

1.
Gloria Steinem

American, born 1934

"The Ticket That Might Have Been . . . President Chisholm," *Ms.*,
January 1973

Printed magazine

Private collection, Brooklyn

2.
Margaret Sloan

American, 1947-2004

"Black Feminism: A New Mandate," *Ms.*, May 1974

Printed magazine

Private collection, Brooklyn

3.
Ms., August 1974

Printed magazine

Private collection, Brooklyn

4.
Ms., June 1982

Printed magazine

Private collection, Brooklyn

5.
Michele Wallace

American, born 1952

"Black Macho and the Myth of the Superwoman," *Ms.*, January 1979

Printed magazine

Private collection, Brooklyn

Founded by Gloria Steinem and Letty Cottin Pogrebin as the first national magazine devoted to feminist critique in its news coverage, *Ms.* magazine hit newsstands as an independent publication in 1972. Alice Walker was an editor at *Ms.* for twelve years and resigned in 1986, writing in her resignation letter:

It was nice to be a "Ms." cover myself once. But a people of color cover once or twice a year is not enough. In real life, people of color occur with much more frequency. I do not feel welcome in the world you are projecting.

6a.
Womanspace, April/May 1973
Facsimile of printed magazine
Brooklyn Museum Library Collection

6b.
Betye Saar
American, born 1926
"Black Mirror," *Womanspace*, April/May 1973
Facsimile of printed magazine
Brooklyn Museum Library Collection

7a.
Claudia Chapline
American, born 1930
"Reflections on 'Black Mirror'," *Womanspace*, Summer 1973
Facsimile of printed magazine
Brooklyn Museum Library Collection

7b.
Womanspace, Summer 1973
Facsimile of printed magazine
Brooklyn Museum Library Collection

In 1973, *Womanspace* Gallery in Los Angeles presented *Black Mirror*, an exhibition of five black women artists, including Betye Saar and Samella Lewis. Multiple works from Saar's *The Liberation of Aunt Jemima* series were shown. The exhibition critiqued racist representations of black women and advocated for positive representations made by and for women of color.

1.
Lorraine Bethel

American, date of birth unavailable

Barbara Smith

American, born 1946

“The Black Women’s Issue,” *Conditions* 5, 1979

Printed magazine

Brooklyn Museum Library Collection

2a. and 2b.

Toni Morrison

American, born 1931

“What the Black Woman Thinks About Women’s Lib,”

The New York Times Magazine, August 22, 1971

Printed magazine

Brooklyn Museum Library Collection

Toni Morrison’s polemic challenges the largely white, liberal, middle-class readership of *The New York Times Magazine* to confront their positions of privilege in relationship to women of color and the lack of space made for them in the second-wave Feminist Movement.

3.
James Baldwin

American, 1924–1987

Audre Lorde

American, 1934–1992

“Revolutionary Hope: A Conversation Between James Baldwin and

Audre Lorde,” *Essence*, December 1984

Printed magazine

Brooklyn Museum Library Collection

In 1984, *Essence* published a transcript of a frank and visionary dialogue between two towering literary pioneers: James Baldwin, renowned for his essays, novels, and plays exploring the complexities of black identity, and Audre Lorde, poetic defender of black, feminist, and lesbian experience in her writing and activism. They consider the harsh realities black Americans face—subjugation, disenfranchisement, violence—and debate their differing perspectives and individual experiences. Lorde continually pushes Baldwin on gender difference, asking him to acknowledge the power imbalance between black men and women. Her aim is not to blame Baldwin but to enlist black men in a unified struggle for liberation.

4.
Leonard Levitt

American, born 1941

“She: The Awesome Power of Gloria Steinem,” *Esquire*, October 1971

Printed magazine

Brooklyn Museum Library Collection

In 1970, Gloria Steinem and Dorothy Pitman Hughes, a pioneering childcare activist, traveled the country giving speeches to rally supporters for the Feminist Movement. The iconic portrait, published for the first time, alongside an article on Steinem, in *Esquire*, speaks to their solidarity across racial difference. Steinem described their collaboration:

Soon we discovered the intensity of interest in the simple idea that each person’s shared humanity and individual uniqueness far outweighed any label by group of birth whether sex, race, class, sexuality, ethnicity, religious heritage, or anything else.

1.
Flo Kennedy

American, 1916–2000

Gerald Lefcourt

American, born 1941

Robert Projansky

Biographical information unavailable

Letter in Defense of the Judson Three, *Artforum*, January 1971
Printed magazine
Artforum Magazine, New York

2a. and 2b.

The Committee to Defend the Judson Three

Founded 1971

Letter in Support of the Judson Three, *Artforum*, May 1971
Printed magazine
Artforum Magazine, New York

These letters, written in defense of “the Judson Three,” were published in the pages of *Artforum*, an international contemporary art magazine founded in 1962, which in its first decade had refrained from any direct political engagement. In January 1971, a call to action was published in the magazine asking the art world to respond to the arrest of Jon Hendricks, Jean Toche, and Faith Ringgold. Later in the year, the Committee to Defend the Judson Three published a passionate open letter positing the artists as advocates for the belief that the use of the “people’s flag” for political and moral purposes is both a right and a duty of the engaged citizen. Paired with documentation of the sign announcing the ordered closing of *People’s Flag Show*, as well as an exhaustive listing of the influential artists, collectors, and gallerists who contributed to the fund, the letter used the public platform of the magazine to display the widespread art world support for the artists and their artistic freedom.

3.
Women Artists in Revolution

Founded 1969

Ad Hoc Women Artists’ Committee

Founded 1970

Women Students and Artists for Black Art Liberation

Founded 1970

“To the Viewing Public of the 1970 Whitney Annual Exhibition,” in *A Documentary HerStoRY of Women Artists in Revolution*, 1971
Printed book
Brooklyn Museum Library Collection; Gift of Cindy Nemser

This publication documents the actions and writings of Women Artists in Revolution (a subcommittee of the Art Workers’ Coalition), including a handout distributed to visitors during the Whitney Museum of American Art’s 1970 Annual Exhibition. In direct and sardonic language, it tallies the influential survey exhibition’s paltry record of exhibiting women artists. At the same time, it draws attention to a surge in representation of women between 1969 and 1970, and credits the actions of Women Artists in Revolution, the Ad Hoc Women Artists’ Committee, and Women Students and Artists for Black Art Liberation for putting pressure on the Whitney’s curators. Ending with a declaration to move “on to fifty percent!!!,” it makes clear there was much more work to be done.

Pat Mainardi

American, born 1942

4a.

"Talking to the Man," *Women and Art*, Winter 1971

Facsimile of printed newspaper

Brooklyn Museum Library Collection

4b.

"\$50,000 for a Women's Show?," *Women and Art*, Winter 1971

Printed magazine and facsimile

Brooklyn Museum Library Collection

It was worse than you could imagine. Of 117 artists in the show, 7 were women, all white, and only 2 were still living (Isabel Bishop and Louise Nevelson). Under every picture was a sexist quotation and, although I am told there were two feminist statements included, after awhile I stopped reading them. It seemed like every sexist thing that every man ever said was on the wall.

That is how Pat Mainardi characterized *Pride and Prejudice: A Woman's Exhibition* at the Brooklyn Museum in 1971. Her article goes on to criticize the museum for its history of excluding women artists and Director Duncan Cameron's demand that women independently raise \$50,000 for him to consider organizing an exhibition of art by women artists. The winter 1971 issue of *Women and Art*, which would later become *Feminist Art Journal*, also included a detailed report on the meetings between the Women's Coalition to Improve the Brooklyn Museum (which included Faith Ringgold) and Cameron, and the Coalition's demands of the museum—among them a call for a show of black women artists in the main galleries, not the Community Gallery.

Jan Van Raay

American, born 1942

5.

Art Workers' Coalition Demonstration at the Whitney Museum, 1970

Digital C-print

Courtesy of the artist

6.

Museum of Modern Art Protest, May 2, 1970, Black Emergency Cultural Coalition, Art Workers' Coalition (AWC), Guerrilla Art Action Group (GAAG), May 2, 1970

Digital C-print

Courtesy of the artist

In 1970, the Ad Hoc Women Artists' Committee, Women Artists in Revolution, and Women Students and Artists for Black Art Liberation protested outside the Whitney Museum during its Annual Exhibition (which became the Whitney Biennial in 1973). They were protesting the Whitney's failure to include women artists, especially those of color. Faith Ringgold (right) and her daughter, Michele Wallace (middle), are pictured here outside of the museum. A handout distributed at the protest is on view in this case.

1.

First Group Showing: Works in Black and White, 1963

Printed book

Collection of Emma Amos

2.

Jeanne Siegel

American, 1929–2013

“Why Spiral?,” *Art News*, September 1966

Facsimile of printed magazine

Brooklyn Museum Library Collection

Spiral’s name, suggested by painter Hale Woodruff, referred to “a particular kind of spiral, the Archimedean one, because, from a starting point, it moves outward embracing all directions yet constantly upward.” Diverse in age, artistic styles, and interests, the artists in the group rarely agreed; they clashed on whether a black artist should be obliged to create political art. Discord is evident in this 1966 *Art News* interview between Jeanne Siegel and members of Spiral, in which she asked the group, “Why Spiral?,” and received conflicting answers from its members.

While many members found these vigorous debates about the intersection of art, race, and politics to be helpful, they ultimately led to the disbandment of Spiral several months after the close of their first, and only, exhibition, *First Group Showing: Works in Black and White*.

3.

Weusi Group Portrait, early 1970s

Photographic print

Collection of Ronald Pyatt and Shelley Inniss

This portrait of the Weusi collective was taken during the years in which Kay Brown was the sole female member. She is seated on the right in the middle row.

4.

Jet, January 28, 1971

Printed magazine

Collection of David Lusenhop

5.

Larry Neal

American, 1937–1981

“Any Day Now: Black Art and Black Liberation,” *Ebony*, August 1969

Printed magazine

Collection of David Lusenhop

During the Civil Rights and Black Power Movements, publications marketed toward black audiences chronicled social, cultural, and political developments, covering the issues of particular concern to their readership in depth. The activities and development of the Black Arts Movement can be traced through articles in *Ebony*, *Black World*, and *Jet*, among other publications; in them, artists documented the histories of their collectives and focused on the purposes and significance of art made by and for people of color.

1.
“Where We At” Black Women Artists Inc.

Founded 1971

Cookin’ and Smokin’, 1972

Printed poster

Collection of David Lusenhop

2.

“Where We At”: A Tribe of Black Women Artists, 1973

Printed brochure

Collection of David Lusenhop

3.

1 + 1 = 3: Joining Forces, 1973

Printed flyer

Collection of David Lusenhop

4.

Directions ‘81: Creative Expressions, 1981

Printed poster

Collection of David Lusenhop

5.

“Where We At”: Black Women Artists Newsletter, October 1980

Printed newsletter

Collection of David Lusenhop

6.

“Where We At” Black Women Artists Newsletter, February 1981

Printed newsletter

Collection of David Lusenhop

7.

“Where We At” Black Women Artists By-Laws, 1983

Photocopy of typewritten document

Collection of David Lusenhop

In 1972, the “Where We At” collective used the Weusi collective’s Nyumba Ya Sanaa gallery in Harlem to hold their exhibition *Cookin’ and Smokin’*. Weusi was composed almost entirely of men and conceived as a “brotherhood.” “Where We At”’s collaboration with them demonstrates the women’s closer relationship with their male counterparts in the Black Arts Movement than with their female ones in the Feminist Movement.

1a.

Pat Mainardi

American, born 1942

"Open Hearing at Brooklyn Museum," *Feminist Art Journal*, April 1972

Printed newspaper

Brooklyn Museum Library Collection

1b.

Kay Brown

American, 1932–2012

"'Where We At' Black Women Artists," *Feminist Art Journal*, April 1972

Facsimile of printed newspaper

Brooklyn Museum Library Collection

Published from 1972 to 1977, *Feminist Art Journal* chronicled the activities, shows, and work of women artists in New York City. In April 1972, the publication printed a short history of the "Where We At" collective written by Kay Brown, a founder of the group. Included alongside the organization's history were six demands the group made of the Brooklyn Museum at an open hearing that took place at the museum on December 12, 1971. Organized by women artists, the hearing focused on the question "Are Museums Relevant to Women?"—which "brought a resounding 'No!' as the answer from virtually all the speakers."

2.

Pat Davis

American, born 1943

"Where We At" Black Women Artists. From left to right: Carol Blank, Pat Davis, Victoria Lucus, Crystal McKenzie, Dindga McCannon, Kay Brown, Modu Tanzania, Jeanne Downer, Priscilla Taylor, Emma Zuwadi, Akweke Singho, Linda Hiwot, and Saeeda Stanley, 1980

Digital C-print

Courtesy of the artist

3.

"Where We At" Black Women Artists Inc.

Founded 1971

Maquette for "Where We At" Black Women

Artists Newsletter, December 1980

Ink and collage on paper

Collection of David Lusenhop

As part of Black History Month celebrations at the Brooklyn Museum in 1981, the "Where We At" collective exhibited photo and text panels in the Community Gallery detailing the history of the group. This newsletter announces their exhibition along with other activities of the collective.

4a. and 4b.

"Where We At" Black Women Artists Inc.

Founded 1971

"Where We At" Brochure, undated

Printed brochure and facsimile

Collection of Dindga McCannon

"Where We At" was actively engaged throughout Brooklyn, teaching art classes, participating in seminars, and putting on group exhibitions. In 1977 members of the collective participated in a women's panel discussion as part of the seminar associated with groundbreaking curator David Driskell's exhibition *Two Centuries of Black American Art*.

5.

Edgar White

American, date of birth unavailable

Children of Night, 1974

Printed book

Brooklyn Museum Library Collection

Dindga McCannon illustrated many children's books, including *Children of Night*.

1.

DONALD, The Nigger Drawings, 1979

Photocopy of printed flyer

Hatch-Billops Collection, New York

2.

**Carl Andre, Amy Baker, Rudolf Baranik, Edit DeAk,
Cliff Joseph, Kate Linker, Lucy R. Lippard, Howardena Pindell,
Faith Ringgold, Ingrid Sischy, May Stevens, Tony Whitfield**

Open Letter to Artists Space, March 5, 1979

Photocopy of typewritten letter

Hatch-Billops Collection, New York

3.

Donald Newman

American, born 1955

Letter to May Stevens, March 8, 1979

Photocopy of typewritten letter

Hatch-Billops Collection, New York

4.

Howardena Pindell

American, born 1943

Letter to Jim Reinish, March 5, 1979

Photocopy of typewritten letter

Hatch-Billops Collection, New York

5.

James Reinish

Biographical information unavailable

Letter to Howardena Pindell, March 9, 1979

Photocopy of typewritten letter

Hatch-Billops Collection, New York

1.

Statement by Artists Space Committee for the Visual Arts, Inc.,
March 10, 1979

Typewritten statement
Hatch-Billops Collection, New York

2.

Helene Winer

American, born 1946
Letter to Howardena Pindell, March 11, 1979
Photocopy of typewritten letter
Hatch-Billops Collection, New York

3.

Howardena Pindell

American, born 1943
Letter to Helene Winer, March 14, 1979
Photocopy of typewritten letter
Hatch-Billops Collection, New York

4.

Ingrid Sischy

American, born South Africa, 1952–2015
Letter to James Reinish, March 12, 1979
Photocopy of typewritten letter
Hatch-Billops Collection, New York

5.

Grace Glueck

American, born 1926
“‘Racism’ Protest Slated Over Title of Art Show,” *The New York Times*,
April 14, 1979
Printed newspaper
Hatch-Billops Collection, New York

6.

Black Emergency Cultural Coalition

Founded 1969

Artists and Artworkers Protest Flyer, undated
Photocopy
Hatch-Billops Collection, New York

7.

Town Hall meeting on “Nigger Drawings” exhibition,
Artists Space, April 23, 1979
Cassette tape
Hatch-Billops Collection, New York

8.

“How Public Are Alternative Spaces?” Flyer, undated
Photocopy
Hatch-Billops Collection, New York

These materials trace the opening of the 1979 Artists Space exhibition *The Nigger Drawings* and the subsequent protests against the show and its title. Those offended that Donald Newman, a white male artist, used an intentionally incendiary racist epithet to title his show of abstract charcoal works were further incensed at the institutional position taken by Artists Space, an alternative exhibition gallery financially supported by the New York State Council on the Arts. Activists staged protests, organized teach-ins—some taking place at Just Above Midtown Gallery, others initiated by the Black Emergency Cultural Coalition—and wrote letters critical of the artist, the gallery, and its funders. In open letters and personal addresses, art world activists—including artist Janet Henry, art historian Carol Duncan, critic Ingrid Sischy, and curator Lowery Stokes Sims—demanded accountability, and artist Howardena Pindell resisted the pat apology Artists Space provided. In a particularly poignant letter, Just Above Midtown’s founder, Linda Goode Bryant, called for recognition of the systemic racism that can “isolate and exclude” artists of color from participating in “traditional” and “alternate” spaces alike, both lamenting and resisting the “selective censorship” that withholds the power of self-definition.

1a.

Linda Goode Bryant

American, born 1949

Envelope for Letter to Her Parents, 1967

Handwritten envelope

Collection of Linda Goode Bryant

1b.

Letter to Her Parents, 1967

Handwritten letter and facsimile

Collection of Linda Goode Bryant

2.

Letter to Betye Saar, August 27, 1974

Typewritten letter

Just Above Midtown Archive

3.

Benny Andrews

American, 1930–2006

“A JAM Session on Madison Avenue,” *Encore*

American and Worldwide News, March 21, 1977

Photocopy of printed magazine

Just Above Midtown Archive

4.

AC Hudgins

American, date of birth unavailable

Letter to Howardena Pindell, January 11, 1977

Typewritten letter

Just Above Midtown Archive

AC Hudgins has been a dedicated collector and supporter of artists of color since the 1970s. He became involved with the Just Above Midtown Gallery in its early days, working with Linda Goode Bryant to

build a black collector base and promote the careers of black artists, including by helping to place their work in museums and galleries. In 1977 Hudgins assisted in the sale of a work by Howardena Pindell to the Brooklyn Museum’s Community Gallery.

5.

Announcement: *Just Above Midtown Gallery, “Howardena Pindell: Recent Work with Paper + Video Drawings” October 11–November 5, 1977*

Postcard

Just Above Midtown Archive

Howardena Pindell

American, born 1943

6a.

Front of *Brasil Turistico*: Postcard to Linda Goode Bryant at Just Above Midtown Gallery, December 15 [no year indicated]

Facsimile of postcard

Just Above Midtown Archive

6b.

Back of *Brasil Turistico*: Postcard to Linda Goode Bryant at Just Above Midtown Gallery, December 15 [no year indicated]

Postcard

Just Above Midtown Archive

7a.

Front of *Maine Vacationland*: Postcard to Linda Goode Bryant and The Jamettes at Just Above Midtown Gallery, June 22, 1980

Facsimile of postcard

Just Above Midtown Archive

7b.

Back of *Maine Vacationland*: Postcard to Linda Goode Bryant and The Jamettes at Just Above Midtown Gallery, June 22, 1980

Postcard

Just Above Midtown Archive

8.

Happy Holidays, undated
Postcard
Just Above Midtown Archive

A friend of Linda Goode Bryant's and one of the artists who showed at her gallery, Howardena Pindell stayed in frequent touch with the gallerist through the years when Bryant ran Just Above Midtown Gallery. Often humorous, these postcards speak to their close collaboration and Bryant's strong support for black women artists.

9.

Senga Nengudi

American, born 1943
Mailgram to Just Above Midtown Gallery, June 5, 1980
Typewritten document
Just Above Midtown Archive

10.

Press Release: *Just Above Midtown Gallery, Senga Nengudi, "Vestige" and "Air Propo,"* January 17, 1981
Typewritten document
Just Above Midtown Archive

Just Above Midtown Gallery created a strong, tight-knit community of black artists and patrons in New York City; in Lorraine O'Grady's words, it was a "complete world." Many artists included in this exhibition showed work there, participated in its programs, and supported the gallery. In 1981, O'Grady handled public relations and wrote this press release for Senga Nengudi's show.

1.
Maren Hassinger

American, born 1947

Handwritten notes on *Los Angeles Times* article "Of Cables and Collages in Artists' Wonderland," May 27, 1981

Newspaper with handwritten ink markings

Just Above Midtown Archive

2.
Adrian Piper

American, born 1948

Letter to Linda Goode Bryant, July 11, 1983

Typewritten letter

Just Above Midtown Archive

3.
Maren Hassinger, 1972-1991, 1991

Printed book

Brooklyn Museum Library Collection

4.
Adrian Piper: Funk Lessons, A Collaborative Experiment in Cross-Cultural Transfusion, 1982

Postcard

Just Above Midtown Archive

5.
Adrian Piper

American, born 1948

Letter to Linda Goode Bryant, September 6, 1983

Typewritten letter

Just Above Midtown Archive

Though Just Above Midtown Gallery was founded specifically to show the work of black artists, Linda Goode Bryant was particularly devoted to those working in a style she called "contextures" in a 1978 exhibition catalogue of the same name. These were artists whose abstract or

conceptual work was grounded in the larger world beyond the studio, in both materials and subject matter. Adrian Piper was one of Bryant's "contexture" artists and exhibited at the gallery multiple times.

6.
B Culture, vol. 1, no. 1, 1986
Printed magazine
Brooklyn Museum Library Collection

7.
Artist and Influence, 1981
Printed magazine
Stuart A. Rose Manuscript, Archives, and Rare Book Library,
Emory University, Atlanta

8.
Artist and Influence, 1982
Printed magazine
Stuart A. Rose Manuscript, Archives, and Rare Book Library,
Emory University, Atlanta

In 1968, while they were both professors at the City College of New York, artist Camille Billops and her partner James Hatch started the Hatch-Billops Collection to preserve and share the history of black artists in the United States. The collection is one of the most comprehensive archives of African American art and culture, and includes rare published and unpublished texts, an extensive photo archive, and works of art. In 1981, Billops and Hatch began publishing *Artist and Influence: The Journal of Black American Cultural History*, which grew out of their long-running oral history project with black artists. Featuring interviews with artists, transcripts of panel discussions, poetry, and essays, *Artist and Influence* is an important record of black art production from the 1960s to today.

9a.

Black Currant, May 1982
Printed magazine
Collection of Janet Henry

9b.

Center spread from *Black Currant*, May 1982
Printed magazine
Collection of Janet Henry

After Just Above Midtown Gallery moved to Franklin Street from West 57th Street, Linda Goode Bryant and artist Janet Henry began producing *Black Currant* to chronicle the artistic community of the gallery. The publication was dedicated to the experimental spirit of Just Above Midtown and the artists it championed. Once the gallery moved to its final location, at 503 Broadway, *Black Currant* became *B Culture* and was edited by writer and musician Greg Tate and others.

1.

"Rodeo Caldonia," *Interview*, July 1987

Printed magazine

Brooklyn Museum Library Collection

2.

In the Tropics, undated

Typewritten document

Fales Library and Special Collections, New York University

3a. and 3b.

Rodeo Records: Carmella and King Kong, undated

Postcard and facsimile

Fales Library and Special Collections, New York University

4.

B Culture, vol. 2, issue 1, undated

Printed magazine

Fales Library and Special Collections, New York University

After Just Above Midtown Gallery moved to its final downtown location at 503 Broadway, its publication *Black Currant* morphed into *B Culture*, edited by writer and musician Greg Tate and others. This issue of *B Culture* includes the entire script for *Carmella and King Kong* by the Rodeo Caldonia High-Fidelity Performance Theater collective, many of whom called Just Above Midtown home.

5a.

High Performance #35, 1986

Facsimile of printed magazine

Brooklyn Museum Library Collection

5b.

Lowery Stokes Sims

American, born 1949

"Rodeo Caldonia High Fidelity Performance Theatre, 'Carmella and King Kong,'" *High Performance #35*, 1986

Printed magazine

Brooklyn Museum Library Collection

1.

Double Bill: Rodeo Caldonia and Alva Rogers, Aaron Davis Hall, undated
Printed flyer
Fales Library and Special Collections, New York University

2.

Lisa Jones, Alva Rogers, Euzhan Palsy (director of "Sugar Cane Alley" film), Kellie Jones, ca. 1984–85
Photographic print
Fales Library and Special Collections, New York University

Lorna Simpson

American, born 1960

3.

Rodeo Caldonia, 1986
Photographic print
Courtesy of the artist

4.

Lisa Jones, 1986
Photographic print
Courtesy of the artist

5.

Kellie Jones, undated
Photographic print
Courtesy of the artist

6.

Alva Rogers, 1987
Photographic print
Courtesy of the artist

7.

Derin Young, 1987
Photographic print
Courtesy of the artist

8.

Candace Hamilton, undated
Photographic print
Courtesy of the artist

9.

Candace Hamilton, undated
Photographic print
Courtesy of the artist

Lorna Simpson is simply the most beautiful woman west of Dakar and north of Papeete. Her photographs, with their silences and whispers, inspire us to bring our own secrets to the art.

That is how Lisa Jones described Simpson, who was a member of the Rodeo Caldonia High-Fidelity Performance Theater collective. Her photographs of Rodeo members capture their stylish and triumphant originality. In the group portrait (5) we see, left to right: Alva Rogers, Sandye Wilson, Candace Hamilton, Derin Young, and Lisa Jones.

10a-e

Black Binder and Contents Relating to Daughters of the Dust,
October 13, 1989
Binder with typewritten pages
Fales Library and Special Collections, New York University

The first feature film directed by an African American woman to be distributed theatrically in the United States, Julie Dash's *Daughters of the Dust* is a landmark in American cinema. Set in 1902, the film explores the black Gullah communities of the South Carolina Sea Islands. Alva Rogers starred as Eula Peazant, one of the leading roles. This binder contains her shooting schedules, script, and other materials related to the production of the film.

1.

1983 Women's International Film Festival Program, 1983

Postcard

Special Collections and University Archives, Rutgers University Libraries, New Brunswick, New Jersey

The 1983 edition of the Women's International Film Festival was presented at the 8th Street Playhouse in Greenwich Village. A home to independent film from 1929 until its closing in 1992, the Playhouse cosponsored the festival with Second Decade Films and the Heresies Collective. Over the course of four days, works by women filmmakers from all over the world were screened. Among them were Julie Dash's *Illusions*, 1983, and Barbara McCullough's *Water Ritual #1: An Urban Rite of Purification*, 1979, both of which are on view elsewhere in this exhibition.

2. and 3.

Black American Literature Forum: Contemporary Black Visual Artists,
Spring 1985

Printed magazine

Fales Library and Special Collections, New York University

The *Black American Literature Forum*, now published as the *African American Review*, is a scholarly journal of African American literature, art, and culture. Focusing on contemporary black visual artists, the spring 1985 issue was co-edited by Camille Billops and Kellie Jones and featured essays by Hilton Als, Amiri Baraka, David Driskell, James Hatch, Corrine Jennings, Jones, and others. Pictured in the cover photograph by Coreen Simpson are, left to right in the bottom row: Emma Amos, Faith Ringgold, and Whitfield Lovell; left to right in the second row: Camille Billops, Norma Morgan, Robin Holder, and Corrine Jennings; and left to right in the top row: Bruce Nugent, Vivian Browne, and Joe Overstreet.

4.

Lorna Simpson

American, born 1960

Carrie Mae Weems, Mexico, 1982

Photographic print

Courtesy of the artist

5a. and 5b.

Group Material

Founded 1979

Inserts, 1988

Printed pamphlet

Courtesy of Janet Henry

Inserts was a collaboration between Group Material—a New York-based artist collective dedicated to socially aware art and exhibition-making—and the Public Art Fund—a nonprofit organization founded to bring contemporary art out of gallery and museum spaces and into the public sphere. Featuring the work of ten artists, it appeared as a supplement to *The New York Times* on Sunday, May 22, 1988, in papers distributed in Lower Manhattan and the Williamsburg, Greenpoint, and Bushwick neighborhoods of Brooklyn. Carrie Mae Weems's contribution includes photographs depicting the artist in four different characters (or caricatures) of black womanhood paired with a text in which she highlights the absurdity of these characterizations and their distance from black women's self-conceptions and real lived experiences.

6.

Alva Rogers

American, born 1959

Journal, 1979

Notebook with photos and handwritten notes

Fales Library and Special Collections, New York University

Alva Rogers and Lisa Jones were close friends and collaborators as members of the Rodeo Caldonia High-Fidelity Performance Theater collective. In one of her personal journals, Rogers saved photos of them together on the roof of the apartment of Jones's mother, Hettie Jones, in downtown New York.

7.

Coreen Simpson

American, born 1942

Untitled (Alva Rogers), 1985-86

Photographic print

Fales Library and Special Collections, New York University

1.
Janet Henry

American, born 1947

"Untitled," *Heresies #15: Racism Is the Issue*, 1982

Printed magazine

Brooklyn Museum Library Collection

2.

"*Racism Is the Issue*": Reading, Discussion, Performance:

Party with "Heresies #15," undated

Printed flyer

Special Collections and University Archives, Rutgers University

Libraries, New Brunswick, New Jersey

3.

Emma Amos

American, born 1938

"Some Dos and Don'ts for Black Women Artists," *Heresies #15:*

Racism Is the Issue, 1982

Printed magazine

Brooklyn Museum Library Collection

4.

Lorna Simpson

American, born 1960

"Untitled," *Heresies #15: Racism Is the Issue*, 1982

Printed magazine

Brooklyn Museum Library Collection

5a. and 5b.

*Dialectics of Isolation: An Exhibition of Third World Women Artists
in the United States*, 1980

Printed book

Fales Library and Special Collections, New York University

5c.

Beverly Buchanan

American, born 1940–2015

Artist Statement in *Dialectics of Isolation: An Exhibition of Third World*

Women Artists in the United States, 1980

Facsimile of printed book

Brooklyn Museum Library Collection

5d.

Janet Henry

American, born 1947

Artist Statement in *Dialectics of Isolation: An Exhibition of Third World*

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Facsimile of printed book

Brooklyn Museum Library Collection

6.

Barbara McCullough

American, born 1945

Senga Nengudi's Urban Study, 1980

Photographic print

Fales Library and Special Collections, New York University

7.

Beverly Buchanan

American, 1940–2015

Untitled ("Marsh Ruins" 1/2), circa 1981

Color photograph

Collection of Prudence Lopp

8.

Untitled ("Marsh Ruins" 2/2), circa 1981

Color photograph

Collection of Prudence Lopp

Awarded a prestigious Guggenheim Fellowship in 1980, Beverly Buchanan produced *Marsh Ruins*, a multipart earthwork, near the Marshes of Glynn outside Brunswick, Georgia. The work is made up of concrete forms covered with a locally popular concrete-and-shell mixture called tabby and painted by hand. While seemingly abstract, the strong political content of *Marsh Ruins* is embedded in its site and materials. Tabby was commonly used in the construction of Southern plantations and was produced by enslaved people through a labor-intensive process introduced to the United States by late-sixteenth-century Spanish colonists. *Marsh Ruins* is a memorial to multiple forgotten histories, including the 1803 deaths of a group of captive Igbo people who had taken control of their slave ship and committed mass suicide near the site of Buchanan's sculpture rather than submit to enslavement in the United States.

9.

Lucinda Bunnen

American, born 1930

Beverly Buchanan—Picnic in Macon, 1978

Vintage gelatin silver photograph

Courtesy of the artist

1.

Heresies #3: Lesbian Art and Artists, 1977

Printed magazine

Private collection, Brooklyn

2.

Combahee River Collective

Founded 1974

“Dear Lesbian Issue Collective” and “Dear Combahee River Collective,”

Heresies #4: Women’s Traditional Arts— The Politics of Aesthetics, 1978

Printed magazine

Brooklyn Museum Library Collection

3.

Heresies #8: Third World Women—

The Politics of Being Other, undated

Printed notecard

Special Collections and University Archives, Rutgers University

Libraries, New Brunswick, New Jersey

4.

To Third World Women in the New York Area, undated

Typewritten document

Special Collections and University Archives, Rutgers University

Libraries, New Brunswick, New Jersey

5.

Lowery Stokes Sims

American, born 1949

“Third World Women Speak,” *Women Artists News*, December 1978

Facsimile of printed newspaper

Brooklyn Museum Library Collection

1.
Senga Nengudi

American, born 1943

Letter to Linda Goode Bryant, September 30, 1976

Handwritten letter

Just Above Midtown Archive

2.

Untitled (Concept for R.S.V.P. Poster Invitation), 1977

Ink on paper

Just Above Midtown Archive

3.

R.S.V.P. Poster Invitation, 1977

Printed poster

Just Above Midtown Archive

4.

Untitled (Photo Proof of R.S.V.P.), 1977

Photo contact sheet

Just Above Midtown Archive

In March 1977, Senga Nengudi presented her *R.S.V.P.* series at Just Above Midtown Gallery. Made of used pantyhose she collected from friends—note her 1976 letter to Linda Goode Bryant asking for nylons to “help the cause”—and filled with sand, the sculptures evoke the female body and were directly inspired by her experiences with pregnancy. Along with other artists and performers, including Maren Hassinger, Nengudi activated the sculptures in collaborative dance performances.

