSY - 877-8967
 PARK, AEYUNG - 228-3165
 PARK, JAE YEUN - (AI)
 PARK, KWAN-WOOK - (GK)
 PARRA, CATALINA - (I)
 PARSONS, NEIL - 406-252-7573
 PASIK, BETTINA - 568-2080
 PATERNOSTO, CESAR - 925-4169
 PATTEN, LEIVETTA JACQUELINE
 PAYNE, SANDRA
 PENA, ROLANDO - (BCA)
 PERKINS, MARION
 PHAM, HANH THI
 PHIPPS, PATRICIA - 666-8219
 PICKETT, JANET - 201-377-0977
 PIERCE, DELIAH - 202-882-6489
 PINDERHUGHES, JOHN - 662-5105
 PINEIRO, ENANA ALVAREZ - (BCA)
 PINEORI, EMMA ALVAREZ - 260-5847 (Arch)
 PINDELL, HOWARDENA - 925-1367
 PIPER, ADRIAN
 PITT, LILLIAN - 503-252-1854
 PO, YING - 924-7643
 POQUE, STEPHANIE - 301-779-7942
 PO-KIM - (GK)
 POPE, BILL - (BCA)
 PORTER, LILIANA - 431-1788 (Toll)
 PRIESTLY, DEBRA - 690-0226
 PROVIDENCE, WAYNE
 PSENG-YU, MARLEEN - 582-2581 (Armstrong)
 PULIDO, GUIRIIERMO A. - (AM)
 PURYEAR, MARTIN - 688-5951 (McKee)
 PUSEY, MAVIS - 675-6819
 QING-HUA, HU - 489-7830 (Acquisitions)
 QUESADA, CARMEN - 243-1474
 QUERRO, ARTURO - (BCA)
 QUICK-TO-SEE SMITH, JUANE - 431-4224
 (Steinbaum)
 QUINONES, LEE - 349-8345
 QUINTERO, DIEGO - 982-7118 (Kraime Club)
 QUON, MIKE - (AI)
 RAHMANI, AVIVA - 226-2108 (Moonmade)
 RAMEY, THERESA - 718-636-5012
 RAMIREZ, MARTIN (deceased) - 925-1200
 (Kind)
 RAMIREZ, RAFAEL
 RAMM-ELL-ZEE - 925-8058 (Bryers)
 RAMSARAN, HELEN - 789-8560
 RASCON, ARMANDO - (AM)
 REASON, JAMIE - (A)
 REDDEN, LEROY - (BCA)
 REDDY, KRISHNA - 925-4427
 RED STAR, KEVIN
 REGO, ROSALYN - (BCA)
 REID, ROBERT
 REID, CALVIN - (BCA)
 RENE, FELECIA - 226-4725 (Ceres)
 REYES, ANGEL - (BCA)
 REYES, ED
 RICO, RICHARD - (BCA)
 RIKARD, JOLENE
 RINGGOLD, FAITH - 431-4224 (Steinbaum)
 RIVERA, ANI - 925-1441 (Shreiber-Cutler)
 RIVERA, CHARLES BIASINY - 765-5182

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RIVERA-DA CUEVAS
 RIVERA, DHARA
 RIVERA, GUSTAVO - (AM)
 RIVERA, SOPHIE - 864-2831
 RIVERA, XAVIER HERNANDEZ - (BCA)
 RIVERS, BILL - 718-499-5478
 ROBERTS, MALKIA
 ROBINSON, AMINAL
 ROBINSON, JOHN - 490-5890 (Shainman)
 ROCHA, ELIZABETH - 925-6951 (Ward-Nasse)
 RODRIQUEZ, ANGEL - (BCA)
 RODRIQUEZ, COPIE - 982-7118 (Kraime Club)
 RODRIQUEZ, FREDDY - (BCA)
 RODRIQUEZ, GENO - 219-9854 (Baum)
 RODRIQUEZ, JORGE LUIS - (MOCHA)
 RODRIQUEZ, RICARDO - (BCA)
 ROGERS, JUANITA - 226-3768 (Cavin-Morris)
 ROMERO, PABLO - (BCA)
 ROSARIO, MARTA PEREZ - (BCA)
 ROSILLO, SALVADOR - (BCA)
 ROWE, NELLIE MAE - 226-3768 (Cavin-Morris)
 ROSER, CE - 226-2221 (Ingber)
 RUBIO, LYDIA - (MOCHA)
 RUIZ, FEDERICO - (BCA)
 RUIZ, GILBERTO
 RYDER, MAHLER
 SAAH, NIEVES - 982-7933
 SAAR, ALISON - 807-9830
 SAAR, BETYE - 215-656-0786
 SACERDOTE, NORA - (BCA)
 SADIGH, MIKE - 516-736-4966
 SAITO, KIKUO - 879-6606 (Salander-O'Reilly)
 SAITO, TAKAO - 925-3995
 SAKAGUCHI, SUSUMU - (AI)
 SAKANISHI, NORIKO - 686-5019 (L'Elan Vital)
 SAKIESTEWA, RAMONA - 505-982-8282
 SAKOGUCHI, BEN - (AM)
 SALAS, VINCENT
 SALAZAR, GEORGE - 925-1538 (Hirondelle)
 SALGADO, SABASTAIO - 518-474-5842
 SAMANT, MOHAN - (AM)
 SANDLER, EVE - 222-0606
 SANCHEZ, JOSE BENITEZ - (A)
 SANCHEZ, AMELIO - 628-2440 (ACA)
 SANCHEZ, JUAN - 718-782-8419
 SANIN, FANNY - (MOCHA)
 SANTOS, RENE - 219-1090 (Brown)
 SASAKI, TOSHIO
 SATO, MASAKI - 431-3600 (OK Harris)
 SAWA, OI - 245-2882 (Viridian)
 SAUNDERS, RAYMOND - 581-2268 (Dintenfass)
 SAY, MING
 SCHOLDER, FRITZ - 628-2440 (ACA)
 SCOTT, JOHN
 SCOTT, JOYCE - 301-669-8718
 SEID, DEWEY - 929-4082
 SEIKE, RIKI - 777-4058 (Gerstad)
 SERRANO, ANDRES
 SERRANO, RAUL
 SEVEN SATANIC SISTERS - 585-0135 (Moda)
 SEVILLA, FAUSTO - (BCA)
 SHANGE, N'TOZAKE
 SHERRILL, MILTON - (BCA)
 SHIH, NORA - 718-699-0892
 SHIH, PATRICIA - 516-549-2332
 SHIRAI, AKIKO - 744-2636
 SHIRAI, AKIKO - 744-2636
 SILLS, THOMAS
 SILVA, GUSTAVO
 SIMMONS, RAY - 966-6360 (Henoch)
 SIMONETTI, NAOMI - 914-246-5572
 SIMPSON, CORRINE - 877-6210
 SIMPSON, LORNA - 718-384-5633
 SITTING CROW GARNER, THEODORE -
 213-345-4957
 SLEET, MONETA JR.
 SLIGH, CLARISA - 254-6626
 SMIT, VIRGINIA EVANS - 245-2882 (Viridian)
 SMITH, ALFRED J. - (AM)
 SMITH, FRANK
 SMITH, MEI TEI-SING
 SMITH, MING
 SMITH, TEISING - (BCA)
 SMITH, VINCENT - 718-674-5324
 SNOODY, RUFUS - 245-2882 (Viridian)
 SNYDER, KIT-YIN - 285-2049
 SORRELS-ADEWALE, R. H.
 SOTO, JESUS RAPAE - 925-3500 (Cowles)
 SOUZA, FRANIC N. - (AM)
 SPENSER, JOHN - 777-4058 (Gerstad)
 SPELLER, HENRY - 307-0400 (Ross)
 SOOK, HYUN - (GK)
 STAN 153 - 877-7949 (Neumann)
 STAND, LUIS - (BCA)
 STARK, SHIRLEY
 STEPHENS, BILL
 STEPTOE, JOHN - 718-455-0124
 STEVENS, NELSON
 STEWART, FRANK
 STIEL, LILY - (AI)
 SUAREZ-ROSADO, ANGEL
 SUENOS-ORTIZ, CARLOS - (BCA)
 SUGIMOTO, HIROSHI - 966-6160 (Sonabend)
 SUGIURA, KUNIE - 420-0867 (Art City)
 SUJII, TANAKO - 245-2882 (Viridian)
 SULLIVAN, KAYLYNN - 316-3834
 SUN, CAROL - 718-852-4841
 SUN, CHO JOON - (AI)

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SUNYER, EMILIA - (MOCHA)
 SUL, WON-GI - (GK)
 SUTIL, FRANCISCO 772-7760 (Haimme)
 SUTTON, SHARON - 513-421-7722
 SUZUKI, LISA - 718-788-3260
 SUZUKI, TARO 219-1885 (Newberg)
 SZETO, KEUNG - 431-3600 (OK Harris)
 TACLA, JORGE
 TADA, ALVIN - 879-8200
 (Vanderwoude-Tananbaum)
 TAJIMA, RENEE
 TAKENAGA, BARBARA - 966-0799 (A.I.R.)
 TANABE, KAKAO - 431-4424 (Steinbaum)
 TATLINGER, SUSAN - 925-0918
 (Naifs & Primitifs)
 T.B. - 877-7949 (Neumann)
 TESSEMA, TEFAYE - (BCA)
 THOMAS, ALMA (deceased) - (Harris/Brown)
 THOMPSON, BOB (deceased) -
 (Vanderwoude Tananbaum)
 THOMPSON, MILDRED
 TIBERINO, ELLEN POWELL
 TIE-SENG JIANG - 489-7830 (Acquisitions)
 TING, MARY - 677-4630
 TING, WALASSE - (AM)
 TODA, YOKO - 226-1462
 TOLLIVER, MOSE - 505-9977 (Bridgewater)
 TONE, YASUNAO - (BCA)
 TORNERO, SERGIO GONZALEZ - (BCA)
 TORRES, FELIZ GONZALEZ - (BCA)
 TORRES, FRANCESC - 529-1313 (PPOW)
 TORRES, HORACIO - 879-6606
 (Salander-O'Reilly)
 TORRES, RIGOBERTO - (Alexander)
 TOYO
 TRAN, KIM - 431-3474
 TRAVIS, BILL
 TRAYLOR, BILL - 307-0400 (Ross)
 TREMBLEY, GAIL - (A)
 TRIPP, BRIAN - (A)
 TSAI, WEN-YING - (AM)
 TSAO, VIVIAN - 718-788-6931
 TSENG, MARLENE - (AM)
 TSING-FANG, LUCIA CHEN - (AI)
 TSUBAMOTO, JANET MIYOKO - 718-854-2126
 TU, ZHANG HONG - 889-8173 (Hammerquist)
 TUFINO, NITZA - (MOCHA)
 UCHIYAMA, KIM - 517-3605 (Cecil)
 UEBAYASHI, SIGERU - 718-897-4683
 VEHARA, CAROL - 333-5830 (Reece)
 UNDA, JOSE - (I)
 UNITHAN, DOLLY
 URRUTIA, DENNIS - 505-0170
 VALDES, CHING
 VAN, LUTHER
 VARI, SOPHIA - 772-7760 (Haimme)
 VASQUEZ, TONY
 VATER, RAGINA
 VEERASARAN, JAKRARAR - (AI)
 VEGA, LUIS
 VEUCUNA, CECILIA - (I)
 VIA, CARLOS - (AM)
 VIAN, MIRTA - (I)
 VIDAL, FRANCISCO - (AM)
 VILLA, THEODORE - 805-966-7476
 VITERI, ALICIA - (I)
 WADA, WARNER - 868-3067
 WAKAKO - 734-3670 (Cade)
 WAKO-ITO - 688-0188 (Ronin)
 WALKER, INEZ NATHANIEL - 226-3768
 (Cavin-Morris)
 WALKER, SHAWN
 WALKINGSTICK, KAY - (M13)
 WALLER, LEON - (BCA)
 WALTERS, PAUL
 WANG, CHI CHIEN - (AI)
 WANG, FANG YU - (AI)
 WANG, JI QIAN - (AI)
 WANG, JI QIAN - (AI)
 WANG, RUBY - 607-754-1256
 WARRIK, CHERYL
 WARASHIMA, PATTI - (AM)
 WARD, ASHLEY
 WARD, BARBARA
 WASHINGTON, BISA - 226-2108 (Moonmade)
 WATSON, WILLARD, THE TEXAS KID
 WEBB, CLIFTON E. - (AM)
 WEIGL, JEAN KONDO - 966-0799 (A.I.R.)
 WELLS, C. J. - 431-0010 (Segal)
 WESTBROOK, RENE
 WHITAKER, LINDA - 219-1283
 (Condesso-Lawler)
 WHITE, JACK (Sculptor)
 WHITE, JACK (Painter)
 WHITE, RANDY - (A)
 WHITEFEATHER, SELENA - (A)
 WHITEHOUSE, EMMI - 203-366-8991
 WHITEN, TIM - (AM)
 WHITNEY, STANLEY
 WHITTEN, JACK - 431-7976
 WILLIAMS, DANIEL S.
 WILLIAMS, GRACE - 865-1066
 WILLIAMS, EARL - (AM)
 WILLIAMS, MIKE KELLY - 842-5659
 WILLIAMS, MICHAEL - (SM)
 WILLIAMS, RANDY - 718-789-4196
 WILLIAMS, JEFFERY - 505-9977 (Bridgewater)
 WILLIAMS, WILLIAM T. - 260-4482

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WILLIS, SHIRLEY PU - 201-497-3259
 WILSON, FRED - 673-1171
 WILSON, JOHN
 WILSON, STANLEY
 WILSON TEHRAN - (BCA)
 WON, KEUM DONG
 WONG, HOY CHEONG
 WONG, MARTIN - 228-7990 (Semaphore)
 WONG, MIL
 WONG, PAUL - 219-1283 (Condeso-Lawler)
 WONG, SUSIE LEW
 WONG, TONY W. H. - 586-0606 (Siegel)
 WOO, JOHN - (AI)
 WOODRUFF, HALE - 587-7745
 YACILA, OSCAR - (AM)
 YAMAGUCHI, TAKAKO - 581-1909
 YAMAOTO, KOHO - 673-5190
 YAMMOKA, CARRIE - 201-653-7611
 YANG, CHI HUNG - 586-0605 (Siegel)
 YAO, C. J. - (AM)
 YARDE, RICHARD - (W)
 YASUDA, ROBERT - (AI)
 YAURA, ARMONDO - (BCA)

YAZZIE, GARY - (A)
 YEH, LILY - 215-735-7761
 YIFEI, CHEN - 644-4400 (Hammer)
 YNGOJO, ALAN KIKUCHI
 YODA, JUNKO - 718-768-0145
 YODA, TOSHIHISA - (AM)
 YOKOI, TOMOE - 744-7779 (Newmark)
 YONEOKA, ELAINE - 617-277-7814
 YOON, MI RAN - (GK)
 YOON, YOUNG JA - 925-6951 (Ward-Nasse)
 YOSHIDA, BARBARA - (AI)
 YOSHIDA, TERU - (AI)
 YOSHIKI, ARAKI - 718-625-5886
 YOSHISHIGE, FURUKAWA - 691-0346
 YOUNG, DOROTHY - 249-7218 (Arnold)
 YOUNG, KIM - 255-5232
 YU, WILLIAM (SHI-WEI) - (AI)
 YUEN, CHARLES - 406-1184
 YUNG, ELEANOR
 ZERMIGA, PALOMA
 ZHANG, HONGTO
 ZHANG, ZE PING - (AI)
 ZHAO, RU EN - (AI)

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WOMEN ARTISTS OF COLOR

ACOSTA, DORIS
 AGAARD, NADIMA - (A)
 AHN, SOON HEE - (GK)
 ALCALA, GYPSY - (MOCHA)
 ALEJANDRO, BRENDA - 989-0686
 ALVAREZ, CANDIDA - 718-636-8910
 ALVAREZ PINEIRO, EMMA - 260-5847
 AMOS, EMMA - 228-7023 (Bratton)
 ARAI, TOMIE - 749-2259
 ARAKI, YOSHIKI - 718-625-5886
 BAEZ, MARIA JOSEFINA - (BCA)
 BANKS, ELLEN
 BATTISTE, PONI - 925-1441
 (Schreiber/Cutler)
 BAUDOIN, SUAREZ, SUSY - 201-825-2355
 BAYARD, CAROL
 BILLOPS, CAMILLE - 966-3231
 BLANK, CAROL - 718-387-2075
 BLAYTON, BETTY - 619-3120
 BLOCTON, LULA MAE
 BONK, KEIKO - 505-6243 (Piezo Electric)
 BRITO, RITA
 BROWN, HILDA
 BROWN, KAY
 BROWNE, VIVIAN - 226-4167 (Soho 20)
 BURROUGHS, MARGARET
 BUSTO, ANA
 BUTLER, CLAUDIA - 505-2148
 BUZIO, LYDIA - 246-2205 (Garth Clark)
 CALDWELL, ELETA - 201-923-1797
 CARUALHO, DENISE GOMEZ - 688-2568
 CARVALHO, JOSELY - 254-7930
 CARTER, CAROL-ANN
 CARTER, NANNETTE - 690-7512
 CATLETT, ELIZABETH - (HBC)
 CATTI - 914-478-1816
 CERNUDA, PALOMA - 254-1179
 CHANG, MAY LING - 966-3493
 CHARVAZ, MARTA - (BCA)
 CHASE-RIBOUD, BARBARA
 CHAVOUS, BARBARA
 CHEN, ANDE LAU - 228-3047 (Starkman)
 CHEN, LYDIA - 410-2448
 CHENG, AMY - 966-7863
 CHENG, EMILY - 673-0742
 CHIANG, FAY - 260-4158
 CHO, SUNG HEE - (GK)
 CHO, YEDU-JUI (HONEY) - 431-3600
 (OK Harris)
 CHOI, BOON-JA - (GK)
 CHOI, YUNG HEE - 691-8351
 COFFEE, KARITA - 505-897-4497
 COLLAZO, EVELYN - 874-7587
 CORRERA, BARBARA - (BCC)
 COTARELLO, ISABEL - (BCA)
 CORTES, ANNE LOVING
 CORTOR, REGINA - 226-4725 (Ceres)
 CRUZ-CARCIA, PURA
 DAMAST, ELBA - (BCA)
 DANIEL, MARY REED
 DANILA, RENE - (BCA)
 DE LAWRENCE-MAINE, NADINE - 825-0198
 DE LEON, PERLA - 244-5182
 DE OBALDIA, ISABEL
 DOS SANTOS, JUDITTE - (BCA)
 DOUGLAS, STEPHAINIE - (HBC)
 EASTERLY, DAJUANA
 EDA, JOAN
 EVANS, ANN - (BCA)
 FABRARA, SANDRA - 877-7949 (Neuman)
 FAN, CATHERINE HU - 914-762-4181
 FANG, MARIA - (AI)
 FANG, MARIE - (AI)
 FAY, MING - (AM)
 FIALLO, ELBA HERRERO - 982-7118
 FLYING HORSE, MARIA - 986-3680 (October)
 FUDGE, GLORIA ANN
 FUJIMURA, KIMIKO - 982-4444 (Capp)
 GARZA, MARY JESSIE - (AM)
 GENOVAR, ROSE - 315-3680 (Prats)
 GODWIN, MICHELE - 876-6747
 GOKEE, YUMIKO - 249-1363
 GOMEZ, HELENA - (MOCHA)
 GOMEZ, SITA - (BCA)
 GONZALEZ, DIANA - 219-8300 (Szoke)
 GONZALEZ, MARENA
 GUITIERREZ, MARINA - 718-782-3540
 GRAHAM, JEWEL
 GRAJALES, ELIZABETH - 718-638-6441
 GRAUER, GLADYS - 201-923-7928
 GRILLO, ESTHER
 GUZMAN, EVELYN LOPEZ - (BCA)
 HAGEDORN, JESSICA - (BCA)
 HAMANAKA, SHEILA - 749-3266
 HANNA, CHERYL - (BCA)
 HARDIMAN, KIM - 245-2882 (Vividian)
 HARVEY, BESSIE - 226-3768 (Cavin-Morris)
 HARVEY, BETSY
 HASHMI, ZARINA
 HASSINGER, MAREN - 718-260-5459
 HAWKINS, CYNTHIA - 477-0646
 HENRY, JANET - 718-297-5136

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HERNANDEZ, ANA - (BCA)
 HERNANDEZ, MIRIAM - 505-8399 (L'Ambiente)
 HERRERO, ELBA - (BCA)
 HINO, MAKIE - 744-7779 (Newmark)
 HIWOT, LINDA - 718-596-8829
 HO, ANGELA - 925-0113 (Freidus)
 HOLDER, ROBIN - 925-6951 (Ward Nasse)
 HOLLOMAN BECKHAM, RUTH - 475-4234
 HOYOS, ANA MERCEDES - 982-7118 (Kraime Club)
 HUANG, LORRAINE - (AI)
 HUFAN, KATHERINE - 226-4725 (Ceres)
 HUMPHRY, MARGOT - 415-444-4936
 HUNTER, CLAUDIA GIBSON - (BCA)
 HUTCHINSON, CLAUDIA JANE - 718-383-1909
 HYUN SOOK - (AI)
 INOUE, KAZUKO - (AM)
 ITATANI, MICHIO
 JACKSON-JARVIS, MARTHA - 202-667-0919
 JADISS, SHARON - (I)
 JARAMILLO, MARIPAZ - 772-7760 (Haimme)
 JARAMILLO, VIRGINIA
 JENNINGS, CORRINE - (K)
 JENNINGS, JAMILLAH
 JIA, GU XIA - (AI)
 JONES, LOIS MAILOU - 202-726-6083
 JONES, PATRICIA - (BCA)
 JORGENSEN, AURORA DIAZ - (BCA)
 JUDGE, MARY FRANCES - 612-370-8622
 (Fiterman)
 JUNG, NANCY - 696-4418
 JACKSON, EDNA
 KAZUKO - 914-679-2142
 KIM, HWA TAE - (GK)
 KIM, JIN SOOK - 929-7710
 KIM, JUNG HYANG - 254-8471
 KIM, MI KYUNG - 383-4204
 KIM, WON-SOOK - (GK)
 KIMURA, RISA DURO - 249-7218 (Arnold)
 KOBAYASHI, HISAKO - (AI)
 KORE, KUMI - (AI)
 KUMATA, CAROL - 966-0199 (A.I.R.)
 KUO, ANNA - (AI)
 KUO, NINA - 348-6589
 LADY PINK - 228-7990 (Semaphore)
 LAI, POLLY - 226-4725 (Ceres)
 LANE, MIHARU - 593-1812 (Spectrum)
 LARK, SYLVIA - 916-752-6567
 LEE, HYE SUN - 925-6951 (Ward-Nasse)
 LEE, KANG-JA - (GK)
 LEE, SUNG-HEE CHO - (GK)
 LIGHTFOOT, ELBA - 752-6884
 LI-LAN - 431-3600 (OK HARRIS)
 LIU, ESTHER - 475-0219
 LOCKPEZ, INVERNA - (I)
 LOGAN, FERN - 666-1364
 LOLYD, MARCIA
 LOMAHAFTEWA, LINDA - (A)
 LOPEZ, DORIS - 226-3768 (Cavin-Morris)
 LOPEZ DE GUZMAN, EVELYN - 473-9619 (Noho)
 LUM, MARY - 607-324-3466
 MACHIDA, MARGO - 718-596-3624
 MAEHARA, NORIKO - 679-1287
 MALDONADO-REYES, VILMA - 866-8121
 MALHORN, LILY - 226-2108 (Moonmade)
 MAR, STEPANI
 MARDOYAN, RIMA
 MARQUEZ, LAURA - (MOCHA)
 MASHIMA, AKIKO - 966-5790 (14 Sculptors)
 MATSUSHIMA, JUNKO - 688-0188
 MAYNARD, VALERIE - 809-725-2282
 MCCANNON, DINDGA - 728-5106
 MCCULLOUGH, GERALDINE
 MCDUFFIE, VIVIAN
 MELTON, DEBRA ATIYA - (ET)
 MENDIETA, ANA (deceased)
 MERILL, MARY
 MESA, YOLANDA - 695-5770
 MIJARES, MARIA
 MIKKELSON, LEATRICE - (A)
 MILLER, KAY - 303-786-0807
 MIN, YONG SOON
 MINOR-CLARK, SHARON
 MONTGOMERY, CANDACE HILL - 289-2833
 MOON, MAIE - (GK)
 MORGAN, ARLENE - (AM)
 MORGAN, NORMA - TR3-0190
 MORGAN, SISTER GERTRUDE - 226-3768
 (Cavin-Morris)
 MOSLEY, BARBARA
 MUIRHEAD, DEBBY - 617-437-0454
 (Harris/Brown)
 MULERO, LILLIAN - 518-449-7097
 MUSASAMA, SANA - 607-871-24
 MUTAL, LIKA - 772-7760 (Haimme)
 NAITO - 688-0188 (Ronin)
 NAGANO, MAKIKO - 315-5220 (Kerr)
 NAKATA, SUSAN - 925-3418
 NENGUDI, SENG
 NISHIO, LINDA - 213-222-2477
 NODA, MASAKI - 431-5146
 O'GRADY, LORRAINE - 989-2828
 OJI, HELEN - 966-3261
 OKUBO, MINE - (AI)
 OKUMURA, LYDIA - 966-3259
 O'NEIL, MARY - 415-839-3388
 ONO, YOKO
 ORTEGA, SUSAN
 ORTIZ, GLORIE

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OSHIMA, MARI - 228-5068
 ORTIZ, GLORIA - 472-8840
 OURLIGHT, LAURIE - 677-5501
 OWENS, WINNIE - 202-636-7047
 PAO, CISSY - 877-8967
 PARRA, CATALINA - (I)
 PASIK, BETTINA - 568-2080
 PATTEN, LEIVETIA JACQUELINE
 PAYNE, SANDRA
 PERKINS, MARION
 PHAM, HANH THI
 PHIPPS, PATRICIA - 666-8219
 PICKETT, JANET - 201-377-0977
 PIERCE, DELIAH - 202-882-6489
 PINEIRO, ENANA ALVAREZ - (BCA)
 PINEORI, EMMA ALVAREZ - 260-5847 (Arch)
 PINDELL, HOWARDENA - 925-1367
 PIPER, ADRIAN
 PITT, LILLIAN - 503-252-1854
 POQUE, STEPHANIE - 301-779-7942
 PORTER, LILIANA - 431-1788 (Toll)
 PRIESTLY, DEBRA - 690-0226
 PSENG-YU, MARLEEN - 582-2581 (Armstrong)
 PUSEY, MAVIS - 675-6819
 QUICK-TO-SEE SMITH, JUANE - 431-4224
 RAHMANI, AVIVA - 226-2108 (Moonmade)
 RAMEY, THERESA - 718-636-5012
 RAMSARAN, HELEN - 789-8560
 REGO, ROSALYN - (BCA)
 RENE, FELECIA - 226-4725 (Ceres)
 RIKARD, JOLENE
 RINGGOLD, FAITH - 431-4224 (Steinbaum)
 RIVERA, SOPHIE - 864-2831
 ROBINSON, AMINAL
 ROCHA, ELIZABETH - 925-6951 (Ward-Nasse)
 ROGERS, JUANITA - 226-3768 (Cavin-Morris)
 ROSARIO, MARTA PEREZ - (BCA)
 ROWE, NELLIE MAE - 226-3768 (Cavin-Morris)
 ROSER, CE - 226-2221 (Ingber)
 RUBIO, LYDIA - (MOCHA)
 SAAR, ALISON - 807-9830
 SAAR, BETYE - 215-656-0786
 SACERDOTE, NORA - (BCA)
 SAKANISHI, NORIKO - 686-5019 (L'Elan Vital)
 SAKIESTEWA, RAMONA - 505-982-8282
 SANDLER, EVE - 222-0606
 SANIN, FANNY - (MOCHA)
 SAWA, OI - 245-2882 (Viridian)
 SCOTT, JOYCE - 301-669-8718
 SEVEN SATANIC SISTERS - 585-0135 (Moda)
 SHANGE, N'TOZAKE
 SHIH, NORA - 718-699-0892
 SHIH, PATRICIA - 516-549-2332
 SHIRAI, AKIKO - 744-2636
 SIMONETTI, NAOMI - 914-246-5572
 SIMPSON, CORRINE - 877-6210
 SIMPSON, LORNA - 718-384-5633
 SLIGH, CLARISA - 254-6626
 SMIT, VIRGINIA EVANS - 245-2882 (Viridian)
 SOOK, HYUN - (GK)
 STARK, SHIRLEY
 STIEL, LILY - (AI)
 SUJII, TANAKO - 245-2882 (Viridian)
 SULLIVAN, KAYLYNN - 316-3834
 SUN, CAROL - 718-852-4841
 SUNYER, EMILIA - (MOCHA)
 SUTIL, FRANCISCO 772-7760 (Haimme)
 SUTTON, SHARON - 513-421-7722
 SUZUKI, LISA - 718-788-3260
 TAKENAGA, BARBARA - 966-0799 (A.I.R.)
 TATLINGER, SUSAN - 925-0918
 THOMAS, ALMA (deceased) - (Harris/Brown)
 THOMPSON, MILDRED
 TIBERINO, ELLEN POWELL
 TING, MARY - 677-4630
 TODA, YOKO - 226-1462
 TREMBLEY, GAIL - (A)
 TSAI, WEN-YING - (AM)
 TSAO, VIVIAN - 718-788-6931
 TSENG, MARLENE - (AM)
 TSING-FANG, LUCIA CHEN - (AI)
 TSUBAMOTO, JANET MIYOKO - 718-854-2126
 UCHIYAMA, KIM - 517-3605 (Cecil)
 VEHARA, CAROL - 333-5830 (Reece)
 UNITHAN, DOLLY
 VARI, SOPHIA - 772-7760 (Haimme)
 VATER, RAGINA
 VEUCUNA, CECILIA - (I)
 VITERI, ALICIA - (I)
 WAKAKO - 734-3670 (Cade)
 WAKO-ITO - 688-0188 (Ronin)
 WALKER, INEZ NATHANIEL - 226-3768
 WANG, RUBY - 607-754-1256
 WARRIK, CHERYL
 WARASHIMA, PATTI - (AM)
 WARD, BARBARA
 WASHINGTON, BISA - 226-2108 (Moonmade)
 WEIGL, JEAN KONDO - 966-0799 (A.I.R.)
 WHITAKER, LINDA - 219-1283
 (Condesso-Lawler)
 WHITEFEATHER, SELENA - (A)
 WHITEHORSE, EMMI - 203-366-8991
 WILLIAMS, GRACE - 865-1066
 WILLIS, SHIRLEY PU - 201-497-3259
 WONG, SUSIE LEW
 YAMAGUCHI, TAKAKO - 581-1909
 YAMAOTO, KOHO - 673-5190
 YAMMOKA, CARRIE - 201-653-7611

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YEH, LILY - 215-735-7761
YODA, JUNKO - 718-768-0145
YOKOI, TOMOE - 744-7779 (Newmark)
YONEOKA, ELAINE - 617-277-7814
YOON, MI RAN - (GK)

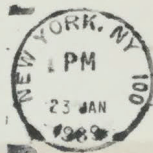
YOSHIDA, BARBARA - (AI)
YOSHIDA, TERU - (AI)
YOUNG, DOROTHY - 249-7218 (Arnold)
YUNG, ELEANOR
ZERMIGA, PALOMA

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Barbara Moore
351 West 30th Street
New York, New York 10001



HOWARDENA PINDELL: AUTOBIOGRAPHY

Detail: "Autobiography: Earth/Eyes/Injuries," 1987, acrylic, paper, polymer - photo transfer on sewn canvas, 88" h x 73" w

January 31st through March 4th

Opening reception

Saturday, February 4th, 3:00 p.m. - 5:00 p.m.

Exhibition Hours:

Tuesday through Friday 10:00 a.m. - 3:00 p.m.; Saturday, 10:00 a.m. - 5:00 p.m.
And by appointment

Photo credit: James Dee

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HOWARDENA PINDELL

Lee Harris
GALLERY

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Howardena Pindell

MATRIX (105)

March 25 through June 18, 1989

MATRIX is supported by funds from Aetna Life and Casualty, the Lannan Foundation, and by a grant from the National Endowment for the Arts, a Federal Agency.

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ART CROW
JIM CROW

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ART CROW

Created for
Coast to Coast,
a traveling exhibition
of bookworks by
women artists of color
by **ART CROW JIM CROW**
by **Howardena Pindell**

Photo etching and letterpress, 7 1/4 x 7 1/4",
in linen-covered box with magnetic lid
Edition of 10 plus two artists proofs
Printed by Peter Kruty, Solo Letterpress, New York

JIM CROW

Printed by Peter Kruty, Solo Letterpress, New York

By mail from Barbara Moore,
351 W. 30th Street, New York, New York 10001
May be viewed by appointment
at our Spring Street address:
212-564-5989 or 212-989-3356
Photo D. James Dee, New York

\$650. Profits will be donated to the
Foley Hoag & Eliot Foundation Fund Boston,
to aid the victims of racially motivated violence

NEW YORK, NY
MAY 28
1988

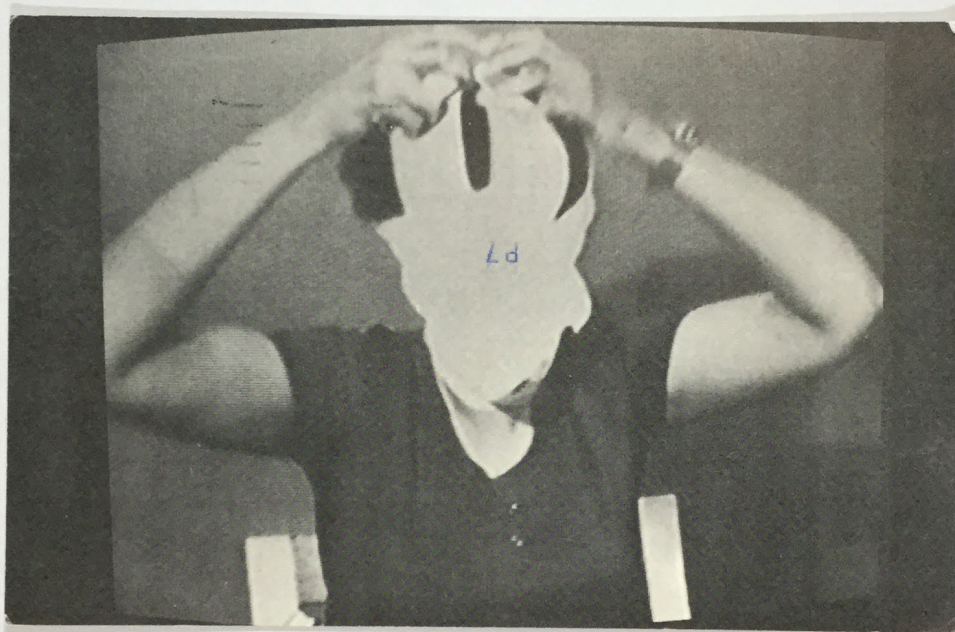
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Franklin Furnace

112 Franklin Street
New York, N.Y., 10013



**HOWARDENA
PINDELL**

Free, White and 21

Videotape and Metronome

Thursday, February 26, 1981
8:30 pm and 9:00 pm

*P.A.D.
605 East 9th Street
ny.ny. 10009*

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ART CROW
JIM CROW

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ART CROW

Created for
Coast to Coast,
a traveling exhibition
of bookworks by
women artists of color
ART CROW/JIM CROW
by **Howardena Pindell**

Photo etching and letterpress 7 1/4" x 7 1/4",
in linen-covered box with magnetic lid
Edition of 10 plus two artists proofs
Printed by Peter Krutty, Solo Letterpress, New York

JIM CROW

\$650. Profits will be donated to the
Foley, Hoag & Eliot Foundation Fund, Boston,
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By mail from Barbara Moore,
351 W. 30th Street, New York, New York 10001
May be viewed by appointment
at our Spring Street address:
212-564-5989 or 212-989-3356
Photo: D. James Dee, New York

NEW YORK, NY
MAY 28
1963

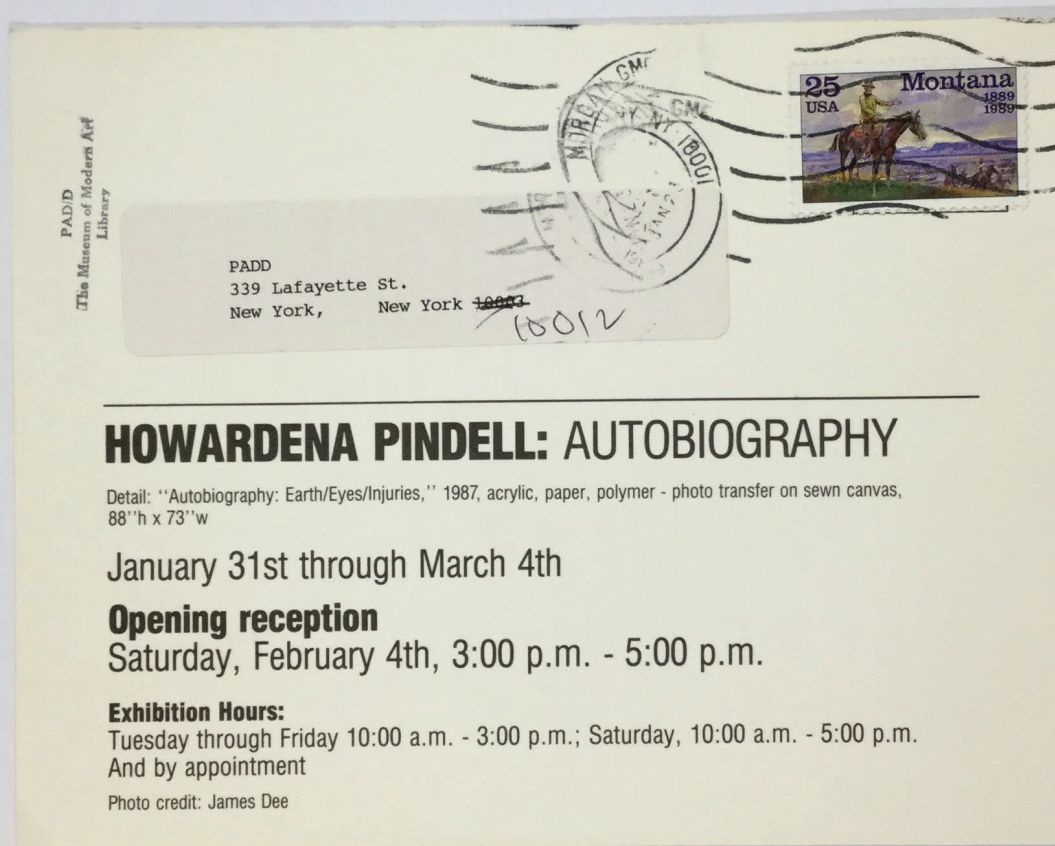
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HOWARDENA PINDELL

Lois Harris
GALLERY

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**HATCH-BILLOPS COLLECTION
ARTIST AND INFLUENCE 1989**

presents

"Autobiography: Sources"

HOWARDENA PINDELL

Painter

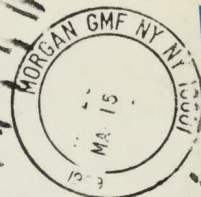
Interviewer: Kellie Jones, Curator

April 2, 1989, Sunday, 2:00 p.m.

Hatch-Billops Collection
491 Broadway, 7th floor
New York City, 10012 (at Broome)
Call for reservations: (212) 966-3231
Admission free

This program is made possible in part with public funds from
NYSCA, National Endowment for the Arts, and Con Edison

Howardena Pindell, 1975, Photopaper unknown



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Wadsworth Atheneum
HARTFORD, CONNECTICUT

Howardena Pindell/MATRIX 105
March 25 - June 18, 1989



Autobiography: Earth/Eyes/Injuries, detail, 1987
Photo: D. James Dee

MATRIX is supported by funds from
Aetna Life and Casualty, the Lannan Foundation,
and by a grant from the National Endowment
for the Arts, a Federal Agency.

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Howardena Pindell/MATRIX 105

Howardena Pindell is a multi-talented artist at midcareer. During her ten years in the curatorial department of prints and illustrated books at the Museum of Modern Art, she also established an independent, distinguished reputation as an artist. She left the museum in 1979 to teach studio art at the State University of New York at Stony Brook where she is now a tenured professor.

Neither education (BFA Boston University, 1965; MFA Yale University, 1967) nor professional status protected Pindell from the narrow and hierarchical aesthetic perspective African American artists have encountered within the art world. Perhaps this is one reason Pindell has chosen to broaden her interests to the far reaches of the globe and why she has become a student of the myths and languages of many cultures. She enjoys traveling and has received major grants (e.g., Guggenheim Fellowship, 1987-88; National Endowment for the Arts Painting Fellowship, 1983, 1972; U.S./Japan Friendship Commission Creative Artists Fellowship, 1981) over the years which have allowed her to spend extensive time in East and West Africa, India, Japan, South America and Europe. These travel experiences are the inspiration for much of her work. Many examples in this MATRIX exhibition specifically incorporate the history, politics and cultures of these places.

Pindell was also one of the founders of A.I.R., the prestigious women's cooperative gallery in New York City. It was Pindell who, in reference to the phrase "artists-in-residence" and as a pun on "Jane Eyre," suggested the organization's name.

Pindell's observations on the art world found bold expression in a twelve-minute videotape which she made in 1980 entitled *Free, White and 21*. Said Pindell at about that time, "I'm not going to remain silent. I have been punished for being in the Women's Movement and for having brown skin, so I figure—shoot! It couldn't be any worse." In this tape Pindell reveals her feelings about being a "token" black woman in the Women's Movement and the white establishment. *Free, White and 21* was a sign of things to come.

For over a decade Pindell's reputation was based on works which were predominantly abstract. Pindell's artistic vision has always reflected her intimate knowledge of materials and processes. Whether using paint, sewn canvas, paper, photography or travel postcards, she imbues each with a seductive physicality. Her works were admired for their sheer beauty, and, because Pindell was a prominent activist, her works were sometimes criticized for their apparent remoteness from the political issues of the day.

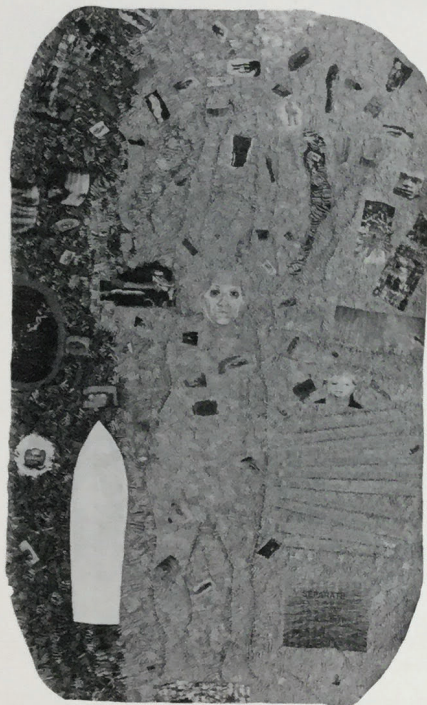
Hiroshima Disguised: Japan (1982) is an important transitional work. It combines both the compelling abstract surfaces which established Pindell's reputation along with a more direct expression of the horror and fear that she felt upon visiting Hiroshima, first in 1979 and again in 1981. The ten piece work is scattered across the wall like the islands of the Inland Sea where Pindell was staying in 1981. From a distance the glitter also suggests an aerial view. Close scrutiny reveals mutated body parts, a helicopter from Vietnam, the domed building left standing at ground zero in Hiroshima and an upside-down image of New York City. *Hiroshima Disguised* is an eloquent statement about the vulnerability of all humankind in an era of nuclear weapons.

Pindell's more recent works seem to celebrate her heightened awareness of the fertile relationships that exist between her own experiences as an African American woman, artist, teacher, world traveler and former curator and her observations about important issues at home and abroad.

Since 1986, many of Pindell's works are titled *Autobiography*. Often she has sewn into the larger pieces a life-size cutout of her own body, a cutout that she makes by tracing herself while lying flat on a canvas. Four major works featured here focus on each of the four ancient elements: Earth, Air, Fire and Water.

Autobiography: Earth/Eyes/Injuries (1987) presents a canvas embedded with images of eyes. There is also a distinctly African profile, a turquoise skeleton and the X ray of a hand. This work refers, in part, to a traumatic automobile accident in 1979 in which Pindell was trapped in the back seat of a red Volkswagen. Fearful of the car's punctured gas tank, bystanders watched, unwilling to assist her exit. Pindell suffered hip and neck injuries, a severe concussion and partial memory loss. The eyes also convey the considerable scrutiny Pindell felt as an isolated black person attending white schools and working in a white museum. In such situations all kinds of injuries occur.

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**Autobiography: Water/Ancestors
Middle Passage/Family Ghosts, 1988**
Photo: D. James Dee

During her long recovery she turned to old postcards, both those from friends and those she had collected on her travels, to help jog her memory of past events. Pindell often cut her own travel postcards into vertical strips and then replaced alternating sections with areas of in-painting. The postcards acquire a history of fragmentation and careful reconstruction, and yet, despite Pindell's impressive efforts, there remains the sense of something still missing. They become an exquisite metaphor for the diffuse and incomplete memory of past experiences.

Autobiography: Air/CS560 (1988) expresses Pindell's concerns about the double standard of Israel's "iron fist" policy towards Palestinians in the occupied territories. CS560 is a tear gas which can cause fetal abortions, allegedly used by Israel against the Palestinians. For Pindell it is also significant that CS560 is manufactured in her home state, Pennsylvania. Repetition of words such as "beaten...beaten...beaten" along the bottom and elsewhere speak of repeated assaults. If divorced from the subject, the colors themselves might be delicate and appealing. However, the surface also suggests strips of bandages and, by extension, festering wounds, physical and emotional.

Personal experience and distant culture converge in the intense **Autobiography: Fire/Sati (India)** (1986-87). *Sati* is a now-outlawed Hindu practice in which widows joined their husbands in death, ridding society of unproductive females and yielding their possessions to others. Before being placed on her husband's funeral pyre, a widow traditionally placed her handprint on a temple wall. These handprints remain widely visible today. For Pindell, this piece speaks also of her experience of being trapped in an automobile at risk of bursting into flames.

All who have become residents in this country, until recently, came by water. This was true for those immigrants who arrived by choice and for those who came in chains as cargo, the horrific Middle Passage. Pindell's own ancestry is diverse. It includes bloodlines to Africa as well as to the Seminole nation (which, Pindell is quick to point out, was the only native American group not to sign a treaty with the U.S. government), Jamaica, French Canada and Germany (both Christian and Jewish). Some of these legacies (as well as the proclivity for twins on both sides of her family) are represented in the imagery of **Autobiography: Water/Ancestors/Middle Passage/Family Ghosts** (1988). At the top upper right is the image of a male model who is actually a cousin of Pindell. The emphasis is on Middle Passage, with the diagram of the slave ship on the left. In addition, the documented text of the extent of a slave owner's "rights" over a slave's wife are chillingly quoted on the surface.

The central image is a self-portrait of the artist with a ghostlike face, indirectly influenced by the make-up used in Michael Jackson's video, *Thriller*. (In 1988, Pindell worked with Jackson's family on an ambitious art auction at their home to benefit Bishop Tutu's fund for displaced persons.) Pindell first used her own image in **Free, White and 21**.

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Pindell's incorporation of current events into her work is clearly evident in "**Separate But Equal**" (1987), a maquette for a larger work. The black and white painted sections are a straightforward graphic representation of the proportion of blacks to whites in South Africa's population. It is a "picture" of *apartheid*. Despite their overwhelming majority, the blacks are, by the laws of the country, kept separate (segregated) and unequal in their civil liberties and unequal in their opportunities to share the country's great wealth (diamonds, gold). The status quo is maintained through various repressive policies suggested by the aggressive frame of nails, the angry words in white vinyl letters and the bullet holes.

For over twenty years, Pindell has been an avid observer of the art world and of life in the United States, and an eager world traveler. Throughout this period she has grown toward maturity as an artist. This MATRIX exhibition is evidence that much that she has seen and thought about over this period is now finding lively and candid expression in her recent work.

Andrea Miller-Keller
Curator of Contemporary Art

NOTE: Howardena Pindell will be the featured Guest of Honor at the Saturday, April 1, 1989 Kids' Blitz party for the Hartford Public School seventh graders and their teachers and parents. Pindell will make some general introductory remarks about her own early awakenings as an artist and will be available to discuss her works with individuals in the MATRIX exhibition between 2 p.m. and 3 p.m.

On Friday, March 31, 1989 from 4 p.m. to 6 p.m., Pindell will speak and lead a forum on "The Institutionalization of African American Art: An Artist's Personal Journey," sponsored by the Institute for Community Research, Hartford, with support of the Connecticut Commission on the Arts. For information and reservations call the ICR, 278-2044.

On Thursday, April 20, 1989 at 12 p.m. at the Hartford Art School Pindell will give an informal lecture on her work sponsored by the Art History Department at the University of Hartford with partial support from the Atheneum's MATRIX program. The public is invited. For more information, call the Hartford Art School, 243-4393.

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Works in MATRIX:

Free, White and 21, 1980, twelve-minute black and white videotape. Collection of the Wadsworth Atheneum.

Hiroshima Disguised: Japan, 1982, acrylic, paper, dye, gouache, polymer-photo transfer, glitter and powder on canvas, 60" x 132" (ten parts). Collection of the artist.

Lakshmi: India, 1984, gouache, tempera, watercolor and postcards on museum board, 19" x 20". Collection of the artist.

Autobiography: Fire/Sati (India), 1986-87, acrylic, paper, polymer-photo transfer and oil stick on sewn canvas, 90" x 56". Courtesy of the Liz Harris Gallery, Boston.

Art: West, 1986-89, postcards, gouache and acrylic on museum board, 35" x 27" x 2". Courtesy of the Liz Harris Gallery, Boston.

Art: East, 1986-89, postcards, gouache and acrylic on museum board, 37" x 28" x 2". Courtesy of the Liz Harris Gallery, Boston.

Autobiography: Earth/Eyes/Injuries, 1987, acrylic, paper and polymer-photo transfer on sewn canvas, 88" x 78". Courtesy of the Liz Harris Gallery, Boston.

"Separate But Equal", 1987, acrylic, nails, zircon, paste jewels, gold paint, vinyl type, wood caulking and silicone sealant on sewn canvas, 20 1/2" x 24" (maquette). Collection of the artist.

Autobiography: Air/CS560, 1988, acrylic, tempera, oil stick, paper, polymer-photo transfer and vinyl type on sewn canvas, 87" x 84". Courtesy of the Liz Harris Gallery, Boston.

Autobiography: Water/Ancestors/Middle Passage/Family Ghosts, 1988, acrylic, tempera, cattle markers, oil stick, paper, polymer-photo transfer and vinyl type on sewn canvas, 118" x 71". Courtesy of the Liz Harris Gallery, Boston.

Autobiography: Bedford Stuyvesant (Brooklyn, NY, 1968), 1988, Cibachrome, acrylic and tempera on museum board, 9" x 20 1/2" x 2". Courtesy of the Liz Harris Gallery, Boston.

Autobiography: Egypt (Colossi of Memnon, 1974/Paris, 1973), 1988, Cibachrome, acrylic and tempera on museum board, 9" x 35" x 2". Courtesy of the Liz Harris Gallery, Boston.

Autobiography: Japan (Kanazawa, 1981), 1988, Cibachrome, acrylic and tempera on museum board, 36 1/2" x 8 1/2" x 2". Courtesy of the Liz Harris Gallery, Boston.



Howardena Pindell, 1988
Photo: Dawoud Bey

Selected One-person Exhibitions:

A.I.R. Gallery, NYC '72, '73, *Memory Series: Japan* '83; Lerner-Heller Gallery, NYC '80, '81; Franklin Furnace, NYC *Free, White and 21* '81; Monique Knowlton Gallery, NYC '81; David Heath Gallery, Atlanta, GA *Traveler's Memories: India* '85; Birmingham Museum of Art, Birmingham, AL *Traveler's Memories: Japan* '85; Grand Rapids Art Museum, Grand Rapids, MI, '86; Miami Dade Community College, Miami, FL '86; The Studio Museum in Harlem, NYC *Odyssey* '86; Harris/Brown Gallery, Boston, MA '86; Liz Harris Gallery, Boston, MA '89.

Selected Group Exhibitions:

Larry Aldrich Museum, Ridgefield, CT *Twenty-Six Contemporary Women Artists* '71; Fogg Art Museum, Harvard University, Boston, MA *New American Graphic Art* '73; New York Cultural Center, NYC *Blacks: USA: 1973* '73; National Portrait Gallery, Washington, D.C. *Self Portraits* '74; Indianapolis Museum of Art, IN *Painting and Sculpture Today* '74; Institute of Contemporary Art, University of Pennsylvania, Philadelphia *The Dorothy and Herbert Vogel Collection* (traveling show) '75; National Musée d'Art Moderne, Paris *Ninth Paris Biennale* '75; P. S. 1, The Institute for Art and Urban Resources, Long Island City, NY *Rooms: P.S. 1* '76; Herbert Distel's *Museum of Drawers*, Bern, Switzerland (traveled extensively, including to the Wadsworth Atheneum '78) '76; A.I.R. Gallery, NYC *Dialectics of Isolation* '80; Yale University Art Gallery, New Haven *Twenty Yale Alumni* '81; P. S. 1, The

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Institute for Art and Urban Resources, Long Island City, NY *Afro American Abstraction* (traveling exhibition) '82; Islip Museum, East Islip, NYC *Photo Sculpture* '82; 42nd Street and Broadway, NYC *Messages to the Public* sponsored by Public Art Fund, Inc. (computer animation for Times Square Spectacular light sign) '83, re-run '84; New York State Museum, Albany *Diamonds are Forever: Artists and Writers on Baseball* '87; Museum of Contemporary Hispanic Art, NYC *Connection Project/Conexus* '87; Mount Holyoke College Art Museum, Holyoke, MA *Prints by Contemporary American Women Artists* '87; Maryland Institute, College of Art, Baltimore, MD *Art as a Verb* '88 (traveling '89); Philadelphia Museum of Art, Philadelphia, PA *New Art on Paper, the Hunt Manufacturing Co. Collection* '88; Lehman College Art Gallery, Bronx, NYC *Turning Point: Art and Politics* '88; Cincinnati Art Museum, Cincinnati, OH *Making Their Mark/Women Artists Move into the Mainstream, 1970-85* '89 (traveling); The Bronx Museum of the Arts, NY *Traditions and Transformations* '89; The Newhouse Center for Contemporary Art, Snug Harbor, Staten Island, NY *Bridges and Boundaries* '89.

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Rickey, Carrie. "The Passion of Ana," *Village Voice*, September 10, 1980, p. 75.
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Selected Bibliography by Howardena Pindell:

Statement by the artist. *Drawing Now: Ten Artists*, Larry Aldrich Museum's Soho Center for Visual Arts, NYC, 1976.

"Alternative Space: Artists' Periodicals." *The Print Collector's Newsletter* vol. VIII No. 4 (September-October '77), p. 96+.

Statement by the artist. "Women Artists on Women in Art," *Portfolio*, edited by Richard Lorber, vol. II no. 1 (February-March '80) p. 69+.

"An American Black Woman in a Japanese Garden," *Heresies* vol. 4 no. 3 '82 p. 54+.

"The Aesthetics of Texture in African Adornment," *Beauty by Design: The Aesthetics of African Adornment*, edited by Marie-Thérèse Brinard, The African-American Institute, (New York) 1984.

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"Sticks and Stones," *New Observations* no. 61 (October '88), p. 14+.

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Villager Downtown

A Revue of Arts and Lifestyle

Howardena Pindell: Portrait of The Artist as a Political Activist

BY JANET HEIT

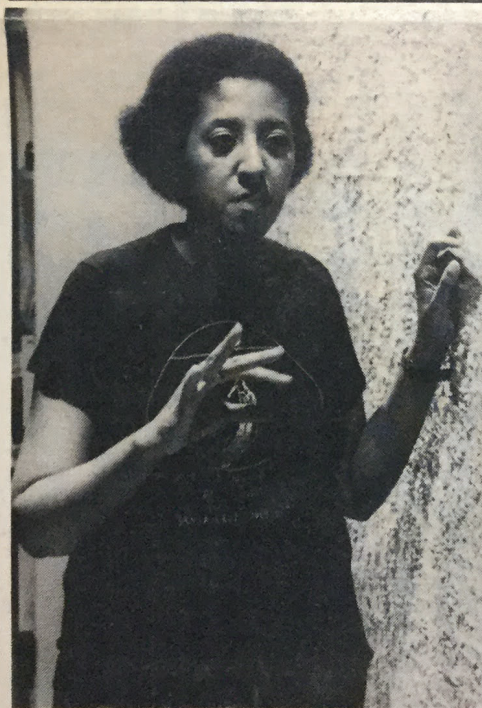
In the art world, as in business, money talks. And in the hands of the white, male, art-world elite, money speaks their language. "Dominant culture is only a projection by the white males in power and women acting on their behalf," declares artist Howardena Pindell. "They are Walter Mitty, trying to get us all to live out their distorted fantasy."

Howardena Pindell is an astute observer of art-world politics. An early member of the Women Artists Movement, she was an original member of A.I.R. Gallery, the first women's cooperative. She left A.I.R. in 1976 and has become increasingly vocal in the struggle against racism in the arts. Recently she linked up with several other artists and critics to form the Emergency Coalition in response to a show entitled "Nigger Drawings" at Artists Space in Lower Manhattan.

"I don't believe that unless you're a victim of that word you can have a gut reaction to it," Pindell said. An articulate, intellectual woman, Howardena complains that a lot of people in the art world have expected her to be "understanding" instead of angry. "Some people who knew me thought I was 'above' this 'nigger' thing," she said. "White artists will say that they want the freedom to express their racism towards blacks or to express their identity with blacks—however, blacks are not allowed the freedom to express their experiences and feelings on the same platform. This is especially true for blacks in terms of publicly-funded exhibitions and alternate spaces." Howardena stressed the need not to vent on the "Nigger Drawings" as an isolated issue. "Artists Space," she continued, "is a symptom of a larger disease."

Howardena Pindell was born in Philadelphia in 1943. As a child she showed a talent for art, and attended weekend classes at a local art school. She describes her elementary school as having an international ethnic mix, although in high school she was only one of four black students in a class of

There would always be that wall for me...I'm very turned off by the racism in feminism. I don't know if I would call myself a feminist anymore.



100. From there she went on to Boston University (B.F.A) and then to Yale for a Master's Degree in Fine Arts.

Early figurative work gradually gave way to the more abstract, so that by 1972 show at A.I.R. she was exhibiting large stain paintings in paper strips that served as templates. One day someone asked her just how many punched out "holes" she had. So Howardena, given to little obsessions like saving them, began numbering the tiny punched-paper circles. Thus began the phase of her art that she is best known for: the "punched pieces, glued onto matboard, over graph paper, over gauze, under a dusting of talcum powder, in grid formations, or arranged freestyle. She's even used them embedded in the thickly-painted, crusty surface of a large painting.

Throughout her association with the Women's Movement, Howardena remained aware that as a black woman in a predominantly white movement, "there would always be that wall for me...I'm very turned off by the racism in feminism. I don't know if I would call myself a feminist anymore." Black women are victimized by that double-bind, racism among women and sexism among men. Howardena knows that, too. In fact, the most incredible thing about here is how many of life's contradictions she's been able to deal with without giving up or giving in.

As a black, female artist she is used to being the token member of panels; The Black Artist in group shows; used to (as much as anyone can get "used to") well-intentioned comments from white friends like, "I'm glad I'm not black;" used to walking into the ladies' room and watching women scurry to hide their purses; used to meeting a potential client for the first time whose eyes open wide upon seeing her, followed by the apologetic, "I had no idea you were black." It is an unconscious understanding in American Society that a person is white unless we specify otherwise. And in an era punctuated with catch-all phrases like "Affirmative Action" and

"Equal Opportunity Employer," black people are once again the sore thumbs, hired, or awarded scholarships or give art exhibits, as the saying goes, "because they are black."

"There is no way in American culture to be seen as an artist," Howardena declared. "I must be 'used' to make a point—as a woman, as a black, or as a 'non-male,' 'non-white'...rarely as an artist...Blacks are censored out of the system completely unless they are to function as an occasional token, to provide a stereotypical image."

Addressing those in the art world who claim to choose artists for their galleries exclusively on the basis of that elusive word, "quality," Pindell makes her point clearly: "I wish they could be that fair about it, but they usually get their artists through references." She described the New York art-world as "a whole lot of rats in a small space."

I looked at one of her new "Video Drawings." Actually, it's a color photograph, made by placing an ink drawing done on an acetate sheet over a television screen, which is usually tuned to a sports program. Although the "Video Drawings" employ a representational image, its juxtaposition with the inked markings defuses its symbolic impact. Howardena's art and her politics have remained pretty much separate entities until quite recently. "Something I've become extremely aware of is the propagandistic attitude of the media," she said. Howardena plans to investigate new ways of working which will comment on the media's manipulation of language and image.

For the present, Howardena Pindell is happy to announce that she has been signed by the Lerner-Heller Gallery on Madison Avenue, where she will have a show in April 1980. And beginning this fall, she will assume a teaching position at the State University at Stony Brook. Where she will be the only black faculty member in the Department of Studio Art. Again.

There is no way in American culture to be seen as an artist. I must be 'used' to make a point—as a woman, as a black, or as a 'non-male,' 'non-white'.

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News from the WADSWORTH ATHENEUM

HOWARDENA PINDELL/MATRIX 105
IN ATHENEUM'S MATRIX GALLERY MARCH 25 THROUGH JUNE 18

March 14, 1989: Thirteen works by Howardena Pindell will be on view in the Wadsworth Atheneum's MATRIX Gallery from March 25 through June 18, 1989.

Over the years, Pindell has created works of art by manipulating a variety of media including oil, acrylic, paper, found objects, fabric, fragrance, travel postcards, and photographic images. In recent years, the collages and paintings have been autobiographical and refer to Pindell's experience as an African-American woman artist and to her extensive travel around the world. "Whether using paint, sewn canvas, paper, photography, or travel postcards, she imbues each with a seductive physicality," says Andrea Miller-Keller, Wadsworth Atheneum Curator of Contemporary Art and of the MATRIX program.

Many works Pindell has created since 1986 are titled "Autobiography" and incorporate a life-size cutout of her own body that she makes by tracing herself while lying on canvas. In "Autobiography: Earth/Eyes/Injuries" the canvas is embedded with images of eyes, a profile, a turquoise skeleton and the X ray of a hand. The work refers in part to Pindell's sense of being scrutinized in a world full of white institutions. It also refers to the isolation Pindell felt when she was trapped inside a Volkswagen after a car accident. Bystanders, fearful of the car's punctured gas tank, stood by and watched, unwilling to assist Pindell in escaping from the wreckage. Finally, a policeman freed her from the car. After the accident, Pindell experienced amnesia and found it helpful to use postcards from her earlier travels to jog her memory; she later integrated these postcard images into her art.

In "Autobiography: Fire/Sati (India)" Pindell comments on Sati, the now-outlawed Hindu practice of burning a widow on her husband's funeral pyre in order to rid society of an unproductive female. "Hiroshima Disguised: Japan" is a ten-piece work that spreads across the wall, revealing mutated body parts, a helicopter from Vietnam, the domed building left standing at ground zero in Hiroshima, and an upside-down image of New York City.

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For more than twenty years, Pindell has actively protested discrimination in the art world, identifying and speaking out against racism, sexism, and tokenism. Pindell has long been an advocate for greater exhibition opportunities for African-American artists. In 1980, she made the controversial videotape "Free, White and 21" which is based on her experience as a "token" African-American woman participating in the women's movement and confronting the dominant, white culture. This twelve-minute videotape will accompany the exhibition and be shown continuously in the MATRIX Gallery. Earlier this year, Pindell released a major study documenting racism in the art world.

Pindell spent ten years in the Museum of Modern Art's curatorial Department of Prints and Illustrated books. In 1971 she helped found the Artists-in-Residence Gallery (AIR), one of the first women's cooperative galleries in New York City. She left her position as Associate Curator of Prints and Illustrated Books at the Museum of Modern Art in 1978 and is presently a tenured professor of studio art at the State University of New York at Stony Brook.

Howardena Pindell/MATRIX 105 features Pindell's most recent works. In the artistsheet that accompanies the exhibition, Curator Andrea Miller-Keller says, "Pindell's more recent works seem to celebrate her heightened awareness of the fertile relationships that exist between her own experiences as an African-American woman, artist, teacher, world traveler, and former curator and her observations about important issues at home and abroad."

On Saturday, April 1, Pindell will be the featured guest of honor at the Kids' Blitz party for Hartford Public School seventh graders and their teachers and parents. She will speak about her own awakenings as an artist and will be available to discuss her works with individuals in the MATRIX exhibition between 2:00 p.m. and 3:00 p.m.

MATRIX is supported by funds from Aetna Life & Casualty, the Lannan Foundation, and by a grant from the National Endowment for the Arts, a federal agency.

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Photos/slides/more information: please call the Public Relations Office (Jennifer Huget, Monique Shira) at (203)278-2670, ext. 361, 362.

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