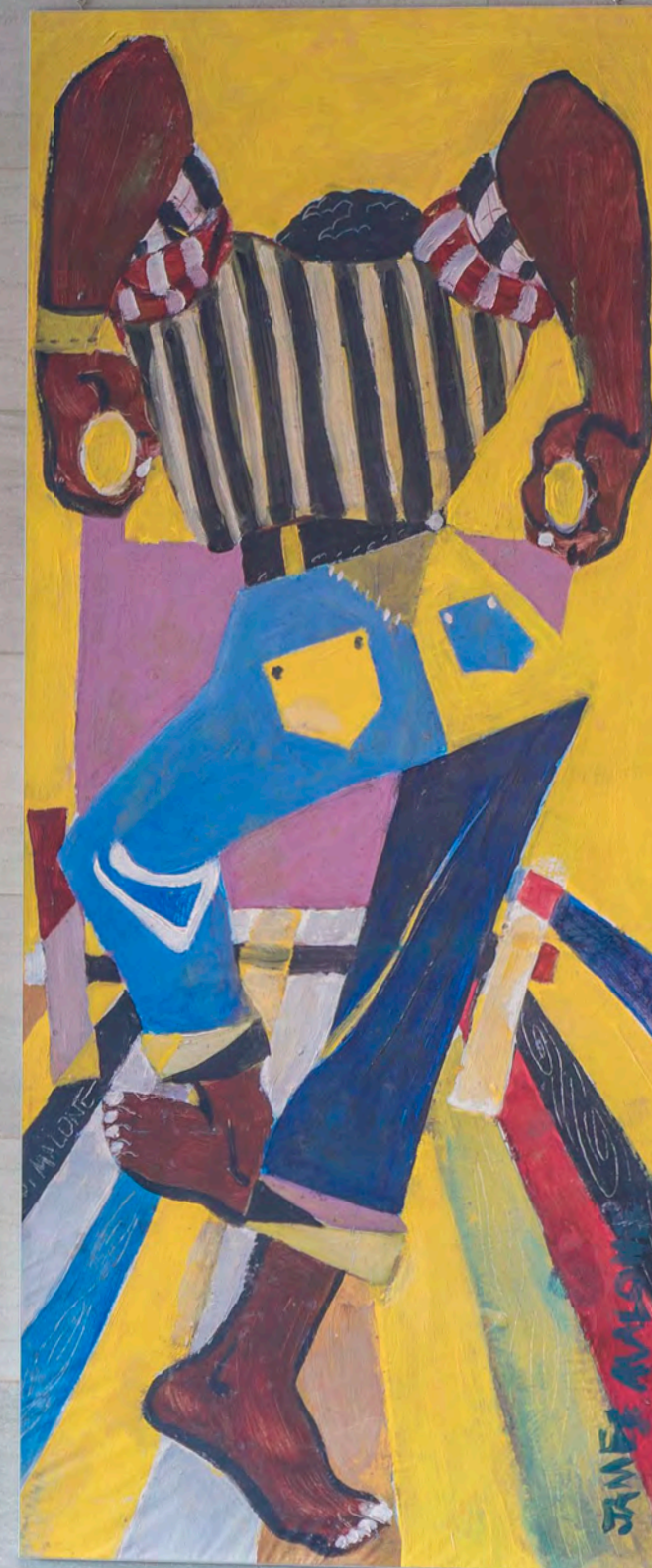




With Passion and Purpose

Gifts from the
Collection of
Larry D. and
Brenda A.
Thompson

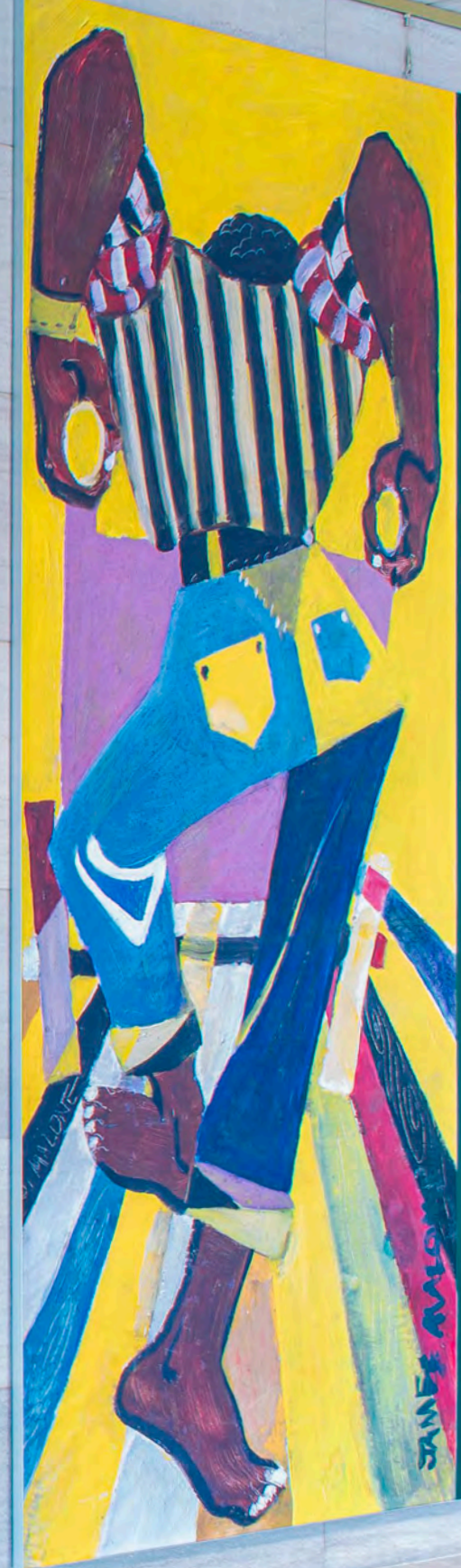


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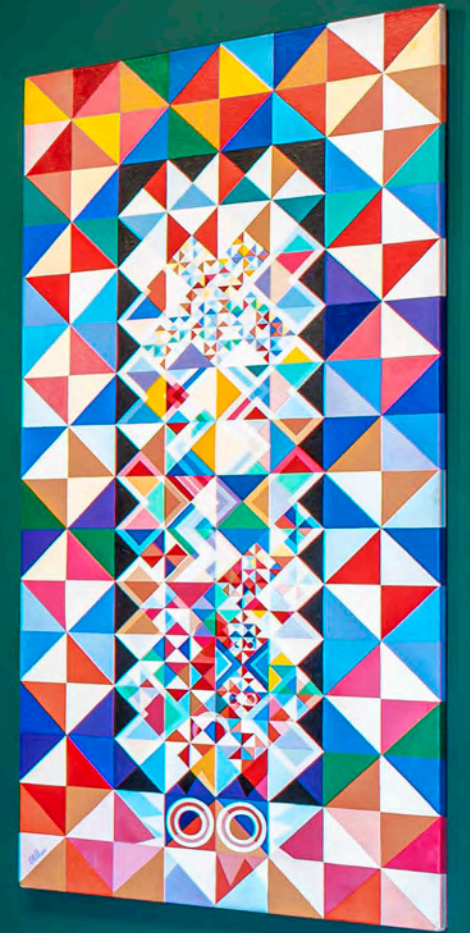
**With
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**With
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Purpose**

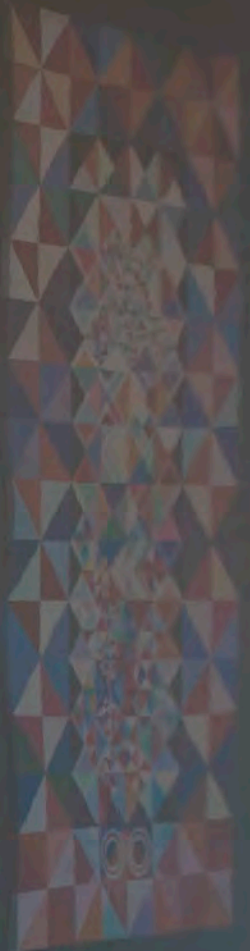
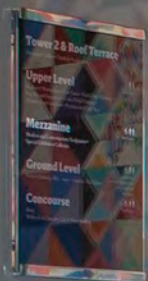
Gifts from the
Collection of
Larry D. and
Brenda A.
Thompson



James Phillips
Visual Choir of Light, 1970



Visual Choir of Light
James Phillips
1970
Acrylic on canvas
100 x 100 cm



With Passion and Purpose

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Thompson



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Over four decades, Larry D. and Brenda A. Thompson assembled an extraordinary collection of art by Black painters, sculptors, and printmakers, forming friendships with many of them along the way. Through their patronage and support of exhibitions and scholarship, the Thompsons draw attention to the creativity of emerging and established artists whose work deserves greater recognition. Their generous gift builds on a long tradition of donating important works of art to the National Gallery. Notably, this is the largest group of objects by Black artists to enter our collection at one time.

From compelling figural compositions to lyrical abstractions, the Thompson collection spans major stylistic movements of American art over the past century. Artistic practices range from William E. Scott's lush paintings of Haitian landscapes to Vanessa German's sculptures constructed from found objects. A variety of media, including stone, graphite, paint, high-heeled shoes, and bamboo, enlivens other examples. The exhibition's broad, interrelated themes capture the interests of both the collectors and the artists: music, abstraction, figuration, portraiture, civil rights, landscape, and transcultural connections. The works on view here — a selection from the Thompsons' transformative gift — echo the passion and purpose with which they were made and acquired.



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William T. Williams
Here and There, 1981



William T. Williams
Born 1934, Chicago, Ill., USA
Here and There, 1981
Mixed media: acrylic, ink, paint, black paper, and graphite on paper
Housed in the Larry and Brenda A. Thompson

This lively composition of colorful abstract forms is anchored at its center by a diamond shape outlined in charcoal grey. This "diamond in the dust" was a recurring motif in Williams' work. Here, the surrounding organic and biomorphic forms reveal the artist's experimentation with gestural line-making in the early 1980s.

Williams merges his fascination with the formal elements of the color and space with reflections on his life. Sources of inspiration include the geometry, design, and beauty of patterns that captured his attention as a child and the diamond-shaped forms of a beloved photograph of his parents. The artist also draws on the complex, layered, and interconnected ways of jazz, which he describes as "the most abstract of all music."

Eldzier Cortor
Jewels/Theme V, 1985



Sam Middleton
Jazz Series, 1993
Jazz Series, 1993





William T. Williams
Here and There, 1931
Mixed media: acrylic, pencil, black ink, and graphite on paper
Presented in dialog with Barbara A. Preissner

This early composition of colorful abstract forms is enclosed in a rectangle defined by a dense, dark, textured border. The composition is a complex interplay of swirling, organic forms and sharp, geometric shapes. The colors are vibrant and varied, including red, blue, yellow, green, and black. The overall effect is one of dynamic energy and visual complexity.



William T. Williams
Black and White, 1931
Mixed media: acrylic, pencil, black ink, and graphite on paper
Presented in dialog with Barbara A. Preissner

This early composition of colorful abstract forms is enclosed in a rectangle defined by a dense, dark, textured border. The composition is a complex interplay of swirling, organic forms and sharp, geometric shapes. The colors are vibrant and varied, including red, blue, yellow, green, and black. The overall effect is one of dynamic energy and visual complexity.



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Black and White, 1931
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From compelling figural compositions to lyrical abstractions, the Thompson collection spans major stylistic movements of American art over the past century. Artistic practices range from William E. Scott's lush paintings of Italian landscapes to various genres of sculpture constructed from found objects. A variety of media, including stone, graphite, paint, high-heeled shoes, and bamboo, enlivens other examples. The exhibition's broad, interrelated themes capture the interests of both the collectors and the artists: music, abstraction, figuration, portraiture, civil rights, landscape, and transracial connections. The works on view here—a selection from the Thompsons' transformative gift—echo the passion and purpose with which they were made and acquired.



William E. Scott
Landscape with a Bridge
1960s
Oil on canvas
100 x 100 cm
Gift of Larry D. and Brenda A. Thompson



William E. Scott
Landscape with a Bridge
1960s
Oil on canvas
100 x 100 cm
Gift of Larry D. and Brenda A. Thompson

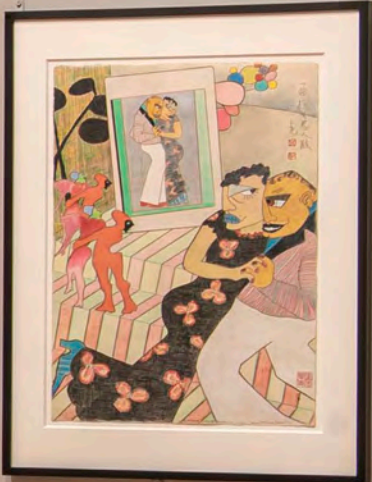


William E. Scott
Landscape with a Bridge
1960s
Oil on canvas
100 x 100 cm
Gift of Larry D. and Brenda A. Thompson



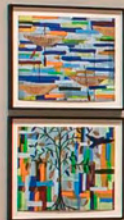
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Oil on canvas
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Two small informational text panels are mounted on the wall to the right of the first two paintings.

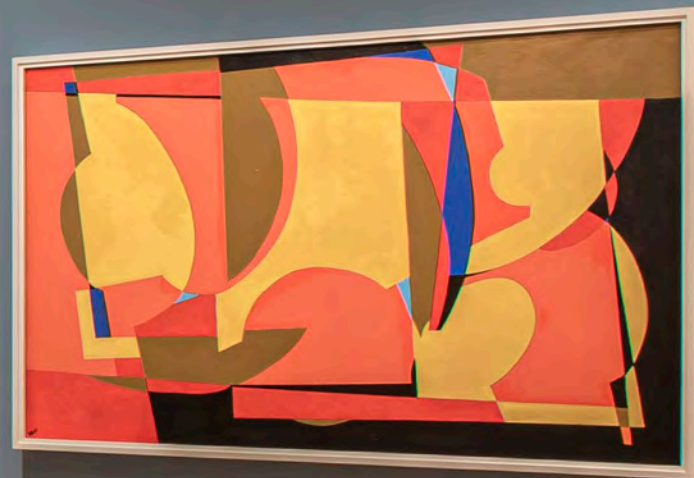


A small informational text panel is mounted on the wall between the two tall paintings.



A small informational text panel is mounted on the wall to the left of the painting.

A small informational text panel is mounted on the wall to the right of the painting.



A small informational text panel is mounted on the wall to the right of the large painting.

Camille Billops
Dance the Tango Bee-Le May, 1982



Rose Piper
Young Woman's Blues 1947
Oil on canvas
10 1/2 x 14 1/2 in. (26.7 x 36.8 cm)
Piper's work is a blend of the traditional and the modern. She was heavily influenced by the blues and the jazz of the 1940s. Her work often features a strong sense of rhythm and a vibrant use of color. In 'Young Woman's Blues', Piper captures a moment of intense emotion, with a young woman in a blue dress standing in a room with a window. The painting is a testament to Piper's skill as a storyteller and her ability to convey deep feelings through her art.

Rose Piper
Young Woman's Blues, 1947

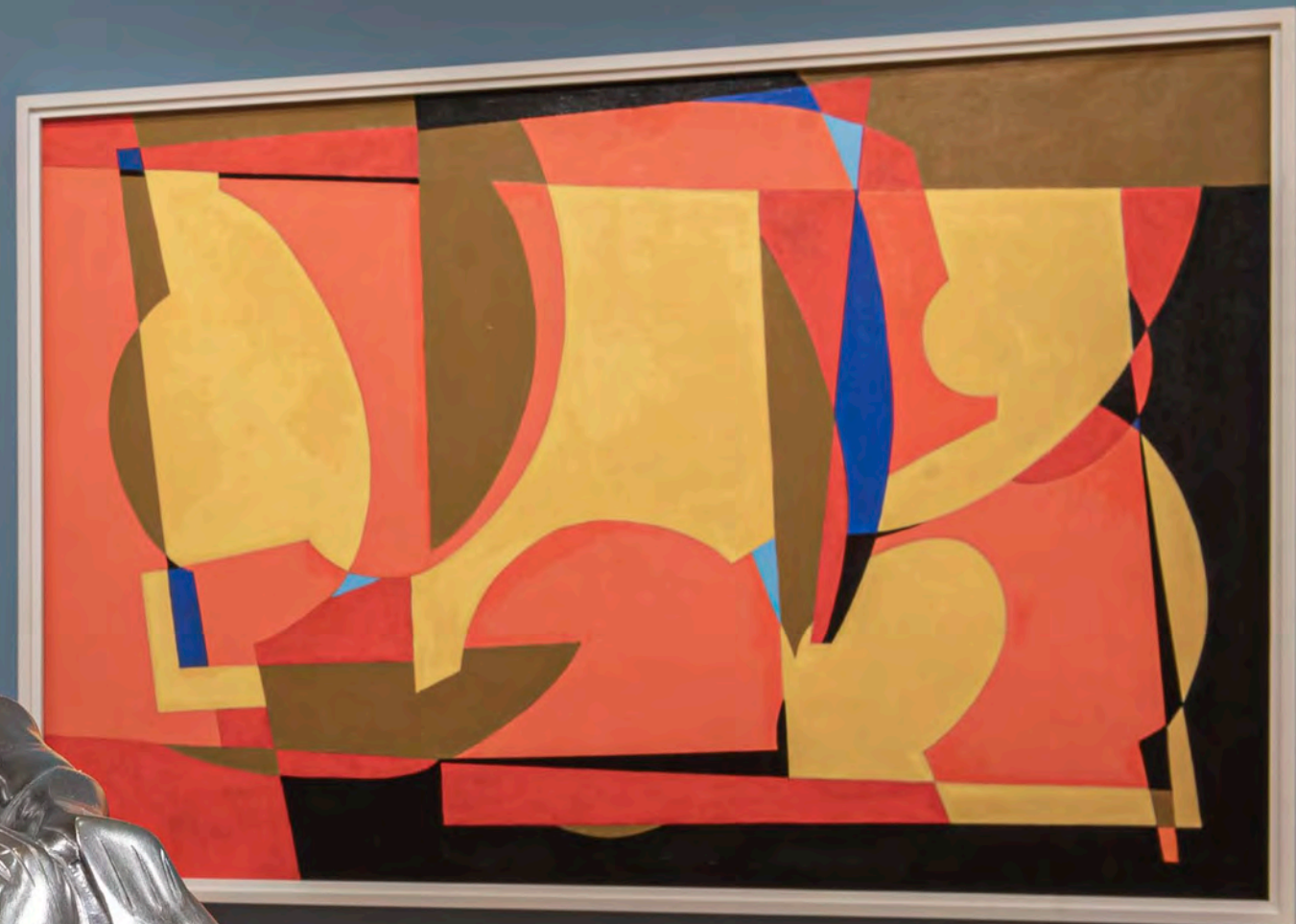


Mavis Pusey
Mento c. 1968

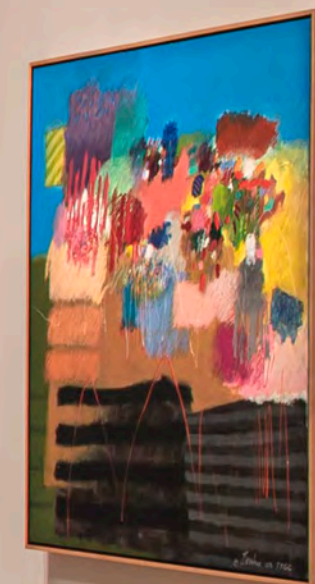




Hans Bellamy
The Artist's Studio, 1941
Oil on canvas
100 x 100 cm
The artist's studio is a place of creative activity and reflection. In this painting, Bellamy depicts a woman, possibly a model or a friend, sitting on a striped bench and looking at a framed picture on the wall. The scene is set in a room with a window and a door, suggesting a private space for artistic work. The painting is characterized by its bold colors and geometric shapes, reflecting the cubist style of the early 20th century.







Elizabeth Catlett
Mahalia, 2002



Informational text label for the first painting.



Informational text label for the second painting.



Informational text label for the third painting.



Informational text label for the fourth painting.



Informational text label for the fifth painting.

Daniel LaRue Johnson
Untitled, 1971



Moe Brooker
Untitled, 2003



Mildred Thompson
Untitled (Magnetic Fields series), 1990



Purvis Young
Soul of a Jazzman, 1990



Beauford Delaney
Portrait of a Man (Walter Anderson),
c. 1971





Abstract painting by [Artist Name], [Year].



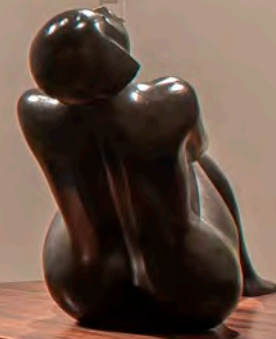
Abstract painting by [Artist Name], [Year].



Abstract painting by [Artist Name], [Year].



Portrait painting by [Artist Name], [Year].





Portrait of a Man
by [illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]

EM-214A

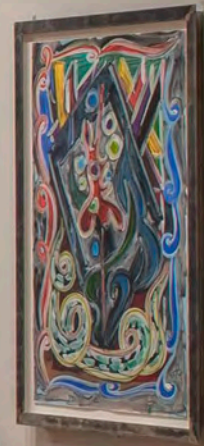


With Passion and Purpose

Gifts from the Collection of
Larry D. and Brenda A. Thompson

Over four decades, Larry D. and Brenda A. Thompson assembled an extraordinary collection of art by Black artists, collectors, and patrons, forming friendships with many of them along the way. Through their passion and support, individuals and institutions like the Thompson have attention to the reality of everyday and established artists whose work deserves greater recognition. Their generosity has built a strong tradition of donating important works of art to the National Gallery. Today, this is the largest group of objects by Black artists in any one collection at a museum.

From compelling figurative compositions to lyrical abstractions, the Thompson collection spans major Black movements of American art and the most vibrant and diverse practices among them. African, Caribbean, and South Asian paintings of African diaspora in various genres, including portraits, figures, and landscapes. A variety of media, including wood, paper, and high relief, and a variety of styles, including figurative, abstract, and representational. The collection also includes the work of Black artists who have been overlooked or underrepresented in the art world. The collection is a testament to the passion and purpose with which they were made and acquired.



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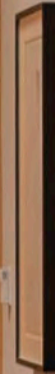
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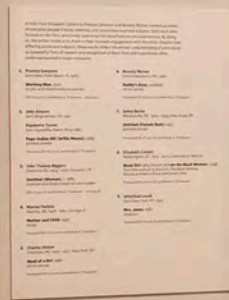
Carolee Bilgus
Los Angeles, 1922-1996, West Hollywood, NY

Runce the Tango Ben Le May 1976
color on painted on paper

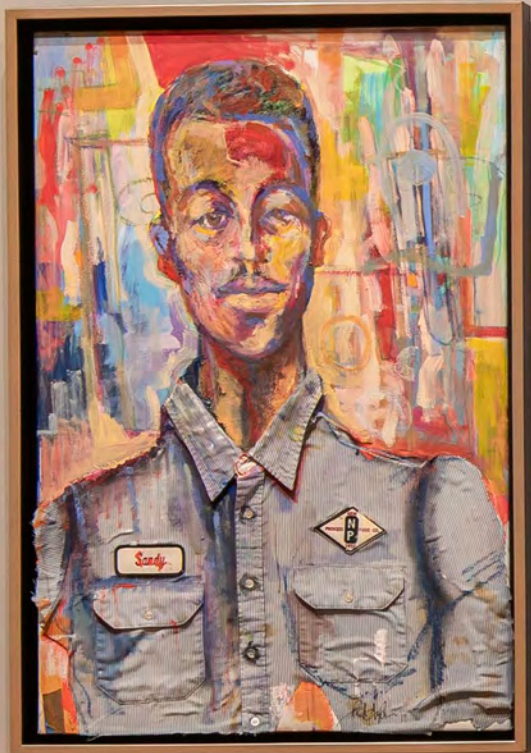
Presented by Larry and Brenda A. Rosenbaum

Runce the Tango Ben Le May was taught while Carolee Bilgus was traveling in Paris with Norman Jay Rosenbaum, her future husband. Rosenbaum adopted the name Ben Le May while in France. Two figures stand on the art and match dance the tango in the center and each wear a decorative crown on the skirt. The impressionistic dance stage stands for a "crescent moon" Bilgus recalled having with both in their lives "the distinctive, ornate characters bring a sense of euphoria to this intimate personal scene."

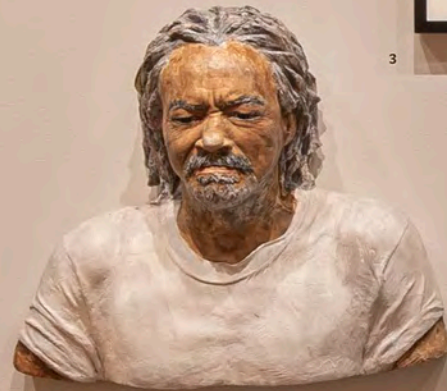
As an artist, Rosenbaum, working with and without Jay, created Bilgus' traveling comedy and political art. He advanced the recognition and status of Bilgus' art. He was a dealer-collector, including Larry and Brenda Rosenbaum, and he was a collector. He is a collector of art and recommending acquisitions.



EM-214B



Preston Sampson
Working Man, 2010



**John Ahearn
Rigoberto Torres**
*Pops-Indian Bill
(Willie Moore)*,
1989



John Thomas Biggers
Untitled (Woman),
c. 1985



Charles Alston
Head of a Girl,
1960



Beverly McIver
Daddy's Gaze,
undated



Elizabeth Catlett
Black Girl (also
known as *I am the
Black Woman*) from
the suite of 15
linocuts *The Black
Woman*, 1946



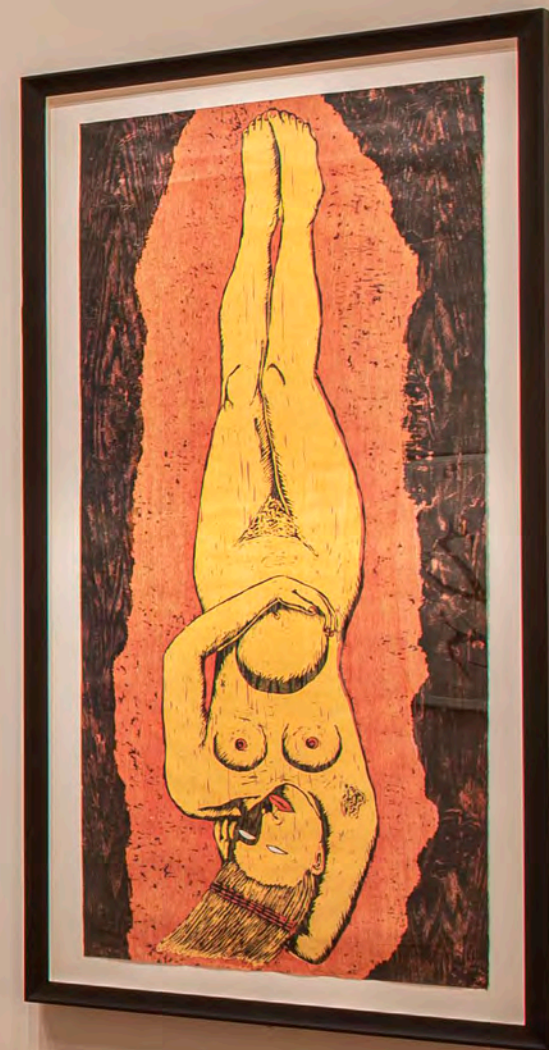
Whitfield Lovell
Mrs. Jones, 1982



Marion Perkins
Mother and Child, 1940



Selma Burke
Untitled (Female Bust), 1973

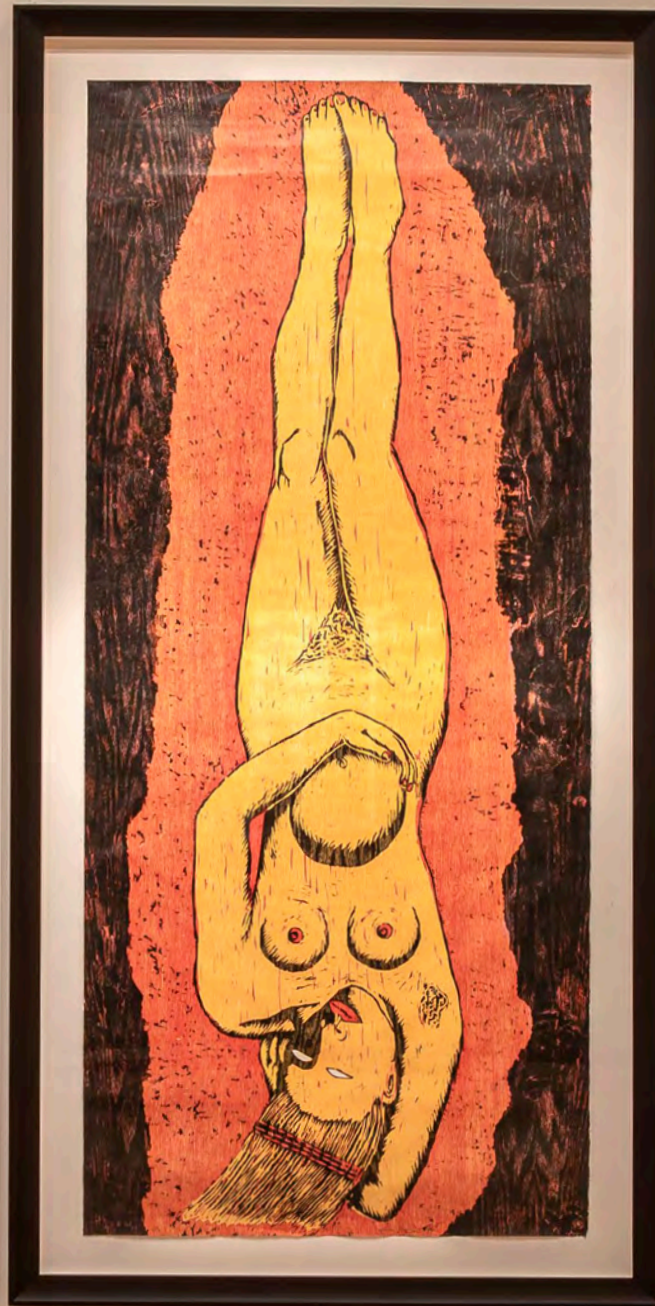


Hartwell Yeargans
*Untitled (Seated Woman
with Pitcher), 1953*



Hartwell Yeargans
Untitled (Seated Woman with Pitcher), 1953
Oil on canvas, 18 x 18 inches
Gift of the artist to the Museum of Modern Art, 1953

Alison Saar
Sweeping Beauty, 1997

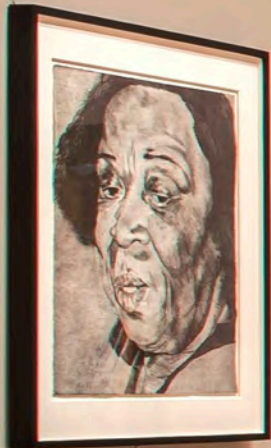


Alison Saar
Sweeping Beauty, 1997
Oil on canvas, 18 x 18 inches
Gift of the artist to the Museum of Modern Art, 1997

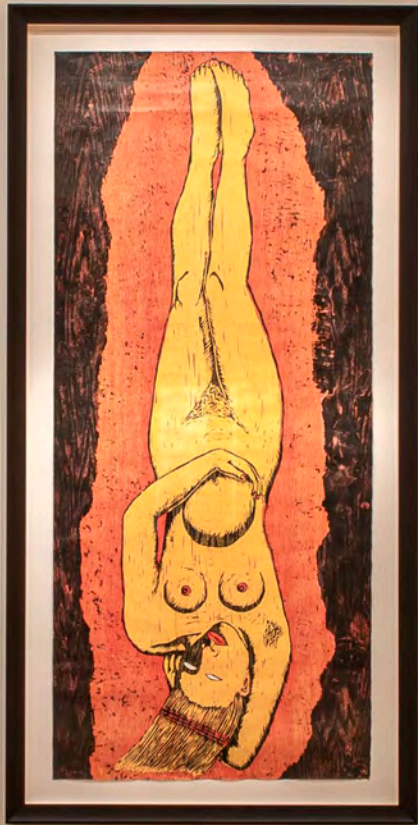
Leo Twiggs
Untitled (Seated Man), 1970 - 1971



Leo Twiggs
Untitled (Seated Man), 1970 - 1971
Oil on canvas, 18 x 18 inches
Gift of the artist to the Museum of Modern Art, 1971



Portrait of a Black Woman
by [Artist Name]
[Year]



Nude Woman
by [Artist Name]
[Year]



Abstract Figure
by [Artist Name]
[Year]



Group of People
by [Artist Name]
[Year]



Cliff Joseph
The Window, c. 1965



Curlee Raven Holton
Quilt, 1997



James Hiram Malone
Stevedore, 1958



Willie Birch
Promised Land, 1985



Curlee Raven Holton
born: Detroit, MI, 1971

Quilt, 1997
etching with collage and hand coloring
Gift of Larry G. and Brenda A. Thompson 2003.04.07

Quilt belongs to Curlee Raven Holton's Blues series. The humble furnishings and images surrounding the harpful guitar player align with themes of hardship, rebellion, love, and loss associated with blues music. Holton colored this black and white etching by hand to highlight the guitarist and to direct our gaze to specific objects. The figure's mask-like face invites us to consider identity. Weaves from threads of ancestry and life experience, one's identity is similar to the piecemeal production of a quilt.

An expert printer, Holton established the EPI Experimental Printmaking Institute and Raven Fine Art Editions in Pennsylvania, where he has collaborated with hundreds of artists. Among them was David Driskell, whose work is included in this exhibition.



James Hiram Malone
Winterville, GA, 1939–2001, Atlanta, GA

Stewardess, 1958
oil on board
Provenance: Gift of Larry G. and Brenda A. Thompson

Stewardesses work at docks, loading and unloading cargo from ships. Despite such physically taxing labor, these men were often underpaid, as the bare feet of this figure suggest. Even so, the joy and pride that come from hard work are evident. Set against bright blocks of color, the sharp angles of the figure's lower body create a swaying, dancer-like effect.

James Hiram Malone painted this figure during his tour as the US Army Chief Illustrator in the Special Services Division. He likely observed Black stewardesses while he was stationed in Charleston, South Carolina. The whimsical composition reflects the artist's long career as a graphic designer and cartoonist.



Willie Birch
born: New Orleans, LA, 1941

Premised Land, 1975
color offset lithograph
Gift of Larry G. and Brenda A. Thompson 2003.04.07



Currier James Hoffman
born Detroit, MI, 1927

Quilt, 1997
Mixed media, collage and hand coloring
Gift of artist to artist David A. Thompson, 2004

Quilt belongs to Currier James Hoffman's Black series. The humble furnishings and images surrounding the quilt's public place are all elements of his life: his mother, his son, and his association with Black music. Hoffman created this quilt and used it to bring his hand to highlight the quilted and to draw his eye to the quilt's life. The quilt is made of his own work as he considers identity. Hoffman from Hoffman's of identity and life experience, which identity is similar to the placework production of a quilt.

An expert printer, Hoffman established the 1971 Experimental Printmaking Institute and has collaborated with hundreds of artists. Among them was David Crickard, whose work is included in this exhibition.



James Edward Walker
born Detroit, MI, 1927; born, Michigan, US

Blackboard, 1977
Mixed media
Gift of artist to artist David A. Thompson, 2004

Walker's work is a blend of painting and sculpture. He has been painting and sculpting since the late 1950s, and his work is often described as a blend of the two. He has been painting and sculpting since the late 1950s, and his work is often described as a blend of the two. He has been painting and sculpting since the late 1950s, and his work is often described as a blend of the two.



Willie Wilk
born Detroit, MI, 1927

Blackboard, 1977
Mixed media
Gift of artist to artist David A. Thompson, 2004



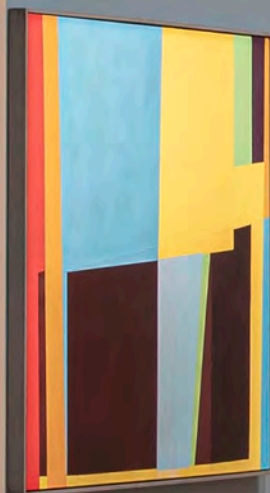
Don Adams
born Detroit, MI, 1927

Blackboard, 1977
Mixed media
Gift of artist to artist David A. Thompson, 2004





Bessie Coleman
Portrait of Bessie Coleman
 1925
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum



Mark Rothko
Abstract
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum



Mark Rothko
Abstract
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

Artists from Elizabeth Catlett to Preston Langston and Beverly Mitchell created portraits of everyday people. Theirs, like those of the artists in the gallery, were not just portraits of people, but of people in the world. By doing so, they were not just artists, but also social commentators. Their work reflects the artist's understanding of the world as a place of struggle and resistance, and their desire to create art that would be a part of that struggle.

1. Preston Langston
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

2. John Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

3. Elizabeth Catlett
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

4. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

5. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

6. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

7. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

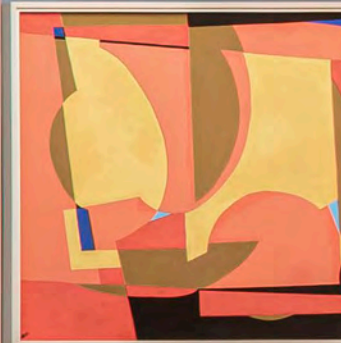
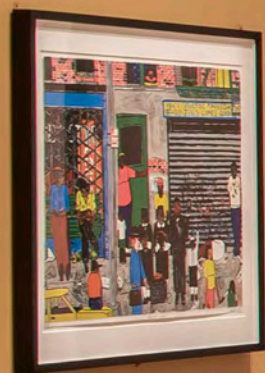
8. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

9. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum

10. Charles Adams
Portrait of a Man
 1950
 Oil on canvas
 Gift of the artist to the Museum
 Provenance: Gift of the artist to the Museum



1



Ron Adams
Disgusted, 2005



Small informational label for Ron Adams' *Disgusted*.

Benny Andrews
Poverty from the American Series, 1990



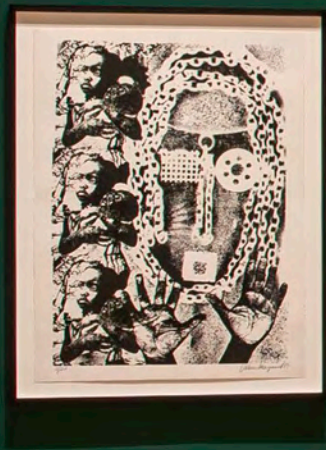
Small informational label for Benny Andrews' *Poverty from the American Series*.

Small informational label for Benny Andrews' *Poverty from the American Series*.

Berry Horton
Standing Nude, 1930s or 1940s
(inscribed later)
Standing Nude, 1930s or 1940s
(inscribed later)



Small informational label for Berry Horton's *Standing Nude*.



Walter Dill Scott
The Negro
1940
This is a black and white photograph of a man, Walter Dill Scott, who is a prominent figure in the African American community. He is shown from the chest up, wearing a dark suit and a white shirt. He is holding a small object in his right hand, which is raised towards his face. The background is a plain, light color. The photograph is framed by a simple black border.



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Radcliffe Bailey

NY Rail (Boats Arriving), 1993

NY Rail (Gates to the City), 1993

NY Rail (Transportation), 1993

NY Rail (Bird of Death), 1993

NY Rail (Death of an Infant), 1993

NY Rail (Life Begins Anew), 1993



Radcliffe Bailey
NY Rail (Boats Arriving), 1993
NY Rail (Gates to the City), 1993
NY Rail (Transportation), 1993
NY Rail (Bird of Death), 1993
NY Rail (Death of an Infant), 1993
NY Rail (Life Begins Anew), 1993

Valerie Maynard
*Untitled from the portfolio
Lost & Found, 1989*



Valerie Maynard
Untitled from the portfolio
Lost & Found, 1989



Two portraits by the artist, showing a close-up of a face and a more abstract, stylized representation of a face.



Two panels of text, likely providing information about the artworks or the artist.



Two panels of text, likely providing information about the artworks or the artist.



Kevin Cole
Watching Shadows Dream I, 2011



Kara Walker
Resurrection Story with Patrons, 2017





Paul Robeson
1940
Black and white photograph of Paul Robeson, a prominent African American actor, singer, and activist. He is shown in profile, looking to the right, wearing a dark suit and a white shirt with a bow tie. The image is framed by a thick black border.



Paul Robeson
1940
Black and white photograph of Paul Robeson, a prominent African American actor, singer, and activist. He is shown in profile, looking to the right, wearing a dark suit and a white shirt with a bow tie. The image is framed by a thick black border.



John Brown
1857-1859
Oil on canvas
1857-1859
John Brown was a white abolitionist who devoted his life to opposing slavery. He was executed for his role in the raid on Harpers Ferry in 1859. This portrait was painted by a friend of Brown's, and it shows him in a moment of quiet reflection. The white silhouette against the black background is a powerful symbol of his sacrifice.



Harriet Jacobs
1861
Oil on canvas
1861
Harriet Jacobs was an enslaved woman who wrote the autobiography 'Incidents in the Life of a Slave Girl'. This portrait shows her in a moment of quiet reflection, with her hand resting on her chin. The small, dark, circular objects floating around her head are a symbol of the pain and suffering she endured.



John Brown
1857-1859
Oil on canvas
1857-1859
John Brown was a white abolitionist who devoted his life to opposing slavery. He was executed for his role in the raid on Harpers Ferry in 1859. This portrait was painted by a friend of Brown's, and it shows him in a moment of quiet reflection. The white silhouette against the black background is a powerful symbol of his sacrifice.

Charles White
1961
Oil on canvas
1961
Charles White was a Black artist who painted this portrait of John Brown. He was inspired by Brown's courage and sacrifice. The portrait shows Brown in a moment of quiet reflection, with his hand resting on his chin. The small, dark, circular objects floating around his head are a symbol of the pain and suffering he endured.



Jacob Lawrence
Two Rebels, 1963



Stefanie Jackson
Mother's Hands, 2000



Charles White
John Brown, 1949



EM-214C



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Informational text panel for the artwork in the center.



Informational text panel for the artwork in the center.



Informational text panel for the artwork on the right.



Informational text panel for the artwork on the right.

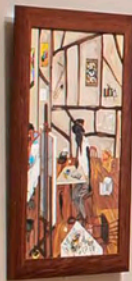




Abstract painting, 1960s



Portrait painting, 1960s



Abstract painting, 1960s



Figure in landscape, 1960s

Abstract painting, 1960s



Abstract painting, 1960s





Carl Gustav Hempel
Untitled, 1957
Oil on canvas
Collection of the artist



Carl Gustav Hempel
Untitled, 1957
Oil on canvas
Collection of the artist



Carl Gustav Hempel
Untitled, 1957
Oil on canvas
Collection of the artist



Carl Gustav Hempel
Untitled, 1957
Wood and metal
Collection of the artist

Carl Gustav Hempel
Untitled, 1957
Wood and metal
Collection of the artist



Carl Gustav Hempel
Untitled, 1957
Oil on canvas
Collection of the artist

Ealy Mays
Born: Houston, TX, 1924
Chocolate ExPats, undated
Oil on canvas, 100x100
Gift of Larry & Brenda Thompson 2004/07

Chocolate ExPats likely recalls the time Ealy Mays spent in France as an expatriate. The detailed interior scene, with its warm, earthy tones and references to music, literature, and travel, evokes the artist's experiences in Europe. The work, which also alludes to the world of jazz and blues, may be a reference to Mays's painting *Chocolates*. The setting, featuring figures and objects, may be a reference to Mays's painting *Chocolates*.

Like many African American artists before him, Mays moved to Paris to escape racial discrimination in the United States. He sought "a new life" in France, where he found a more accepting environment. In his painting, Mays offers a glimpse into his life in France, showing a room that feels like a "second home" where he could express his artistic and cultural identity.

Chocolate ExPats (undated) is an oil on canvas, 100x100, by Ealy Mays. It is a gift of Larry & Brenda Thompson, 2004/07.

Ealy Mays
Chocolate ExPats, undated



Alonzo Davis
Born: 1941, Los Angeles, CA
Navigation Chart #2, 2020
Mixed media, 100x100
Gift of Larry & Brenda Thompson 2020/07

How do you find your way through unfamiliar territory? This question inspired the artist's interest in navigation. He used a variety of materials, including wood, metal, and fabric, to create a complex, three-dimensional structure that resembles a map or a compass. The work is a tribute to the art of navigation and the challenges of finding one's way in a new world.

The artist's interest in navigation is reflected in his choice of materials and the structure of the work. The use of wood and metal, which are traditional materials for navigation, suggests a connection to the past. The complex, three-dimensional structure, which resembles a map or a compass, suggests a connection to the future. The work is a tribute to the art of navigation and the challenges of finding one's way in a new world.

Alonzo Davis
Navigation Chart #2, 2020



Hughie Lee-Smith
Born: 1941, Los Angeles, CA
Acropolis II, 1984
Oil on canvas, 100x100
Gift of Larry & Brenda Thompson 2004/07

Hughie Lee-Smith's *Acropolis II* is a powerful work that explores themes of identity, history, and the human condition. The painting depicts a figure standing on a stone structure, looking out over a vast, open landscape. The use of a dark, muted color palette and the figure's isolated position evoke a sense of solitude and contemplation.

The figure, a woman, is the central focus of the painting. She is standing on a stone structure, looking out over a vast, open landscape. The use of a dark, muted color palette and the figure's isolated position evoke a sense of solitude and contemplation. The painting is a powerful work that explores themes of identity, history, and the human condition.

Hughie Lee-Smith
Acropolis II, 1984





Willie Cole
Untitled (Chicken), 1995
This work is a sculpture made of chicken bones and a high-heeled shoe, displayed in a glass case.



Willie Cole
Untitled (Chicken), 1995
This work is a sculpture made of chicken bones and a high-heeled shoe, displayed in a glass case.



Willie Cole
Untitled (Chicken), 1995
This work is a sculpture made of chicken bones and a high-heeled shoe, displayed in a glass case.

Willie Cole
Untitled (Chicken), 1995

EM-214D







Howardena Pindell
India: Lord Krishna, 1986



Howardena Pindell, *India: Lord Krishna*, 1986. Oil on canvas. The painting depicts a figure, likely Lord Krishna, standing on a stone platform or bridge over a body of water, with a dark, hilly landscape in the background under a cloudy sky.

Larry Walker
Spirit of Wild Things and Other Multicultural Overtones, 1992



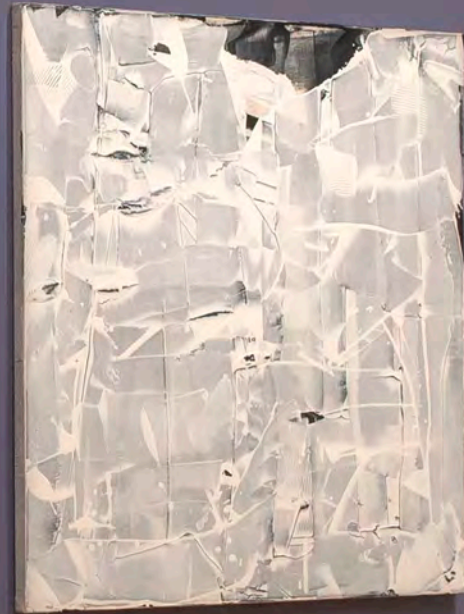
Larry Walker, *Spirit of Wild Things and Other Multicultural Overtones*, 1992. The artwork is a dense, multi-layered collage featuring numerous small, rectangular images of people, faces, and figures, arranged in a grid-like pattern. The overall composition is dark and textured, with prominent blue and black tones. The word 'AFRICA' is visible in the lower left corner of the collage.



Artwork title and description text.



Artwork title and description text.



Artwork title and description text.



Artwork title and description text.



Willie Cole
Born 1940, Los Angeles, CA, USA
Untitled (Blackness), 2015
Mixed media, oil, and glass on wood
Permanent collection of the Los Angeles Museum of Contemporary Art

In the early 1980s, Willie Cole began a series of sculptures that refer to African art, history, and culture. These works, composed of various materials, including wood, metal, and glass, often feature a central figure, possibly a head or a mask, and are surrounded by a complex, layered structure. The sculptures are made of dark, possibly black, material and have a complex, layered structure.

The sculpture of Blackness is a large, dark, abstract sculpture with a central figure, possibly a head or a mask, mounted on a small, dark, rectangular base. It is displayed inside a glass case on a dark pedestal.





Informational text panel for the artwork on the left wall.



Informational text panel for the artwork on the right wall.



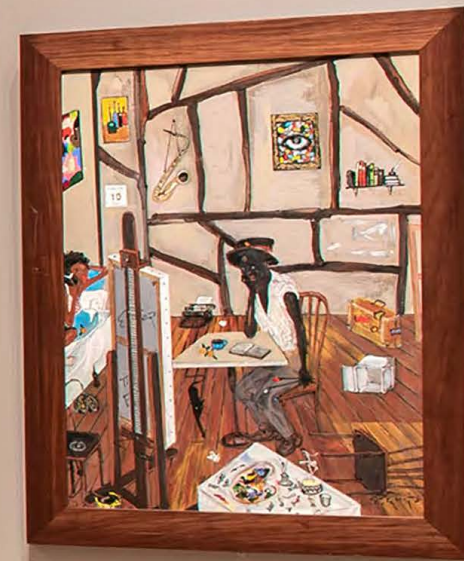
Richard Mayhew
Sacred Path, 1998



Richard Mayhew
 American, b. 1941, Long Island, CA
Sacred Path, 1998
 Oil on canvas
 100 x 140 in. (254 x 354 cm)
 Acquired by the Museum of Contemporary Art, Chicago, 1999
 Mayhew's vibrant, bold, and lush landscape paintings, such as *Sacred Path*, are rooted in his deep connection to the land. He often paints in the same locations, capturing the changing light and atmosphere of a particular place. *Sacred Path* is a testament to Mayhew's ability to create a sense of place and atmosphere through his use of color and light. The painting is a beautiful example of his mature style, which combines a deep understanding of the natural world with a bold, expressive use of color.



Richard Mayhew
 American, b. 1941, Long Island, CA
 Oil on canvas
 100 x 140 in. (254 x 354 cm)
 Acquired by the Museum of Contemporary Art, Chicago, 1999



Richard Mayhew
 American, b. 1941, Long Island, CA
 Oil on canvas
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EM-214D



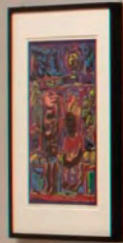
Charlotte Horner
Walking to Church, 1885
Oil on canvas
18 x 24 in. (45.7 x 61 cm)
Gift of the Horner Foundation



Charlotte Horner
Nude Figure, 1885
Oil on canvas
18 x 24 in. (45.7 x 61 cm)
Gift of the Horner Foundation



Charlotte Horner
Study, 1885
Oil on canvas
18 x 24 in. (45.7 x 61 cm)
Gift of the Horner Foundation



Jeff Koons
Shoe (1993)
Shoe (1993) is a sculpture of a high-heeled shoe, possibly by Jeff Koons. It is displayed on a black pedestal inside a glass case. The sculpture is made of a material that looks like porcelain or ceramic, and it is painted to look like a real shoe. It is a very realistic representation of a high-heeled shoe, and it is a very popular work of art.

A framed painting of a Mediterranean-style village scene. The scene features a prominent church with a bell tower and a red-tiled roof, surrounded by other buildings with similar architectural style. Several palm trees are scattered throughout the landscape. In the foreground, a small figure of a person stands on a path. The painting is set within a simple, light-colored frame.



1942
Arnoldo John Montiel Jr.
 New Orleans, LA, 1949–1954, Chicago, IL
Guadalupe, Mexico 1957
 40-41, 41-42, 41-42
 Permanent Collection of Larry D. and Brenda L. Thompson

1970-71
William Edward Scott
 Indianapolis, IN, 1954–1954, Chicago, IL
Helen Fields, 1. 1959
 40-41, 41-42
 Permanent Collection of Larry D. and Brenda L. Thompson

Enrico Carr
New York, NY 10028-4004, USA, New York, NY
United States Abstracts, 1075
and/or enrico.carr@nyu.edu

Edith van de Ven, *University of Amsterdam*

A multidisciplinary artist, Enid van de Ven blended religious, philosophical, and historical as his exploration of the human experience. His work delves into profound themes central to the fabric of life, such as love and death, good and evil. His theological inquiries and philosophical figures often serve as a canvas that he built something and revelation.

Lindsey (Drew Abbott) includes organic forms and spiritual and/or symbolic elements and amplified marks and shapes. The painting resembles surrealism composed by Surrealist artist Joan Miró, while the circular motif is inspired earlier symbols in Paul Gauguin, and other Afro-Cuban religions.

Classmate Number
 Clausterville, LA, 8888 or 8889 - 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2



Vanessa German
The Runner, 2012
The Runner is a sculpture made of metal, wood, and fabric. It is a tall, slender figure that appears to be running. The figure is made of metal and has a long, thin body. It is wearing a long, flowing skirt made of fabric. The figure is standing on a small, ornate base. The sculpture is made of metal, wood, and fabric. It is a tall, slender figure that appears to be running. The figure is made of metal and has a long, thin body. It is wearing a long, flowing skirt made of fabric. The figure is standing on a small, ornate base.



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1971
Vivian Browne
Laurin, FL, 1929–1993, New York, NY
Benin Equestrian, 1971
pen and ink and wash on paper
Gift of Larry D. and Brenda A. Thompson 2003.04.02

This drawing study of a Benin figure on horseback reveals how Vivian Browne distilled patterns and shapes from the textures and detailed carvings in wooden sculpture. She then applied the variety of marks and shapes she developed from studying African art to the abstract works she created. Browne traveled to the African continent for the first time in the early 1970s. Her exuberant encounter with the art, cultures, and physical environments of Africa inspired her to create colorful landscapes and dynamic abstractions in paintings, watercolors, pastels, and prints.

1941–1971
David Driskell
Eastman, GA, 1921–2000, Hyattsville, MD
Yoruba Couple, 1977
color screenprint and woodcut
Gift of Larry D. and Brenda A. Thompson 2003.04.02

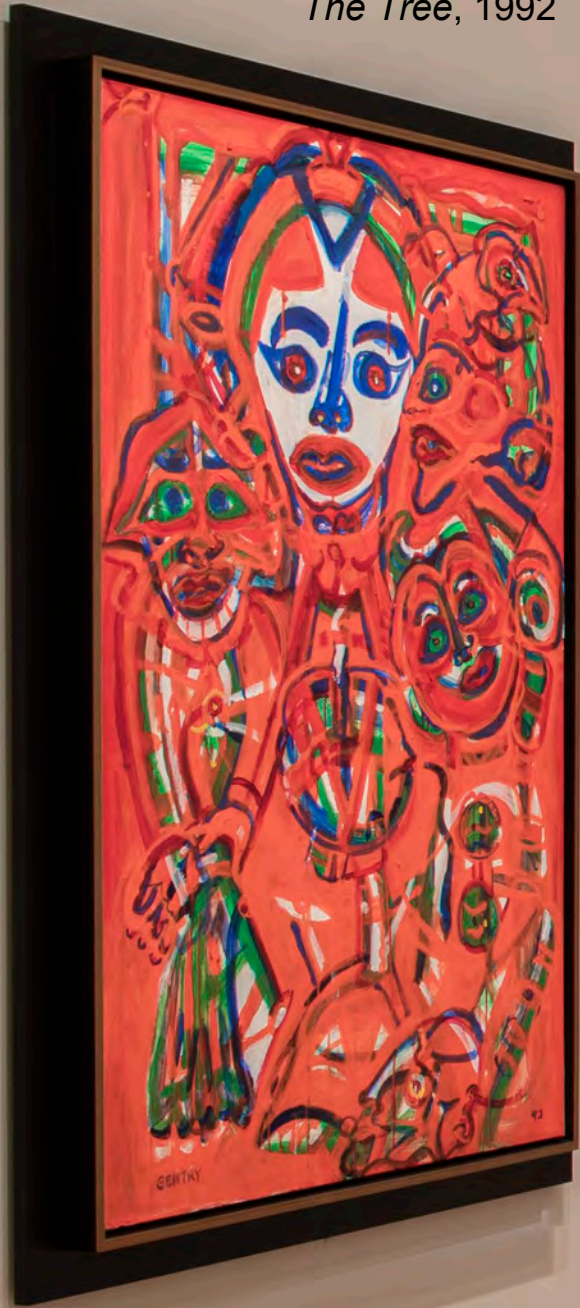
The rough-hewn features of the couple in this print, their compact bodies, and the varying size of their heads and limbs resemble carved wood Yoruban sculptures. The title may refer to the indigenous population of southern Nigeria, the polytheistic religion of their ancestors, or both: here, a Yoruban man raises an offering to the gods while his partner bows her head in prayer. David Driskell's experience as a leading scholar and curator of African American art fed his passion for the spiritual and cultural sources that informed his work. He also advised collectors and enjoyed a long-standing friendship with Brenda and Larry Thompson.



1870
Archibald John Motley Jr.
New Orleans, LA, 1891–1981, Chicago, IL
Guanajuato, Mexico, 1952
oil on canvas
Promised Gift of Larry D. and Brenda A. Thompson

1870s
William Edouard Scott
Indianapolis, IN, 1884–1964, Chicago, IL
Haitian Fields, c. 1940
oil on canvas
Promised Gift of Larry D. and Brenda A. Thompson

Herbert Gentry
The Tree, 1992



Herbert Gentry
Philadelphia, PA, 1929–1992, Stockholm, Sweden
The Tree, 1992
acrylic on canvas
Purchased with funds from the Gentry Foundation

Interlocking faces, masks, and bird-like features populate this fiery red background, images like these recur throughout Herbert Gentry's work. They suggest a powerful connection between nature and the spiritual realm.

Established in Paris during World War II, Gentry knew the French city as a gateway for his creative expression. He was closely aligned with Cubism, an artistic ground that provided a necessary conceptual framework for abstraction. Gentry's expressive use of color, active brushwork, and distortion of form marked a fresh approach to abstract painting.

David Driskell
Yoruba Couple, 2007



Vivian Browne
Benin Equestrian, 1971



Vivian Browne
Beverly Hills, 1929–1992, New York, NY
Benin Equestrian, 1971
oil on canvas
Purchased with funds from the Gentry Foundation

This drawing depicts a Benin figure in traditional dress, possibly a dancer or a warrior, standing in a dynamic pose. The figure is rendered in a stylized, almost abstract manner, with a focus on the contours and the play of light and shadow. The background is a simple, light color, which emphasizes the figure's form.

Browne's work is characterized by its bold, expressive lines and its use of a rich, warm color palette. Her art is deeply rooted in the traditions of African art, and she often drew inspiration from the Benin Empire, a powerful kingdom in West Africa that flourished from the 13th to the 16th century.

David Driskell
Baltimore, MD, 1927–1992, Houston, TX
Yoruba Couple, 2007
oil on canvas
Purchased with funds from the Gentry Foundation

The image depicts a scene from Yoruba culture, showing a couple in traditional dress. The man is standing, holding a staff, and the woman is seated next to him. They are surrounded by other figures, some of whom are also in traditional dress. The scene is set in a rural, outdoor environment, with a simple building visible in the background. The overall mood is one of quiet dignity and cultural pride.

Driskell's work is characterized by its bold, expressive lines and its use of a rich, warm color palette. His art is deeply rooted in the traditions of African art, and he often drew inspiration from the Benin Empire, a powerful kingdom in West Africa that flourished from the 13th to the 16th century.



Archibald John Motley Jr.
New Orleans, LA, 1891–1981, Chicago, IL
Benin Equestrian, 1971
oil on canvas
Purchased with funds from the Gentry Foundation

William Edward Scott
Indianapolis, IN, 1892–1982, Chicago, IL
Benin Equestrian, 1971
oil on canvas
Purchased with funds from the Gentry Foundation



Wooden figure
from the collection of the
Museum of Modern Art
New York City
The figure is made of wood and is
painted in black and white. It has
multiple heads and arms. The figure
is standing on a decorated drum and
a four-legged stand. The figure has
a large, round, light-colored face
with a wide, open mouth. Above the
head is a circular object with the text
'THE NERO' and 'POLISH'. A small,
round, light-colored object hangs from
a string above the figure's head.





Informational text label for the artwork on the left wall.



Informational text label for the artwork in the middle background.



Informational text label for the artwork in the middle background.

EM-2140



Informational text label for the artwork on the right wall.





Informational text panel for the artwork on the left wall.



Informational text panel for the artwork on the right wall.

Frank Wimberley
So Near, 2010



Frank Wimberley
So Near, 2010
acrylic on canvas
Gift of Larry D. and Brenda A. Thompson



Frank Wimberley
So Near, 2010
acrylic on canvas
Gift of Larry D. and Brenda A. Thompson

**With
Passion
and
Purpose**

Gifts from the
Collection of
Larry D. and
Brenda A.
Thompson



Joyce Wellman
Y...U?, 2016



Joyce Wellman
Y...U? 2016
Mixed Media on Paper
Gift of Larry D. and Brenda A. Thompson 2016.10.17

Joyce Wellman creates of her work as coded messages using symbols, numbers, words, letters, and other graphic devices. She encourages us to consider how we perceive language and visual imagery. How do we search for meaning and make sense of information based on our own knowledge, experience, and perspective? The cryptic title can be read as "Y...U?" or "Y...U?" reflecting the artist's invitation for us to engage with the work and complete its interpretation.

With Passion and Purpose

Gifts from the
Collection of
Larry D. and
Brenda A.
Thompson

Freddie Styles
Untitled (Green Abstraction), c. 2018

