

**UPFOR**

***The Soul of Black Art: A Collector's View***  
**Curated by John Goodwin**

Romare Bearden  
Marian Carrasquero  
Ralph Chessé  
Kris Graves  
Zig Jackson  
Zun Lee  
Glenn Ligon  
Gary Simmons  
Arvie Smith  
Michael-Jay Robinson  
Damon Winter

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Prices are subject to change without notice

## ***The Soul of Black Art: A Collector's View***

Collector John Goodwin guest-curates Upfor's third anniversary exhibition, including works for sale by established and emerging artists in conversation with works from Goodwin's and Michael-Jay Robinson's noted collection.

Briefly surveying changes in depiction of black culture in America over the last 100 years, the exhibition begins with Romare Bearden's touching 1983 lithograph *Autumn of the Rooster*, and extends to photographic images by Zun Lee, a physician/artist of Black/Korean descent who captures vivid images of current black culture.

The exhibition includes work by Romare Bearden, Marian Carrasquero, Ralph Chessé, Kris Graves, Zig Jackson, Zun Lee, Glenn Ligon, Marion Post-Wolcott, Michael-Jay Robinson, Devan Shimoyama, Gary Simmons, Arvie Smith, Andy Warhol and Damon Winter.

A curator's statement from John Goodwin, and brief biographies for each artist, can be found at the end of this packet.





*Autumn of the Rooster*, 1983  
color lithograph  
16 x 22.5 inches  
edition no. 71 of 175  
\$6,750 unframed



*Back Door*, 2016  
archival pigment print  
13 x 19 inches  
edition of 10  
\$550 framed



*Police Car*, 2016  
archival pigment print  
13 x 19 inches  
edition of 10  
\$550 framed



*Ma in Red*, 2016  
archival pigment print  
13 x 19 inches  
edition of 10  
\$550 framed



*Lyric*, 2016  
archival pigment print  
13 x 19 inches  
edition of 10  
\$550 framed



*Ms. Kennedy*, 2016  
archival pigment print  
19 x 27 inches  
edition of 10  
\$750 framed



*Pastoral*, 1942  
oil paint on canvas, artist frame  
40 x 38 inches  
Please inquire for price



*The Grave Digger, Hamlet*, 1944  
oil paint on canvas, artist frame  
21.5 x 16 inches  
\$13,000



*Bottle Man*, 1927  
oil paint on canvas, artist frame  
20 x 21.25 inches  
\$10,000





*Busola*, 2016  
archival pigment print  
20 x 16 inches  
edition of 8  
\$1,000 framed



*The Artist*, 2014  
archival pigment print  
20 x 16 inches  
edition of 8  
\$1,000 framed



*Kris in Stereo*, 2016  
archival pigment print (diptych)  
21 x 15 inches each  
edition of 8  
\$1,400 framed



*The Testament Project, Volume II*, 2016  
single-channel video on USB drive  
edition of 3  
\$1,000



*Mount Rainier #1, Washington, 2015*  
archival pigment print  
15 x 21 inches  
edition of 8  
\$1,000 framed



*Matthew, Iceland, 2013*  
archival pigment print  
16 x 20 inches  
edition of 8  
\$1,000 framed



*Homage to Three, Philadelphia, MS, 2010*  
archival pigment print  
20 x 20 inches  
\$1,300 framed



*Homage to Emmitt Till, Mooney, MS, 2010*  
archival pigment print  
18.5 x 23.75 inches  
\$1,300 framed



*Amid the Crowd*, 2009  
archival pigment print  
20 x 28 inches  
edition of 20  
Ed 1-10: \$1,300 framed



*The Goddess*, 2010  
archival pigment print  
20 x 28 inches  
edition of 20  
Ed 1-10: \$1,300 framed



*High Rolling, 2009*  
archival pigment print  
20 x 28 inches  
edition of 20  
Ed 1-10: \$1,300 framed



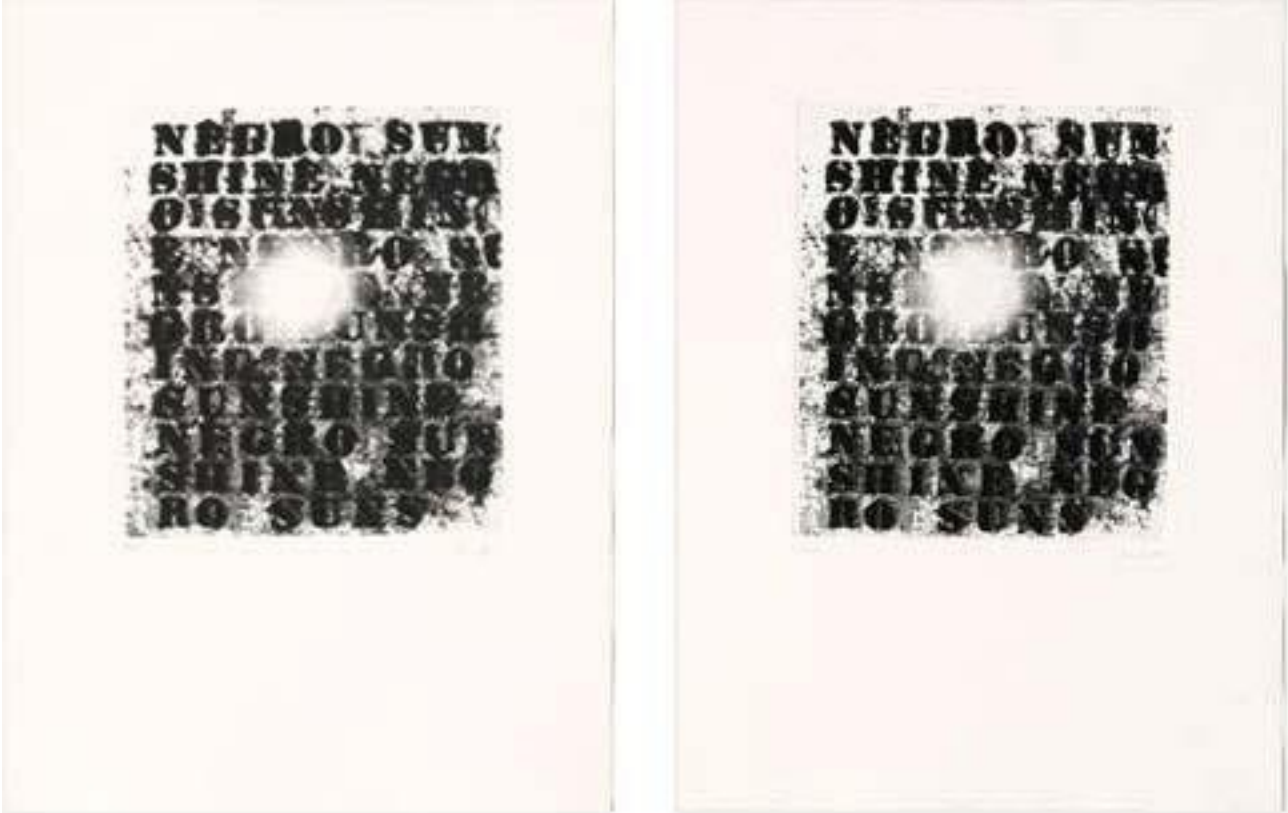
*Guy Miller surveying the playground while bandaging son Nijel's injured arm. Harlem, NY, 2012*  
archival pigment print  
20 x 28 inches  
edition of 20  
Ed 1-10: \$1,300 framed



*Bedtime shenanigans with Carlos Richardson and his daughter, 2012*  
archival pigment print  
20 x 28 inches  
edition of 20  
Ed 1-10: \$1,300 framed



*Guy Miller keeping an eye on all of his four children. Bronx, NY. 2012*  
archival pigment print  
20 x 28 inches  
edition of 20  
Ed 1-10: \$1,300 framed



*Untitled, 2010*  
etching on Somerset paper (diptych)  
21.5 x 35 inches (framed)  
edition of 20  
\$11,000 framed





*Strength*, 1994

acrylic paint, plaster, photographs, feathers

57 x 36 inches

\$4,000



*Flaming Boom Box*, 2005  
four-color lithograph  
18 x 17 inches  
edition of 30  
\$950 framed



*Spade*, 2005  
four-color lithograph  
18 x 17 inches  
edition of 30  
\$950 framed



*Manumissions*, 2006  
oil on canvas (diptych)  
68 x 60 inches each  
\$30,000 framed



*President Obama Ascending Air Force One, 2012*

archival pigment print

19.5 x 18 inches

open edition

\$600 unframed

## **Curator's statement**

### **John Goodwin**

I started collecting with my mom when I was eight or nine. She's no longer around, but we had this similar passion for old things; we would go to auctions in barns or estates. We were usually the only black people there. People weren't rude or weird to us, but in most cases they were overly kind, and they'd offer me a piece of cake, which made it okay.

This exhibition is roughly organized around a chronological evolution I have followed in my own collecting. I like to look back at the way my people have been thought of, but also the way we are being viewed now and into the future—hopefully in a much more positive way. Earlier African American artists focused on a descriptive depiction of our culture. In recent years we have progressed far enough that we don't have to have a black person in every image made by a black artist, and work is (or should be) accepted just as readily as if it weren't made by a black artist.

In pairing certain images I am highlighting areas of change and progress. Marion Walcott's image of an older black gentleman climbing the stairs to use the "colored" entrance at the back of the theater is compared to an image you probably recognize by Pulitzer Prize winner Damon Winter's of our president walking up the stairs to Air Force One. I think it's an incredible comparison of the difficulties both men faced and how the older gentleman helped make the younger gentleman who he is.

Images of progress can also remind you how slowly things change, including in the art world. The two Warhol lithographs in the exhibition were printed, signed and numbered in the same size, made in the same technique, in the same year, by the same artist. But even today, one image is popular, widely collected and reproduced, and sells for at least three times the other. I will let you guess which is which.

In my own collection, I tend to focus on unkind depictions—derogatory and stupid gestures that artists and cartoonists employed to depict what they felt was the African American lifestyle. I like to expose people to those past injustices, but I don't want to bang people over the head. This exhibition shows people depicted in elegant and beautiful ways, even if their situation is demeaning.

I hope that you will feel the culture in the African American communities shown in these artworks, just as I see my own big, close-knit family in many of the images. Some of these depictions might be difficult to look at, but they are honest representations of the past, and without acknowledging that past we can't move forward in a positive way.

**Romare Bearden** (b. 1911, Charlotte, NC; d. 1988, New York, NY) was a writer and artist renowned particularly for his collages. He was a founding member of the Studio Museum in Harlem and the Black Academy of Arts and Letters. Shown courtesy Augen Gallery.

**Marian Carrasquero** (b. 1993 in Caracas, Venezuela) is a documentary photographer. She earned a BFA in photography with a minor in creative writing from the Savannah College of Art and Design and is currently based in Miami, Florida.

**Ralph Chessé** (b. 1900, New Orleans, LA; d. 1991, Ashland, OR) was an actor, self-taught artist and professional puppeteer who lived in San Francisco for many years. Shown courtesy Chessé Arts Ltd.

**Kris Graves** (b. 1982 in Queens, NY) is a photographer and video artist based in New York City. He is also the collections photographer and studio manager at Guggenheim Museum and an adjunct professor at Parsons school of Design.

**Zig Jackson** (b. 1957 on the Fort Berthold Indian Reservation, ND) is a Native American photographer whose work explores questions of cultural identity, representation and appropriation. Shown courtesy of Andrew Smith Gallery.

**Zun Lee** (b. 1969 in Frankfurt, Germany) is a Toronto-Based photographer, physician and educator. Lee received his MD from Goethe University in Germany, his MBA from McMaster 1 of 2 University School of Business in Ontario, Canada, and studied photography at the Magnum Foundation and Brown Institute of Media Innovation in New York.

**Glenn Ligon** (b. 1960 in The Bronx, NY) uses text-based conceptual art to explore ideas or racial identity, sexuality and violence. Shown courtesy Greg Kucera Gallery, and loaned from the collection of John Goodwin and Michael-Jay Robinson.

**Michael-Jay Robinson** (b. 1950 in San Francisco, CA) is an artist and collector based in Portland, Oregon. Exhibitions of his work have been held throughout the United States, including in Honolulu, Hawaii and Portland, Oregon.

**Gary Simmons** (b. 1964 in New York, NY) creates paintings, drawings and prints, often smeared in ways that evoke movement. Shown courtesy Tamarind Gallery, University of New Mexico and loaned from the collection of John Goodwin and Michael-Jay Robinson.

**Arvie Smith** (b. 1938 in Texas) is a painter, muralist and educator based in Portland, Oregon. His paintings reveal deep sympathy for the dispossessed and marginalized members of society in an unrelenting search for beauty, meaning, and equality.

**Damon Winter** (b. 1974 in Elmira, NY) is a Pulitzer Prize-winning New York based photographer who specializes in documentary, editorial and travel photography. Loaned from the collection of John Goodwin and Michael-Jay Robinson.