

THERE'S MORE!

ARTISTS IN UMMA'S COLLECTION FEATURED IN SILVER LININGS

Benny Andrews
Romare Bearden
Elizabeth Catlett
Sam Gilliam
Glen Ligon
Howardena Pindell
Lorna Sampson
Carrie Mae Weems

SELECTION OF BLACK ARTISTS IN UMMA'S COLLECTION CURRENTLY ON DISPLAY

Blanch Ackers
Charles Alston
Alvin Loving
Tyree Guyton
Titus Kaphar
Kara Walker
Ann Murfee Allen
Frederick Ebenezer Okai
Jon Lockard

*(Works from artists on this list may not
be on display, but are accessible online)*

Cover Image: Betty Blayton (also Betty Blayton-Taylor), *Vibes Penetrated*, 1983, Acrylic on Canvas,
Spelman College Purchase.

SUPPORT

Silver Linings: Celebrating the Spelman Art Collection is organized by Spelman College Museum of Fine Art, Atlanta, Georgia, and curated by Liz Andrews and Karen Comer Lowe with initial contributions from Anne Collins Smith. The exhibition at the University of Michigan Museum of Art is guest curated by julia elizabeth neal.

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UMMA Activity Booklet created by Grace Vandervliet and Kafi Laramore-Josey



SILVER LININGS: Celebrating the Spelman Art Collection



Gallery Activity



Herman “Kofi” Bailey
Building

In Silver Linings Exhibition

Taubman I gallery, 2nd Floor

Bailey described himself as a “representational” artist committed to creating “art which tries to express the varying moods of man” through a Pan-Africanist lens. He was active in the Black Arts and Civil Rights Movements of the 1960s. In *Building*, men hard at work in a factory setting are brought to life through Bailey’s expressive use of contouring and shading with charcoal.

Do you feel closer or farther away from the figure because of the dark angular frame? What might be happening in the background?



Beverly Buchanan
In the Garden, the Artist at Home

Buchanan’s childhood and adult experiences with the geography and history of African Americans in the South were a crucial component of her life and work. Through them, she explored the relationship between memory and place. A formally-trained artist, Buchanan often used materials and techniques associated with self-taught artists. She spoke of her work as being “about response and memory. It is a process of creating objects that relate to the physical world through perception rather than reproduction.”

What is a memory or place you would like to remember? Where do you feel at home?



Selma Burke
Sadness

Burke was a prolific sculptor and teacher and an important figure in the Harlem Renaissance of the 1930s and 40s. Her relief of President FDR was later used as the template for his portrait on the US dime. Burke described herself as “a people’s sculptor” and intended for her art to speak to wide audiences. In *Sadness*, Burke explores the sorrowful depths of emotion through abstraction.

Use your body to create a sculpture that symbolizes an emotion.



Beauford Delaney
Street Scene

UMMA Galleries

Mezzanine/3rd Floor

Delaney was a painter who was heavily involved in the Harlem Renaissance and Greenwich Village New York art scene until 1952 when he left to join other Black American artists living in Paris. With the use of bright colors, flat representations of space and shapes, *Street Scene* illustrates the beginning of Delaney’s transition to abstraction.

Does this street scene feel more like reality or fantasy? What do you see that makes you say that?



McArthur Binion
Self:Portrait

Mezzanine/3rd Floor

Binion is a living artist from Detroit, by way of Macon, Mississippi. When asked about the origin of his work, Binion says “my work comes from the same place that poets and jazz musicians come from. It comes from the interior emotionality of me.” In *Self:Portrait*, the handmade geometry of grids and shapes layered upon personal archival material is an autobiographical abstraction that explores Binion’s personal history as an African American as well as his individual identity.

What image would you use as your repeated motif?



Jacob Lawrence
Builders (The Family)

Crumpacker gallery/2nd Floor

Lawrence is among the best known twentieth-century African American painters. His Harlem New York neighborhood inspired his work, which brings the African American experience to life using blacks and browns juxtaposed with vivid colors. From the mid-1940s until the 1990s, the focus of many of Lawrence's paintings and prints was builders. For him, builders served as symbols of man's aspiration— "man building", as he described it.

What is something you would like to build in your neighborhood?