

Edges of Ailey Artwork and Time-Based Media Checklist

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BLACKNESS IN DANCE



Ellsworth Ausby

Untitled, 1970

Painted wood

82 x 34 x 24 in.

Eric Firestone Gallery, New York



Eldren Bailey

Dancers, 1960s

Concrete, plaster, paint

29 1/2 x 29 x 17 in.

Whitney Museum of American Art, New York;

Purchase, with funds from the Katherine

Schmidt Shubert Purchase Fund E.2023.0980



Richmond Barthé

African Dancer, 1933

Plaster

42 3/4 x 16 7/8 x 14 1/4 in.

Whitney Museum of American Art, New York

33.53



Barkley Hendricks

Dancer, 1977

Oil on canvas

47 7/8 x 36 in.

Collection of Jeff and Leslie Fischer

BLACKNESS IN DANCE CONT.



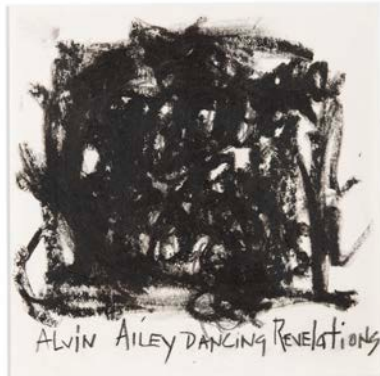
Jacob Lawrence

Figure Study, c. 1970

Ink and pencil on paper

24 x 18 in.

Collection of Beth Rudin DeWoody



Ralph Lemon

Alvin Ailey Dancing Revelations #3, 1999

Oil stick on paper

8 x 8 in.

Collection of the artist



Senga Nengudi

R.S.V.P., 1975

Nylon mesh and sand

82 ½ x 113 ½ x 4 ½ in.

The Museum of Contemporary Art Los Angeles;
purchased with funds provided by the
Acquisition and Collection Committee 2005.35



Senga Nengudi

Studio Performance with R.S.V.P., 1976

Gelatin silver print

30 x 40 in.

Museum of Modern Art, New York 1120.2014

]

BLACKNESS IN DANCE CONT.



John Outterbridge

The Elder, Ethnic Heritage series, 1971–72

Wooden hat forms, fabric, wooden beads,
twine, metal, paint, human hair

28 1/4 x 11 7/8 11 3/8 in.

Whitney Museum of American Art, New York;
purchase, with funds from David Cancel and an
anonymous donor 2022.189



Jennifer Packer

Not Yet Titled, 2024

Oil on canvas

57 x 55 in.

Collection of the artist



Lorna Simpson

Momentum, 2011

2-channel video installation, color, sound

6:56 min. (looped)

Collection of the artist



Blaise Tobia

Ellsworth Ausby studio rehearsal, 1978

Archival inkjet print

Image: 6 x 9 in.; Sheet: 8 1/2 x 11 in.

Collection of the artist

BLACKNESS IN DANCE CONT.



Blaise Tobia

Documentation of Ellsworth Ausby performance, Union Square, 1978
Archival inkjet print
Image: 6 x 9 in., Sheet: 8 ½ x 11 in.
Collection of the artist



Kandis Williams

Black Box, 4 points: Horton, Ailey, McKayle contractions and expansions of drama from vernacular — arms outstretched and entangle, 2021
Xerox collage and ink on paper
Unframed: 41 ½ x 29 ½ in., Framed: 44 5/8 x 32 5/8 x 2 7/8 in.
Mohn Family Collection



Lynette Yiadom-Boakye

A Knave Made Manifest, 2024
Oil on linen
78 ¾ x 70 ¾ in.
Collection of the artist



Lynette Yiadom-Boakye

Fly Trap, 2024
Oil on canvas
Diptych; 78 ¾ x 51 in. each
Collection of the artist

BLACKNESS IN DANCE CONT.



James Van Der Zee

Dancer, 1925

Gelatin silver print

Sheet: 8 x 5 in.

Image: 6 $\frac{3}{4}$ x 4 $\frac{15}{16}$ in.

Whitney Museum of American Art, New York;
gift of an anonymous donor 2001.38



Purvis Young

Love Dance, 1991

Housepaint on mylar, mounted on wood, with
wood frame

96 $\frac{1}{2}$ x 43 in.

Souls Grown Deep Foundation

SOUTHERN IMAGINARY



Kevin Beasley

Haze, 2023

Polyurethane resin, raw Virginia cotton, Sharpie transfer, fiberglass

54 x 74 x 2 ½ in.

Casey Kaplan Gallery, New York



John Biggers

Sharecropper, 1945

Oil on canvas

24 x 18in. (60.96 x 45.72 cm)

Los Angeles County Museum of Art; purchased with funds from the Ducommun and Gross Endowment and the Robert H. Halff Endowment



Beverly Buchanan

Family Tree House, 2009

Cedar and acrylic paint

17 x 10 x 14 ½ in.

Collection of Cameron Art Museum, Wilmington, NC; Claude Howell Endowment for the purchase of North Carolina Art



Beverly Buchanan

House from Scraps, 2011

Wood and copper

18.5 x 20.5 in.

Nevada Museum of Art

SOUTHERN IMAGINARY CONT.



Beverly Buchanan

Lillington, NC Harnett Co., 2007

Acrylic on foamcore

8 ½ x 10 ½ x 11 in.

Brooklyn Museum; Williams K. Jacobs, Jr. Fund
2017.32.2



Beverly Buchanan

Old Colored School, 2010

Wood on paint

20 ¼ x 14 ¾ x 18 ½ in.

Metropolitan Museum of Art, New York;
purchase, Larry Mohr Gift, 2017-2017.270a, b



Beverly Buchanan

Orangeburg County Family House, 1993

Paint, sharpie, garland, necklace, wood chips,
bark, buttons, bottle caps, license plate, film
canister, thumbtacks, clay pot, glass bottle,
thread and glue on wood

14.25 x 14 ¾ x 10 ½ in.

Minneapolis Institute of Art



Beverly Buchanan

Tom's House, 1995

Wood and tin

Overall: 15 x 9 ½ x 16 ¼ in.

Whitney Museum of American Art, New York;
gift of Alexandra Wheeler 2019.427

SOUTHERN IMAGINARY CONT.



Beverly Buchanan

White Shacks, 1987

Wood and paint

14 x 13 x 18 in.

Collection of Beth Rudin DeWoody



Elizabeth Catlett

I have always worked hard in America, 1946,
printed 1989

Linoleum cut

Image: 8 $\frac{3}{4}$ x 6 $\frac{1}{16}$ in., Sheet: 10 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in.

Whitney Museum of American Art, New York;
purchase, with funds from the Print Committee
95.190



Elizabeth Catlett

I have always worked hard in America, 1946,
printed 1989

Linoleum cut

Image: 10 $\frac{1}{8}$ x 7 $\frac{5}{8}$ in., Sheet: 9 x 6 $\frac{1}{16}$ in.

Whitney Museum of American Art, New York;
purchase, with funds from the Print Committee
95.191



Thornton Dial

Shadows of the Field, 2008

String, twine, synthetic cotton batting, wood,
burlap, sheet metal, cloth rags, nails, staples,
and enamel on canvas on wood

79 x 105 x 5 in.

Metropolitan Museum of Art, New York; gift of
Souls Grown Deep Foundation from the
Williams S. Arnett Collection 2014-2014.548.4

SOUTHERN IMAGINARY CONT.



Sam Doyle

Frip, St. Helena's Best, 1970s

Housepaint on roofing tin

45 15/16 x 54 3/4 x 1 3/4 in.

High Museum of Art, Atlanta; T. Marshall Hahn Collection



David Driskell

Bahian Ribbons, 1987

Acrylic on canvas

20 x 24 in.

Courtesy of Estate of David C. Driskell and DC Moore Gallery, New York



David Driskell

Festival Bahia, 1985

Gouache and mixed media on paper

24 1/4 x 30 in.

Frame: 29 1/8 x 36 5/8 x 1 1/2 in.

Courtesy of Estate of David C. Driskell and DC Moore Gallery, New York



Rotimi Fani-Kayode

Adebiji, ca. 1989

Chromogenic print

Image: 24 3/16 x 23 3/4 in., Sheet: 26 3/4 x 27

13/16 in.

Solomon R. Guggenheim Museum, New York; purchased with funds contributed by the Photography Council 2017.34

SOUTHERN IMAGINARY CONT.



Fon peoples

Female Drum, 19th–20th century

Wood, hide, pigment, cane, cord

58 ½ (height) x 20 ¼ in. (diameter)

Metropolitan Museum of Art, New York; gift of Robert H. and Ruth S. Smith, 1982



Fon peoples

Male Drum, 19th–20th century

Wood, hide, pigment, cane, cord

58 ¾ (height) x 20 ¼ in. (diameter)

Metropolitan Museum of Art, New York; gift of Robert H. and Ruth S. Smith, 1982



David Hammons

Delta Spirit, 1985

Pen and ink on paper

Sheet: 6 1/6 x 9 in.

Whitney Museum of American Art, New York; purchase, with funds from the Jack E. Chachkes Endowed Purchase Fund and the List Purchase Fund 2020.118



Hector Hyppolite

The Congo Queen, 1946

Enamel, oil, and pencil on cardboard

20 x 27 5/8 in.

Museum of Modern Art, New York; gift of Mr. and Mrs. Walter Bareiss 852.1956

SOUTHERN IMAGINARY CONT.



William H. Johnson

At Home in the Evening, c. 1940

Oil on canvas

52 ¾ x 47 in.

Collection of halley k harrisburg and Michael Rosenfeld



Loïs Mailou Jones

Africa, 1935

Oil on canvas board

23 7/8 x 19 7/8 in.

The Johnson Collection, Spartanburg, South Carolina



Loïs Mailou Jones

Marche-Haiti, 1982

Watercolor

26 x 32 in.

Howard University Gallery of Art



Loïs Mailou Jones

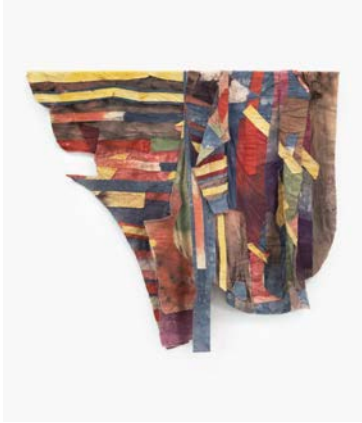
Veve Voudou II, 1963

Mixed media

21 1/8 x 25 ¼ in.

Howard University Gallery of Art

SOUTHERN IMAGINARY CONT.



Al Loving
Untitled, c. 1975
Mixed media
66 x 74 in.
Collection of Beth Rudin DeWoody



Horace Pippin
Cabin in the Cotton, c. 1931–37
20 x 33 ½ in.
Frame: 27 3/8 x 3 ½ in.
Art Institute of Chicago; purchased with funds provided by Thomas F. Pick and Mary P. Hines in memory of their mother Frances W. Pick 1990.417



Horace Pippin
Knowledge of God, 1944
Oil on canvas
21 x 29 1/2" in., Frame: 30 15/16 x 39 1/16 x 3 in.
Collection of Leslie Ann Miller and Richard Worley



Horace Pippin
School Studies, 1944
Oil on fabric
24 1/8 x 30 3/16 in.
National Gallery of Art, Washington D.C.; gift of Mr. and Mrs. Meyer P. Potamkin in honor of the Fiftieth Anniversary of the National Gallery of Art, 1991

SOUTHERN IMAGINARY CONT.



Noah Purifoy

Untitled, 1970

Wood, leather, brass, and copper

Overall: 49 3/8 x 28 5/8 x 21 1/4 in.

Whitney Museum of American Art, New York
71.170



Rubem Valentim

Untitled, 1956-62

Oil on canvas

27 5/8 x 19 3/4 in.

Museum of Modern Art, New York; gift of
Patricia Phelps de Cisneros through the Latin
American and Caribbean Fund in honor of
Lisette Stancioff 876.2016



Carrie Mae Weems

Untitled, 1992

Gelatin silver print

Image: 19 3/8 x 19 3/8 in.

Whitney Museum of American Art, New
York; gift of Carrie Mae Weems P.P.O.W.
97.97.1



Carrie Mae Weems

Untitled, 1992

Gelatin silver print

Sheet: 19 3/4 x 19 3/4 in.

Image: 19 9/16 x 19 9/16 in.

Mount: 19 3/4 x 19 3/4 x 1/16 in.

Whitney Museum of American Art, New York;
gift of Carrie Mae Weems P.P.O.W. 97.97.2

SOUTHERN IMAGINARY CONT.



Carrie Mae Weems

Untitled, 1992

Gelatin silver print

Sheet: 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in.

Image: 19 $\frac{9}{16}$ x 19 $\frac{9}{16}$ in.

Mount: 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ x $\frac{1}{16}$ in.

Whitney Museum of American Art, New York;
gift of Carrie Mae Weems P.P.O.W. 97.97.3



Hale Aspacio Woodruff

African Headdress, c. 1931–1946, printed 1996

Linoleum cut with chine-collé,

Image: 6 x 4 in., Sheet: 6 $\frac{1}{16}$ x 4 $\frac{1}{16}$ in.

Whitney Museum of American Art, New York;
gift of E. Thomas Williams, Jr. and Auldlyn
Higgins Williams 98.22.1



Purvis Young

Ocean, 1975

Paint on wood on Masonite

16 x 14 $\frac{1}{4}$ in.

Metropolitan Museum of Art, New York; gift of
Souls Grown Deep Foundation from the William
S. Arnett Collection, 2014

BLACK SPIRITUALITY



Benny Andrews

The Way to the Promised Land, 1994
Oil on canvas with painted fabric collage
72 x 50 $\frac{3}{4}$ in.
Michael Rosenfeld Gallery, New York



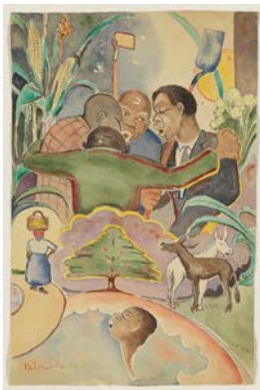
Rotimi Fani-Kayode

Every Moment Counts (Ecstatic Antibodies),
1989
Digital chromogenic print on Fuji Crystal
Archive
20 x 24 in.
Hales Gallery, New York



William Greaves

Excerpts from *First World Festival of Negro Arts*, 1966
Video, color, sound, looped
4:28 min.
The William Greaves Estate



Palmer Hayden

Spirituals (Dreams), c. 1935
Watercolor and graphite pencil on paper
Sheet (sight): 14 $\frac{11}{16}$ x 9 $\frac{1}{2}$ in.
Image: 14 $\frac{11}{16}$ x 9 $\frac{1}{2}$ in.
Whitney Museum of American Art, New York;
purchase, with funds from the Drawing
Committee 2015.270a–b

BLACK SPIRITUALITY CONT.



Clementine Hunter

Cane River Baptism, c. 1950–56

Oil on paperboard

19 x 23 7/8 in.

Frame: 22 1/4 x 27 1/8 x 1 1/4 in.

The Johnson Collection, Spartanburg, South Carolina



Jacob Lawrence

Tombstones, 1942

Opaque watercolor on paper

30 7/8 x 22 13/16 in. (78.4 x 57.9 cm)

Whitney Museum of American Art, New York, 43.14



James Van Der Zee

Choir Boy, 1937

Gelatin silver print

8 x 5 in.

Frame: 14 1/4 in. x 11 1/2 x 1 1/2 in.

The Studio Museum in Harlem; gift of The Sandor Family Collection, Chicago



Meta Vaux Warrick Fuller

Te Adoremus Domine, 1921

Painted plaster

14 3/4 x 13 1/2 in.

Danforth Art Museum, Framingham, Massachusetts

BLACK SPIRITUALITY CONT.



Charles White

Preacher, 1952

Pen and ink and graphite pencil on board
Sheet: 22 13/16 x 29 15/16 in.

Image: 22 13/16 x 29 15/16 in.

Whitney Museum of American Art, New York
52.25



Hale Aspacio Woodruff

Old Church, c. 1931–1946, printed 1996

Linoleum cut with chine-collé

Image: 6 7/16 x 9 in., Sheet: 6 5/8 x 9 1/16 in.

Whitney Museum of American Art, New York;
gift of E. Thomas Williams, Jr. and Auldlyn
Higgins Williams 98.22.5



Hale Aspacio Woodruff

Sunday Promenade, 1939, printed 1996

Linoleum cut with chine-collé

Image: 9 9/16 x 7 11/16 in., Sheet: 9 13/16 x 7 13/16 in.

Whitney Museum of American Art, New York;
gift of E. Thomas Williams, Jr. and Auldlyn
Higgins Williams 98.22.7



Meta Vaux Warrick Fuller

Te Adoremus Domine, 1921

Painted plaster

14 3/4 x 13 1/2 in.

Danforth Art Museum, Framingham,
Massachusetts

BLACK SPIRITUALITY CONT.



Purvis Young

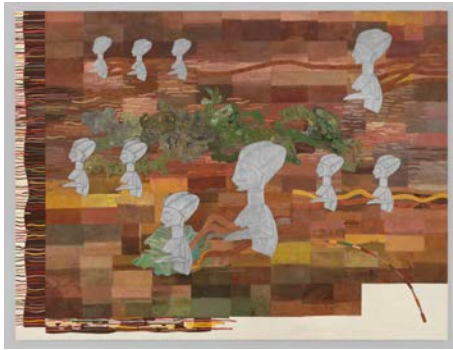
Our Father, 1997

Paint, Masonite, wood, on wood

64 $\frac{3}{4}$ x 48 in.

Currier Museum of Art, Manchester, New
Hampshire

BLACK MIGRATION



Ellen Gallagher

Ecstatic Draught of Fishes, 2022

Oil, pigment, wax, palladium leaf and paper on canvas

89 ¾ in x 118 1/8 in.

Whitney Museum of American Art, New York;
gift of The George Economou Collection
2023.74



Theaster Gates

Minority Majority, 2012

Decommissioned fire hoses and vinyl on plywood

Overall: 66 x 111 ½ x 3 ¾ in.

Whitney Museum of American Art, New York;
gift of Barbara and Michael Gamson 2016.262



Nikki Giovanni

Quilting the Black-Eyed Pea (We're Going to Mars), 2002

Poem printed on panel

Courtesy the artist and HarperCollins



Lonnie Holley

Sharing the Struggle, 2018

Wood rocking chairs, fire hoses

40 x 65 x 40 in.

Collection of Beth Rudin DeWoody

BLACK MIGRATION CONT.



William H. Johnson

Moon Over Harlem, 1943-1944

Oil on plywood

28 ½ x 35 ¾ in. (72.5 x 90.8 cm)

Smithsonian American Art Museum,
Washington D.C.; gift of the Harmon
Foundation 1967.59.57



William H. Johnson

Street Life, Harlem, c. 1939-40

Oil on plywood

45 5/8 x 38 5/8 in.

Smithsonian American Art Museum,
Washington D.C., gift of the Harmon
Foundation 1967.59.674



Samella Lewis

Migrants, 1968

Linocut on paper

17 ¼ x 24 in.

Support: 22 ¼ x 29 1/8 in.

Frame: 29 5/8 x 36 5/8 x 1 1/8 in.

The Johnson Collection, Spartanburg, South
Carolina



Martin Puryear

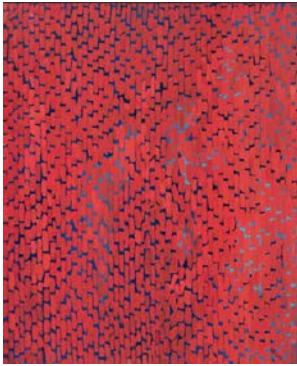
The Rest, 2009-10

Bronze

Overall: 45 ¾ x 35 5/16 x 20 5/8 in.

Whitney Museum of American Art, New York;
gift of Gretchen and John Berggruen 2014.350

BLACK MIGRATION CONT.



Alma Thomas

Mars Dust, 1972

Acrylic on canvas

69 1/4 x 57 1/8 in.

Whitney Museum of American Art, New York;
purchase, with funds from The Hament
Corporation 72.58



Paul Waters

Beautiful Life, 1969

Oil on cut linen collage on canvas

46 x 60 in.

Eric Firestone Gallery, New York



Hale Aspacio Woodruff

By Parties Unknown, 1935, printed 1996

Linoleum cut with chine-collé,

Image: 12 x 9 in., Sheet: 12 x 9 in.

Whitney Museum of American Art, New York;
gift of E.

Thomas Williams, Jr. and Auldlyn Higgins
Williams 98.22.2



Hale Aspacio Woodruff

Giddap, 1935, printed 1996

Linoleum with chine-collé, Sheet

Image: 12 x 9 in., Sheet (irregular): 12 1/16 x 9
in.

Whitney Museum of American Art, New York;
gift of E.

Thomas Williams, Jr. and Auldlyn Higgins
Williams 98.22.4

BLACK MIGRATION CONT.



Purvis Young

Black People Migrating West, late 1970s

Paint, poster board, with wood frame

21.25 x 28.25 in.

Frame: 21 ½ x 28 ¼ x 2 in.

High Museum of Art, Atlanta; purchase and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection 2017.80



Purvis Young

Here I Come, Freedom, late 1970s

Paint on mylar, mounted on found painting

31.5 x 27 in.

Souls Grown Deep Foundation



Purvis Young

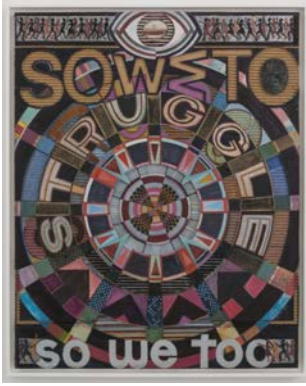
I Love Your America, late 1970s

Paint on mylar, mounted on found painting

25 ¼ x 17 ¼ in.

Souls Grown Deep Foundation

BLACK LIBERATION



Jeff Donaldson

Soweto/So We Too, 1979

Mixed media

39 x 30 ½ in.

Collection of Beth Rudin DeWoody



Aaron Douglas

Bravado, 1926

Woodcut

Image: 8 x 5 ½ in., Sheet: 10 x 8 in.

Whitney Museum of American Art, New York;
Promised gift of Crystal McCrary and Raymond
J. McGuire to the Whitney Museum of American
Art, New York and The Studio Museum in
Harlem 2022.3.1



Aaron Douglas

Flight, 1926

Woodcut

Image: 8 x 5 ½ in. (20.3 x 14 cm), Sheet: 10 x 8
in. (25.4 x 20.3 cm)

Whitney Museum of American Art, New York;
Promised gift of Crystal McCrary and Raymond
J. McGuire to the Whitney Museum of American
Art, New York and The Studio Museum in
Harlem 2022.3.2



Aaron Douglas

Surrender, 1970

Woodcut

Image: 8 x 5 ½ in. (20.3 x 14 cm), Sheet: 10 x 8
in. (25.4 x 20.3 cm)

Whitney Museum of American Art, New York;
Promised gift of Crystal McCrary and Raymond
J. McGuire to the Whitney Museum of American
Art, New York and the Studio Museum in
Harlem 2022.3.3

BLACK LIBERATION CONT.



Sam Doyle

Frank Capers, 2023

Paint and marker on wood

33 x 20.25 in.

Souls Grown Deep Foundation



Sam Doyle

LeBe, 1970s

Paint on tin

37.5 x 26.75 in.

Souls Grown Deep Foundation



Robert Duncanson

View of Cincinnati, Ohio from Covington, Kentucky, c. 1851

Oil on canvas

25 x 36 in.

Cincinnati Museum Center 26.2002



Melvin Edwards

Chitungwiza from the Lynch Fragment series, 1989

Steel

11 1/8 x 10 1/4 x 10 3/8 in.

Museum of Modern Art, New York 245.1990

BLACK LIBERATION CONT.



Melvin Edwards

Cup of? From the *Lynch Fragment* series, 1988

Steel

112 7/8 x 6 3/4 x 9 1/2 in. (32.7 x 17 x 24 cm)

Museum of Modern Art, New York 243.1990



Melvin Edwards

Katura from the *Lynch Fragment* series, 1986

Steel

11 3/4 x 5 7/8 x 4 7/8 in. (30 x 15 x 12.3 cm)

Museum of Modern Art, New York 242.1990



Melvin Edwards

Utonga (*Lynch Fragment*), 1988

Welded steel

8 1/8 x 13 1/2 x 9 in., 18 lb.

Metropolitan Museum of Art, New York; gift of Clara Diament Sujo, 1991



Sam Gilliam

Untitled (Black), 1978

Acrylic, yarn, and cut canvas on stained canvas

89 3/4 x 120 1/2 in.

Whitney Museum of American Art, New York;
Gift of Suzanne and Bob Cochran 94.161

BLACK LIBERATION CONT.



David Hammons

Untitled, 1992

Human hair, wire, metallic mylar, sledge hammer, plastic beads, string, metal food tin, panty hose, leather, tea bags, and feathers

Dimensions variable

Whitney Museum of American Art, New York; purchase, with funds from the Mrs. Percy Uris Bequest and the Painting and Sculpture Committee 92.128a-z



Maren Hassinger

River, 1972/2012

Mixed media installation with steel chains and rope

7 x 89 x 358 in.

The Studio Museum in Harlem; gift of the artist 2012.34



Wadsworth Jarrell

Revolutionary (Angela Davis), 1972

Screenprint, Sheet (sight)

Sheet (sight): 25 13/16 x 32 1.2 in.

Whitney Museum of American Art, New York; purchase, with funds from Kenneth Alpert 2020.152



Wadsworth Jarrell

Together We Will Win, 1973

Acrylic and foil on canvas

60 x 84 in.

Jenkins Johnson Gallery, Brooklyn, NY

BLACK LIBERATION CONT.



Rashid Johnson

Untitled Anxious Men, 2016
Ceramic tile, black soap, wax
47 ½ x 34 ¼ in.
Collection of the artist



Glenn Ligon

Stranger in the Village #12, 1998
Enamel, oil, acrylic, gesso, coal, dust, and
glitter on cotton
Overall: 96 x 72 1/8 in. (243.8 x 183.2 cm)
Whitney Museum of American Art, New York;
gift of the artist and purchase, with funds from
Joanna Leonhardt Cassullo and the Dorothea
L. Leonhardt Fund at the Communities
Foundation of Texas and the Painting and
Sculpture Committee 98.55



James Little

Stars and Stripes, 2021
Oil and wax on linen
72 ¼ x 72 ¼ in.
Whitney Museum of American Art, New York;
purchase, with funds from Marcia Dunn and
Jonathan Sobel 2022.207



Thomas Nast

*Emancipation of the Negroes – The Past and
the
Future* (from "Harper's Weekly"), 1863
Wood engraving
Sheet: 14 5/8 x 20 11/16 in.
Metropolitan Museum of Art, New York
29.88.4(10)

BLACK LIBERATION CONT.



Joe Overstreet

Purple Flight, 1971

Acrylic on constructed canvas with metal grommets and cotton rope

Dimensions variable; 66 x 101 x 25 ¾ in

(canvas size (present overall installation: 136 x 117 x 47in.)

Eric Firestone Gallery



Faith Ringgold

United States of Attica, 1971

Offset lithograph

Sheet (sight): 21 3/8 x 27 3/16 in. (54.3 x 69.1 cm)

Whitney Museum of American Art, New York; gift of ACA Galleries in honor of Faith Ringgold 2017.16



Meta Vaux Warrick Fuller

Mold for Crusaders for Freedom, 1962

Plaster with mold release agent

36 ½ x 36 x 2 ¼ in.

Danforth Art Museum, Framingham, MA



James Van Der Zee

Marcus Garvey Rally, 1924

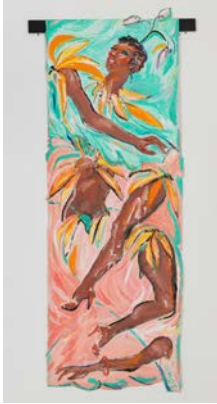
Gelatin silver print

Sheet: 8 1/16 x 10 in.

Image: 7 1/8 x 9 3/8 in.

Gift of Manny and Skippy Gerard 2003.416

BLACK WOMEN



Emma Amos

Judith Jamison as Josephine Baker, 1985

Acrylic on canvas

100 x 32 in.

Ryan Lee Gallery, New York



Elizabeth Catlett

I am the Negro Woman, 1947, printed 1989

Linoleum cut

Image: 5 3/16 x 4 in., Sheet: 10 1/8 x 7 9/16 in.

Whitney Museum of American Art, New York;
purchase, with funds from the Print Committee
95.189



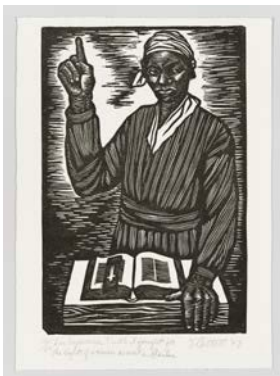
Elizabeth Catlett

In Harriet Tubman I helped hundreds to freedom, 1946, printed 1989

Linoleum cut

Image: 9 1/8 x 7 1/16 in., Sheet: 10 1/4 x 7 3/4 in.

Whitney Museum of American Art, New York;
purchase, with funds from the Print Committee
95.194



Elizabeth Catlett

In Sojourner Truth I fought for the rights of women as well as Negroes, 1947, printed 1989

Linoleum cut

Sheet: 10 1/4 x 7 3/8 in.

Image: 8 7/8 x 5 5/16 in.

Whitney Museum of American Art, New York;
purchase, with funds from the Print Committee
95.195

BLACK WOMEN CONT.



Elizabeth Catlett

In Phillis Wheatley I proved intellectual equality in the midst of slavery, 1946, printed 1989

Linoleum cut

Image: 1/8 × 6 1/16in., Sheet: 10 9/16 x 7 9/16in.

Whitney Museum of American Art, New York; purchase, with funds from the Print Committee 95.196



Karon Davis

Dear Mama, 2024

Plaster strips, plaster, metal, wire, and glass eyes

95 x 47 x 36 in.

Collection of the artist



Beauford Delaney

Marian Anderson, 1965

Oil and egg tempera emulsion on canvas

66 3/16 x 53 1/2 x 1 7/8 in.

Virginia Museum of Fine Arts



Geoffrey Holder

Portrait of Carmen de Lavallade, 1976

Oil on canvas with artist frame

60 x 40 in., 60 1/2 x 40 1/2 in. framed

James Fuentes Gallery, New York

BLACK WOMEN CONT.



Lois Mailou Jones

Jennie, 1943

Oil on canvas

35 ¾ x 28 ¾ in.

Howard University Gallery of Art



Mary Lovelace O'Neal

Race Woman Series #7, c. 1990s

Mixed media on canvas

84 x 60 in.

Jenkins Johnson Gallery, Brooklyn



Mickalene Thomas

Katherine Dunham: Revelation, 2024

Rhinestones and acrylic paint on canvas

mounted on wood panel

96 ¼ x 120 in.

Collection of the artist



Kara Walker

African/American, 1998

Linoleum cut on paper

Sheet (sight, irregular): 45 7/8 x 60 ½ in.

Plate (sight, irregular): 35 ¾ x 43 1/8 in. LP 4,
Ed. 40

Whitney Museum of American Art, New York;
promised gift of the Fisher Landau Center for
Art 2010.339

BLACK WOMEN CONT.



Meta Vaux Warrick Fuller

Mother and Child (Secret Sorrow), c. 1914

Bronze

5.75 x 5 x 5 in.

Danforth Art Museum, Framingham,
Massachusetts

AILEY'S COLLABORATORS



Romare Bearden

"The Bayou" from the *Bayou Fever* series, 1979
Collage, ink, pencil, and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

"The Father Comes Home" from the *Bayou Fever* series, 1979
Collage on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

"Wife and Child in Cabin" from the *Bayou Fever* series, 1979
Collage on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

"The Herb Woman" from the *Bayou Fever* series, 1979
Collage and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York

AILEY'S COLLABORATORS CONT.



Romare Bearden

"The Mother Hears the Train" from the *Bayou Fever* series, 1979

Collage and acrylic on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Romare Bearden

"The Swamp Witch" from the *Bayou Fever* series, 1979

Collage and acrylic on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Romare Bearden

"The Blue Demons" from the *Bayou Fever* series, 1979

Collage, acrylic and pencil on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Romare Bearden

"The Wart Hog" from the *Bayou Fever* series, 1979

Collage, acrylic and pencil on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York

AILEY'S COLLABORATORS CONT.



Romare Bearden

"The Lizard" from the *Bayou Fever* series, 1979
Collage, acrylic, and pencil on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

"The Hatchet Man" from the *Bayou Fever* series, 1979
Collage, acrylic and pencil on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

"The Buzzard and the Snake (The Conjur Woman)" from the *Bayou Fever* series, 1979
Collage on fiberboard with attached string and
safety pin
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

"The Conjur Woman" from the *Bayou Fever* series, 1979
Collage and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York

AILEY'S COLLABORATORS CONT.



Romare Bearden

"The Swamp Witch, Blue-Green Lights and Conjur Woman" from the *Bayou Fever* series, 1979

Collage and acrylic on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Romare Bearden

"Earth and the Magic Drummer" from the *Bayou Fever* series, 1979

Acrylic, collage, and pencil on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Romare Bearden

"The Magic Root (Spotted Deer and the Father)" from the *Bayou Fever* series, 1979

Collage and acrylic on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Romare Bearden

"Star (Star from the Heavens)" from the *Bayou Fever* series, 1979

Collage and acrylic on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York

AILEY'S COLLABORATORS CONT.



Romare Bearden

“Past-Present-Future and Beautiful Dreams”
from
the *Bayou Fever* series, 1979
collage and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

“Wisdom” from the *Bayou Fever* series, 1979
Collage and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

“The Emperor of the Golden Trumpet” from the
Bayou Fever series, 1979
Collage and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York



Romare Bearden

“All Come Back” from the *Bayou Fever* series,
1979
Collage and acrylic on fiberboard
Courtesy of the Estate of Romare Bearden and
DC Moore Gallery, New York

AILEY'S COLLABORATORS CONT.

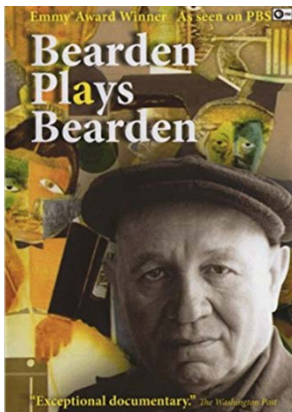


Romare Bearden

"All Come Back" from the *Bayou Fever* series, 1979

Collage and acrylic on fiberboard

Courtesy of the Estate of Romare Bearden and DC Moore Gallery, New York



Nelson Breen

Excerpts from *Bearden Plays Bearden*, 1980

Featuring Dianne McIntyre's *Ancestral Voices* (1971) and Alvin Ailey, James Baldwin, Romare Bearden, and Albert Murray

16mm film, color, sound; 17:26 min. (looped)

Collection of the artist



Antonio Lopez and Juan Ramos

Slideshow of photographs from Studio 54 opening night, 1977

Slide projection

The Antonio Archives

BLACK MUSIC



Terry Adkins

Other Bloods (from The Principalities), 2012

Drum, rope, zebra pelt and parachute

62 x 19 x 12 in.

Paula Cooper Gallery, New York



Jean-Michel Basquiat

Hollywood Africans, 1983

Acrylic and oil stick on canvas

84 1/16 x 84 in.

Whitney Museum of American Art, New York;

gift of Douglas S. Cramer 84.23



Roy DeCarava

Coltrane and Elvin, 1960

Gelatin silver print

Dimensions

Whitney Museum of American Art, New York;

purchase, with funds from the Photography

Committee 98.12.3



Roy DeCarava

Elvin Jones, 1961

Gelatin silver print mounted on board

Sheet (sight): 12 11/16 x 8 3/4 in.; Image (sight):

12 11/16 x 8 3/4 in.

Whitney Museum of American Art, New York;

gift of Sherry DeCarava 2014.134

BLACK MUSIC CONT.



Beauford Delaney

Charlie Parker Yardbird, 1958

Oil on canvas

39 ½ x 29 ½ in.

Smithsonian American Art Museum,
Washington D.C.



Thornton Dial

Soul Train, 2004

Clothing, tin, rope carpet, bicycle horn, oil,
enamel, spray paint, and Splash Zone
compound on canvas on wood

78 x 71.5 x 5 in.

Hood Museum of Art, Hanover, New Hampshire



Charles Gaines

Sound Box: Nina Simone and Billie Holiday,
2021

Poplar, vinyl records, rubber, felt, MP3 player,
rechargeable battery

25 ½ x 15 ½ x 12 in.

Collection of Beth Rudin DeWoody



Sam Gilliam

Swing 64, 1964

Acrylic on canvas

37 9/16 x 37 1/8 x 1 ½ in.

Collection of Beth Rudin DeWoody

BLACK MUSIC CONT.



Lyle Ashton Harris

Billie #21, 2002

Dye diffusion transfer (Polaroid)

Image: 24 x 20 in., Sheet: 33 $\frac{3}{4}$ x 22 $\frac{1}{16}$ in.

Whitney Museum of American Art, New York;
purchase with funds from the Photography
Committee 2002.563



Ralph Lemon

Bongos and Djembe, 1999

Oil stick on paper

8 x 8 in.

Collection of the artist



Ralph Lemon

Untitled (Miles Davis), 2006

Ink and watercolor on paper

5 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in. (Framed: 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.)

Hudgins Family Collection



Ralph Lemon

Untitled (On Black music), 2001-07

Ink and watercolor on notebook paper, 41
drawings

7 $\frac{1}{2}$ x 5 $\frac{3}{4}$ in.

Collection of the artist

BLACK MUSIC CONT.



Ralph Lemon

Walter with record player, 2005

Video, color, sound; 1:53 min. (looped)

Collection of the artist



Norman Lewis

Jazz, 1943–44

Lithograph in black on wove paper

14.37 x 11.22 in.

Michael Rosenfeld Gallery, New York



Norman Lewis

Phantasy II, 1946

Oil on canvas

28 1/8 x 35 7/8 in.

Museum of Modern Art, New York; gift of The Friends of Education of the Museum of Modern Art 528.1998



Kerry James Marshall

Souvenir IV, 1998

Acrylic, glitter, and screenprint on paper on tarpaulin with metal grommets

107 5/8 x 157 1/2 in.

Whitney Museum of American Art, New York; with funds from the Painting and Sculpture Committee 98.56

BLACK MUSIC CONT.



Archibald John Motley Jr.

Getting' Religion, 1948

Oil on linen

32 x 39 7/16in.

Purchase, Josephine N. Hopper Bequest, by exchange 2016.15



Gordon Parks

Music-That Lordly Power, 1993

Gelatin silver print

19.3 x 14 in.

Gordon Parks Foundation



Betye Saar

I've Got Rhythm, 1972

Mechanical metronome with wood case, plastic toy, American flag pin, paint and paper collage
Overall: 8 9/16 x 4 7/16in.

Whitney Museum of American Art, New York;
purchase, with funds from the Painting and Sculpture Committee



Bill Traylor

Untitled (Man in a Blue House), date unknown

Pencil and poster paint on paperboard

17 1/4 x 11 1/8 in.

Frame: 24 3/8 x 18 3/8 x 1 in.

The Johnson Collection, Spartanburg, South Carolina

BLACK MUSIC CONT.



Hale Aspacio Woodruff

Blind Musician, 1935/1998

Woodcut

Image: 6 x 4 1/16 in., Sheet: 19 3/16 in x 15 1/16 in.

Whitney Museum of American Art, New York;
gift of Auldlyn Higgins Williams and E. Thomas
Williams, Jr. 2004.631

AFTER AILEY



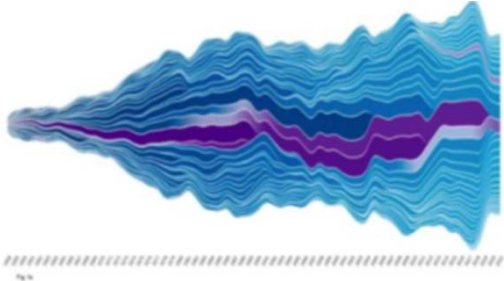
Josh Begley and Kya Lou, with Adrienne Edwards

Alvin Ailey video surround, 2024
18-channel installation



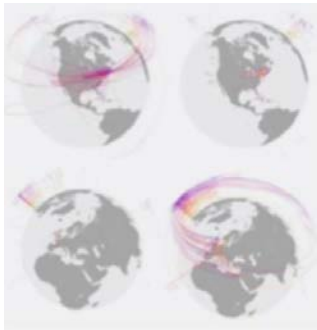
Missa Marmalstein and other makers unknown

Block 1871 of the AIDS Memorial Quilt, 1987
Mixed media
144 x 144 in.
National AIDS Memorial, Washington D.C.



Kate Elswit and Harmony Bench (Moving Data), with Antonio Jiménez-Mavillard and Tia-Monique Uzor

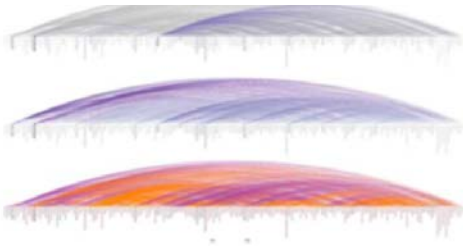
Generations of Embodied Knowledge: The Alvin Ailey American Dance Theater's Dance Artists, 1958-2023 (Radical Accounting series), 2024



Kate Elswit and Harmony Bench (Moving Data), with Antonio Jiménez-Mavillard and Tia-Monique Uzor

Global Architectures The Alvin Ailey American Dance Theater, City by City and Year by Year, 1958-89 (Radical Accounting series), 2024

AFTER AILEY CONT.



Kate Elswit and Harmony Bench (Moving Data), with Antonio Jiménez-Mavillard and Tia-Monique Uzor

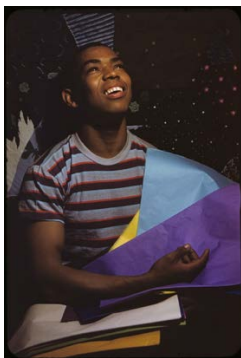
Repertory as Living Dance Museum: The Alvin Ailey American Dance Theater's Performance History, 1958-89 (Radical Accounting series), 2024

AILEY'S INFLUENCES

Note: After artworks, time-based media is organized alphabetically by subject.



Sphinx maquette for Metropolitan Opera production of *Antony and Cleopatra*, 1966
Painted plaster
Metropolitan Opera Archives, New York



Carl Van Vechten
Portraits of *Alvin Ailey*, 1955
Exhibition copies, dimensions variable
Beinecke Rare Book and Manuscript Library,
Yale University, New Haven, Connecticut



JACK COLE

Excerpt of Jack Cole dancing from *Lydia Bailey*,
directed by Jean Negulesco, 1952
Film, color, sound
6:16 min. (looped)



JACK COLE

Jack Cole performing *Sing, Sing, Sing* on *Perry Como's Kraft Music Hall*, September 30, 1959
Video, black-and-white, sound
5:10 min. (looped)

AILEY'S INFLUENCES CONT.



CARMEN DE LAVALLADE AND GEOFFREY HOLDER

Excerpt of Carmen de Lavallade and Geoffrey Holder dancing in *House of Flowers* (1954), featured in *Ethnic Dance: Roundtrip to Trinidad*, directed by Greg Harney, 1959
Film, color, sound
1:17 min. (looped)



CARMEN DE LAVALLADE AND GEOFFREY HOLDER

Excerpts from *Carmen and Geoffrey*, directed by Nick Doob and Linda Atkinson, 2005
Video, color, sound
14:23 min. (looped)



MAYA DEREN AND TALLEY BEATTY

Maya Deren and Talley Beatty
A Study in Choreography for Camera, 1945
Video, black-and-white
3 min. (looped)
Anthology Film Archives, New York



KATHERINE DUNHAM

Choros, danced by the Katherine Dunham Company, filmed by WDR Fernsehen, 1960
Video, black-and-white, sound
1:57 min. (looped)

AILEY'S INFLUENCES CONT.



KATHERINE DUNHAM

Cumbia, danced by the Katherine Dunham Company, filmed by WDR Fernsehen, 1960
Video, black-and-white, sound
2:08 min. (looped)



KATHERINE DUNHAM

Katherine Dunham at home in Martissant, Haiti, 1962
Video, black-and-white, sound
5:59 min. (looped)



KATHERINE DUNHAM

Katherine Dunham on *Shango*, 2002
Digital video, color, sound
5:59 min. (looped)



KATHERINE DUNHAM

Negro Ballet, danced by the Katherine Dunham Company, 1948
Video, black-and-white, sound
1:21 min. (looped)

AILEY'S INFLUENCES CONT.



KATHERINE DUNHAM

Shango, danced by the Katherine Dunham Company, footage by Ann Barzel, 1947
Video, black-and-white, sound
1:21 min. (looped)



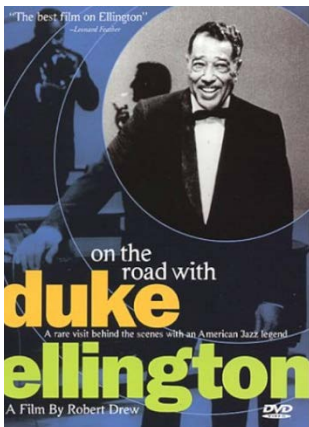
KATHERINE DUNHAM

Urban Social Dance, Jamaica Fieldwork, footage by Katherine Dunham, 1936
16mm film transferred to video, black-and-white
0:54 min. (looped)



KATHERINE DUNHAM

Washerwoman, danced by the Katherine Dunham Company, 1956
8mm film transferred to video, black-and-white
0:48 min. (looped)



DUKE ELLINGTON

Excerpts from *On the Road with Duke Ellington*, directed by Robert Drew, 1967
Video, color, sound
14:06 min (looped)

AILEY'S INFLUENCES CONT.



MARTHA GRAHAM

El Penitente (1940), choreographed by Martha Graham, directed by Dwight Godwin, 1964
Video, black-and-white, sound
19:41 min (looped)



MARTHA GRAHAM

Martha Graham technique demonstration, 1975
Video, black-and-white, sound
17:02 min (looped)



MARTHA GRAHAM

Primitive Mysteries (1931), choreographed by Martha Graham, directed by Dwight Godwin, 1964
Video, black-and-white, sound
7:20 min (looped)



LESTER HORTON

Camera Three: Tribute to Lester Horton, directed by Nick Havinga, 1963
16mm film, color, sound
28:20 min. (looped)

AILEY'S INFLUENCES CONT.



LESTER HORTON

Fandango / Rheingold Presents, danced by the Lester Horton Dance Theater, directed by Alex Runciman, 1955
Video, color, sound
29 min. (looped)



PEARL PRIMUS

Excerpts from *An African American Dance Forum*, directed by James Briggs Murray, 1983
Video, color, sound
5:38 min. (looped)



PEARL PRIMUS

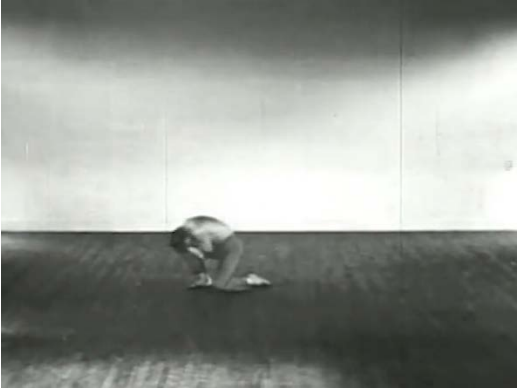
Excerpts of Pearl Primus dancing, 1981
Video, color, sound
19:09 min. (looped)



PEARL PRIMUS

Spirituals, danced by Pearl Primus, 1950
Video, color, sound
1:14 min. (looped)
Jacob's Pillow Dance Festival Archives

AILEY'S INFLUENCES CONT.



TED SHAWN

Nobody Knows, danced by Ted Shawn, 1938
Video, color, sound
1:21 min. (looped)
Jacob's Pillow Dance Festival Archives



THEATER/HOLLYWOOD

Excerpt from *Carmen Jones*, directed by Otto Preminger, 1954
Film, color, sound
5:10 min. (looped)
20th Century Studios, Inc.



THEATER/HOLLYWOOD

Excerpt from *Porgy and Bess*, directed by Joe Layton, 1961
Video, black-and-white, sound
1:41 min. (looped)