

'He had a charming, laughing sense of humor. He was goofy, silly, the class clown,' recalled Iris Novak, the director of the Keu School, another small experimental public school where Raymond was in the eighth grade. 'He's one of our nicest kids, she said of the youth who would sketch pictures of his classmates and the Rev. Dr. Martin Luther King Jr. 'He's not the kind of kid I would have targeted to be violent,' Ms. Novak said. 'I know my business. He's a follower.' Raymond's classmates spoke of his sense of humor and what they said was his success with girls.

The exhibition includes almost seventy works by twenty-nine artists. It also features an extensive film and video program that explores the ways the black male has been seen by Hollywood, the independent cinema, video, and television.

A complete listing of artists and the film and video program is included in this brochure.

This publication is presented in conjunction with "Black Male: Representations of Masculinity in Contemporary American Art," an exhibition at the Whitney Museum of American Art November 10, 1994–March 5, 1995

The exhibition is made possible by a grant from Eileen and Peter Norton and The Norton Family Foundation. Additional support has been provided by the National Committee of the Whitney Museum, the National Endowment for the Arts, and The Rockefeller Foundation.

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945 Madison Avenue  
New York, New York  
10021  
(212) 570-3676

Front cover:  
GLENN LIGON (b. 1960)  
**Success with Girls**, from the  
**Profiles Series**, 1990–91  
Oil on canvas, 32 x 22 inches  
Collection of Emily Fisher  
Landau

Back cover:  
CARRIE MAE WEEMS (b. 1953)  
**Commemorating**, 1991  
China plate, 10½ x 10½ inches  
Collection of the artist;  
courtesy P.P.O.W. Gallery,  
New York

# **Black Male**

**Representations of  
Masculinity in Contemporary  
American Art**

ROBERT COLESCOTT  
 (b. 1925)  
**George Washington  
 Carver Crossing  
 the Delaware: Page from  
 American History, 1975**  
 Acrylic on canvas,  
 84 x 108 inches  
 Collection of Mr. and Mrs.  
 Robert H. Orchard

Robert Colescott is best known for his parodies of famous paintings, in which the white characters of Western art historical masterpieces are recast as blacks, who are rendered in typical racist cartoon style. Here Colescott takes one of the most famous American paintings—Emanuel Leutze's *Washington Crossing the Delaware* of 1851—and replaces our first president with George Washington Carver, the African-American inventor, who is now surrounded by a motley crew with exaggerated lips and bulging white eyes. In this work, Colescott calls attention to the exclusion of blacks from history, including art history, while his caricatured figures remind us that certain myths and fantasies about black men endure to this day.



**Black males have long intrigued the Western imagination, whether as gods and kings in much of classical antiquity or devils and sambos since the high Middle Ages.... And, tragically, every African-American male who walks down any street in America carries with him the hidden heritage of this negative cultural and psychological legacy....**

—HENRY LOUIS GATES, JR.



For more than two centuries, the black male has been regularly portrayed in the visual arts, literature, and popular culture either as inconsequential or threatening. Granted, other images portrayed black men as heroes, particularly in sports. But the negative images became the most widely reproduced for a variety of reasons, from a need to assert ideas about black inferiority in general to a way to support a mythology that promoted unfounded fears. Such depictions often exaggerated certain physical appearances or behaviors in an effort to present African-Americans as less than fully human and therefore not deserving of equality as citizens. This portrayal by non-blacks, whether it rendered blacks as slaves, brutes, or minstrel performers, resulted in a constructed image, or stereotype, of the black male that conformed to the deepest apprehensions and fantasies of the larger white society.

Today, despite significant advances toward racial equality, these stereotypes unfortunately retain a symbolic power, and each reflects a public attitude toward race and gender. Film, television, and video have bombarded us with a constant stream of images that continue to feed imaginations, instill unwarranted anxieties, and muddle any sense of reality.

Over the past twenty-five years, however, African-Americans have begun to take an active role in creating images that counteract the one-sided and largely negative representation of black men. These images challenge stereotypes and provide an expansive approach that treats black masculinity as complex and varied. In the process, the artists also reveal how the larger American culture has been profoundly enriched and transformed by the voices of African-American art and culture—voices that have been unnecessarily silenced, ignored, and constrained by stereotypes.

## America in 1968

America is gripped by racial tension and violence focused on opposition to the Vietnam war and the struggle for civil rights. Reverend Martin Luther King, Jr., is assassinated on April 4;

several months later, Senator Robert F. Kennedy is assassinated during his campaign for the presidency, a campaign which made the continuing struggle for civil rights its central theme.

The civil rights movement gave rise to the Black Power movement, which brought with it symbolic images of black masculinity—black leather jackets, dark sunglasses, big afros, and bigger guns. At the 1968 summer Olympics in Mexico City, American athletes Tommie Smith and John Carlos raised their fists in a Black Power salute while receiving their medals and were subsequently ejected from the US Olympic team.



1968 Olympics, Mexico City  
Awards ceremony for 200-  
meter dash

The exhibition begins in 1968—a moment of transition in contemporary African-American culture—and traces the parallel yet distinct paths of artists, filmmakers, and videographers as they reflect changing attitudes during a tumultuous period in America’s social and artistic history. The art in the exhibition is organized around three categories, derived in part from the symbolic meaning of the colors of the black nationalist flag—red, black, and green. Much of the work, however, crosses these boundaries and can be read in relation to more than one category.

Through this exhibition, the artists demonstrate a profound yet simple truth: there is no one identity for the African-American male and no “true” or fixed way to represent him. Instead, the artists—artists of color and white artists alike—offer a broad range of expressive voices that reveals the image of the black male to be mutable and in constant flux. Understanding these works of art helps us resist the tendency of the mass media to rely on racist stereotypes and the overly simplistic opposition of good black men to the bad ones.

Whether employing traditional approaches to painting, sculpture, drawing, photography, or film, or using more contemporary artistic tactics, such as mixed-media installations or the appropriation of found images and texts drawn from popular media, the artists often exaggerate stereotypes as a way of reminding us that many myths and fantasies about black men endure in today’s culture. The works of art help us recognize that the public image of contemporary African-American males continues to suffer from oversimplification, misleading but popular fallacies, and politically convenient demonization.



Many meanings have been attached to the colors of the black nationalist flag. Opinions differ, but it is generally held that in the creation of this flag in the 1960s, the red was meant to symbolize the blood of the people and the violence surrounding the struggles for liberation. The black symbolized the people themselves, or the body of blackness. The green was symbolic of the territory, ancestry, and other metaphoric possibilities associated with growth.

The exhibition begins with works that can be grouped in the category symbolized by the color **red** in the black nationalist flag. The work challenges and transforms “negative” stereotypes. The imagery centers on the violence that is commonly associated with the struggle for black liberation and racial equality and the anxiety it provokes. In addition, the artists address the significance of the black body as something to be feared or admired and as a subject to be studied and analyzed for its prowess. In many of the works, however, the body is absent, represented only by words or visual traces. In other works, artists confront the mass media’s fascination with black masculinity in three prime areas: sex, crime, and sports.

**My recent images of black Americans, in black and white about white and black, are hard looking—looking hard—confronting our perceptual awareness and attitudes toward the national dilemma—racism.**

—ROBERT ARNESON, 1989

Robert Arneson uses Willie Horton as the subject of *Special Assistant to the President*. The Horton story is well known: it was employed in 1988 to underscore the liberalism of Democratic presidential candidate Michael Dukakis and discredit his candidacy. Republican strategists cited the early furlough granted to convicted rapist Horton as an example of Dukakis’ alleged leniency toward crime. There is no doubt that Horton was a criminal who committed subsequent violent crimes after his early release. Through paid political commercials that showed a shadowy and menacing black



figure pushing through a revolving door, “Willie Horton” became another stereotype of African-American men as licentious and criminal.





ROBERT ARNESON  
(1930–1992)

**Special Assistant to the  
President, 1989**

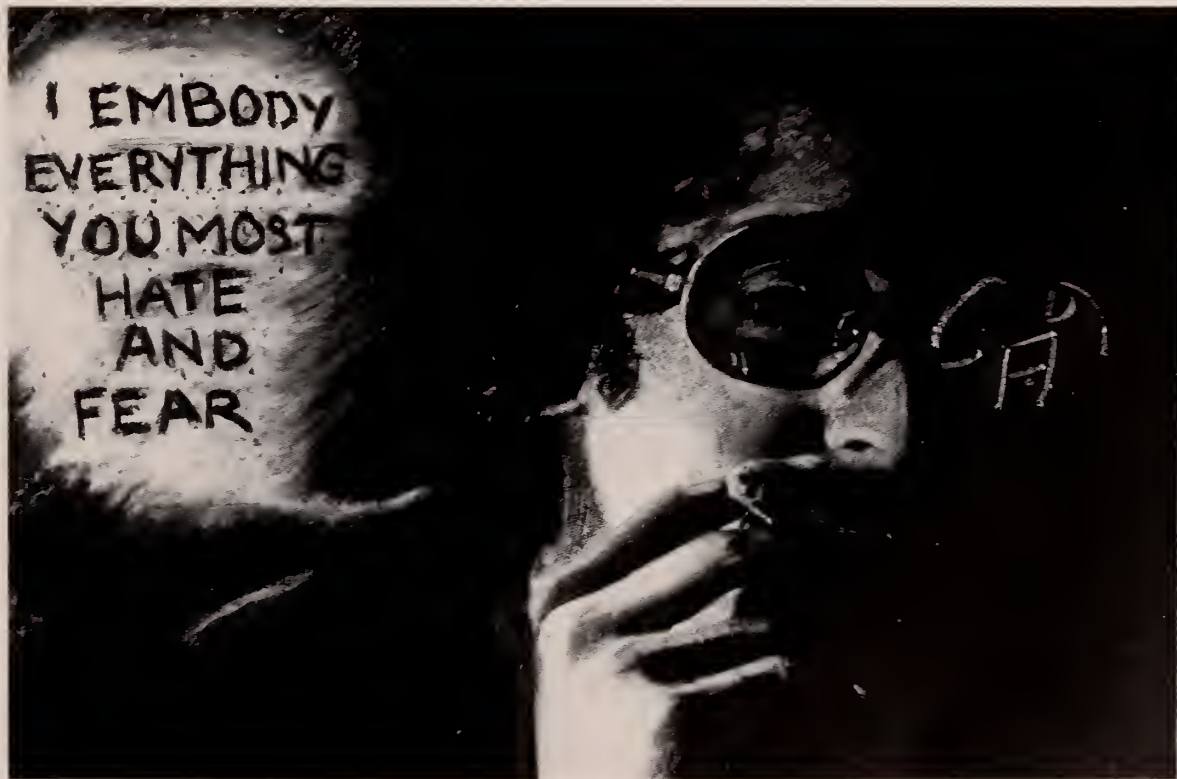
Plastic, enamel, acrylic, and  
oil on canvas, 91½ x 69 inches  
The Persis Collection

In the early 1970s, Adrian Piper did a series of performances in which she dressed as a black male, outfitted in a huge afro wig, bell bottoms, and dark sunglasses, and walked around New York City. Out of these performances, Piper created provocative works, including *I Embody*, that employ the animosity and indifference she experienced as a stereotype of a black male. In this confrontational image, the artist again poses dressed as a man and uses the declarative “I” as the embodiment of black rage.

An artist committed to the idea of art as a means of effecting social change, Piper helps us examine our own values and behaviors.

**One reason for making and exhibiting work is to induce a reaction or change in the viewer. The stronger the work, the stronger the impact, the stronger... the reaction of the viewer.**

—ADRIAN PIPER, 1974



ADRIAN PIPER (b. 1948)

***I Embody*, 1975**

Photo offset poster,  
24 x 36 inches  
John Weber Gallery,  
New York

"He had a charming, laughing sense of humor. He was goofy, silly, the class clown," recalled Aris Novak, the director of the Ken School, another small experimental public school where Raymond was in the eighth grade. "He's one of our nicest kids, she said of the youth who would sketch pictures of his classmates and the Rev. Dr. Martin Luther King Jr. "He's not the kind of kid I would have targeted to be violent," Ms. Novak said. "I know my husband. He's a follower." Raymond's classmates spoke of his sense of humor and what they said was his closeness with girls.

GLENN LIGON (b. 1960)  
**Success with Girls**, from the  
**Profiles Series**, 1990-91  
 Oil on canvas, 32 x 22 inches  
 Collection of Emily Fisher  
 Landau



MARLON RIGGS (1957-1994)  
 Still from **Tongues Untied**,  
 1989

*Tongues Untied*, a documentary film, investigates homophobia, racism, and the impact of the AIDS epidemic on gay black life in contemporary America. Marlon Riggs, a filmmaker who recently died of AIDS, raises important questions about the boundaries between fiction and reality, about what

In 1989, a white woman jogger in New York's Central Park was brutally beaten and raped. The case immediately gained international media attention. The attack and its aftermath raised complex questions about the culture of violence and sexism, public perceptions of young men of color (eight black and Hispanic males were arrested), and the role of media coverage in shaping these attitudes. Why, after all, did this particular crime garner so much attention

when more than twenty other rapes occurred in the city during the same week?

As a way of questioning the representation of these young men, Glenn Ligon uses the biographical sketches published in *The New York Times* as the source for the eight paintings in his *Profiles Series*. He selected a portion of biographical text and made each painting by drawing with an oil crayon through plastic letter stencils. As the stencil moved across the canvas, it smudged the paint, so that the words became difficult and at times impossible to read. Ligon here plays with the language of visual and textual description. The words' lack of clarity can be read as a metaphor for linguistic description, in which the meaning of words is always evolving.

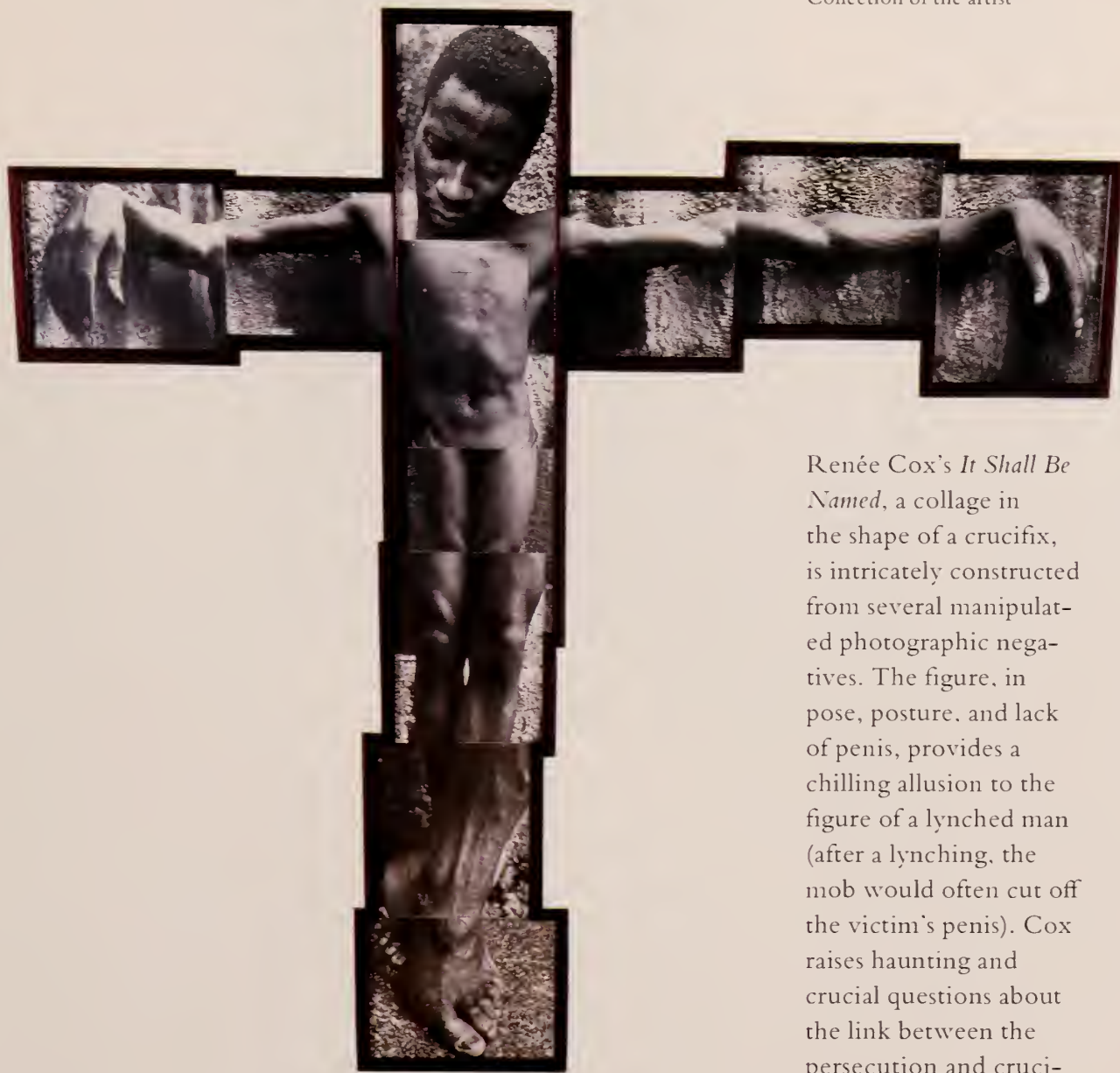
passes for the "truth." By integrating a wide range of narratives, interviews, and performances, Riggs challenges stereotypical depictions and eloquently portrays the diversity of voices that exists within gay black culture.

The exhibition continues with the category of works that loosely correlates to the color **black** of the black nationalist flag—images of and about the black male body and symbolic depictions of the black male psyche. The artists respond to the deep fascination with the black body and the ways in which it has become fetishized—that is, psychologically and sexually charged as an object of desire and fear.

RENÉE COX (b. 1958)

**It Shall Be Named**, 1994

Eleven gelatin silver prints,  
mahogany, and plexiglass,  
105 x 104 x 18 inches overall  
Collection of the artist



Renée Cox's *It Shall Be Named*, a collage in the shape of a crucifix, is intricately constructed from several manipulated photographic negatives. The figure, in pose, posture, and lack of penis, provides a chilling allusion to the figure of a lynched man (after a lynching, the mob would often cut off the victim's penis). Cox raises haunting and crucial questions about the link between the persecution and crucifixion of Christ and the lynching of African-Americans. By presenting the figure as black, Cox also acknowledges the Afrocentric movement's desire to question and expand the Eurocentric view of world history.

LYLE ASHTON HARRIS  
(b. 1965)

**Constructs #11**, 1989  
Gelatin silver print,  
72 x 48 inches  
Collection of the artist;  
courtesy Jack Tilton  
Gallery, New York

Lyle Ashton Harris is among a generation of artists that, following Robert Mapplethorpe, has sought to examine issues of sexuality in relationship to black masculinity and to create visual images that address black homoeroticism and self-representation. *Constructs* is a series of self-portraits that positions the artist in four different modes. Far from idealized portraits like Mapplethorpe's, Harris' images explore the complexities of societal pressures on the artist's everyday life, which is at times a battle against both rampant homophobia and racial stereotyping.



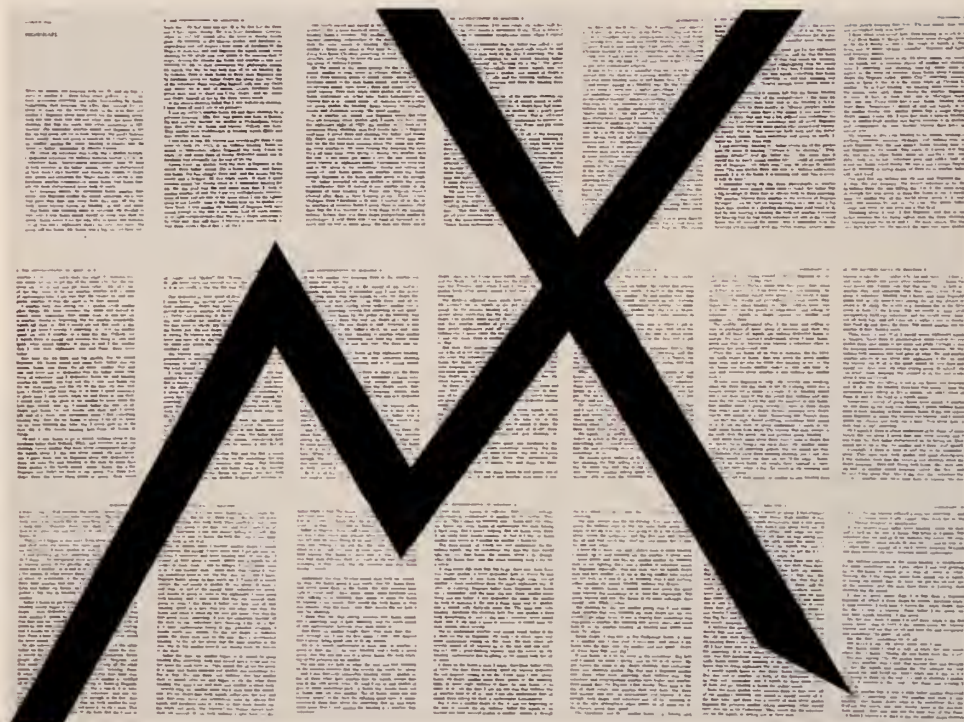
LEON GOLUB (b. 1922)  
**Four Black Men.** 1985  
Oil on linen,  
121 $\frac{1}{8}$  x 190 $\frac{1}{4}$  inches  
Hirshhorn Museum and  
Sculpture Garden,  
Smithsonian Institution,  
Washington, D.C.; The  
Thomas M. Evans, Jerome  
L. Greene, Joseph H.  
Hirshhorn, and Sydney and  
Francis Lewis Purchase Fund

As a painter working within the figurative tradition. Golub is interested in social, political, and psychological issues and power relations. In *Four Black Men*, he challenges presumptions about race and power, particularly the politics of image making about race. The portrayal of the men in this monumental painting as dispirited

and idle is surprisingly eloquent, un sentimental, and yet vital. This effect derives from the work's sense of timelessness: although taken from specific images in newspapers and magazines, neither figures nor setting can be tied to any one place or moment in history.



The artists in the exhibition also feel an imperative to tell a story often not heard and to recount the lives and stories of contemporary African-American men, whether famous or anonymous. In this context, Malcolm X stands out as a key figure who has become an icon in the struggle for liberation and equality. His image has been reproduced so widely that he has come to be seen by some as a black everyman—Malcolm the revolutionary, Malcolm the spiritual leader, Malcolm the father.



TIM ROLLINS (b. 1955) + K.O.S. (K.O.S. members, 1986; ANGELO ABRIU, b. 1974; GEORGE GARCES, b. 1972; NELSON MONTES, b. 1972; JOSE PARISSI, b. 1968; CARLOS RIVERA, b. 1971; ANNETTE ROSADO, b. 1972; NELSON SAVINON, b. 1971)  
**By Any Means Necessary—Nightmare**, 1986  
 Black gesso on book pages on linen, 21 x 28 inches  
 Whitney Museum of American Art, New York; Gift of Barbara and Eugene Schwartz 93.148

**We want freedom by any means necessary.**  
**We want justice by any means necessary.**  
**We want equality by any means necessary.**  
 —MALCOLM X, 1964

Tim Rollins + K.O.S. (*Kids of Survival*) is a group composed of youth from the South Bronx who have declared their serious commitment to art making through reading and discussion sessions with artist Tim Rollins and direct contact with art in museums. Their collaborative pieces begin with a reading—usually a standard literary classic—that provides a platform for discussing history and ideology in relation to their own experiences and lives. They paint directly on the pages of the book, thereby engaging in a complex dialogue with key issues addressed in the text.

In *By Any Means Necessary—Nightmare*, they have taken

*The Autobiography of Malcolm X* as their text. These young people, born after Malcolm's death, have selected one of the pivotal passages (quoted here) in Malcolm's autobiography. K.O.S. intervenes in the prophetic and spiritually engaged text by superimposing a freeform X, the symbol of the man, one side of which becomes part of the letter M.

The exhibition concludes with images that resonate with the idea of growth, the symbolic meaning of the color **green** in the black nationalist flag. This selection of work focuses on the expansive possibilities for depicting black masculinity in its true complexity and from a multidimensional perspective. The artists speak of a desire to convey “authenticity” and the “real.” They seek to represent a real person, a real story, a real history. They search for dignified images that combat the mass media’s representation of the black male as the embodiment of drugs, disease, and crime—that is, as a scapegoat for the failings of contemporary culture as a whole.

**For those of us who dare to desire differently... the issue of race and representation...is about transforming the image, creating alternatives, asking ourselves questions about what types of images subvert, pose critical alternatives, and transform our worldviews and move us away from dualistic thinking about good and bad.**

—BELL HOOKS, 1992

Barkley Hendricks’ paintings from the late seventies are a hybrid of black cultural consciousness and contemporary art practice. With almost Photo-Realist precision, Hendricks concentrates on portraits of young blacks from his native Philadelphia. By focusing on light and color, he removes all references to their backgrounds and environment, thereby drawing our attention to gesture, clothing, and emotion. The clarity of detail, however, makes us feel as if we can know and identify the person. Yet this is only an illusion of familiarity; in the end, the portrait remains an enigmatic image of a young man whom we really do not know at all.



BARKLEY L. HENDRICKS  
(b. 1945)  
**Tuff Tony**, 1978  
Oil on canvas, 72 x 48 inches  
The Forbes Magazine  
Collection, New York

I am an invisible man.  
No, I am not a spook  
like those who haunted  
Edgar Allan Poe,  
nor am I one of your  
Hollywood-movie  
ectoplasms. I am a  
man of substance,  
of flesh and bone, fiber  
and liquids—and I  
might even be said to  
possess a mind.

—RALPH ELLISON, 1947



FRED WILSON (b. 1954)

**Guarded View**, 1991

Four mannequins with  
museum guard uniforms,  
75 x 48 x 166 inches overall  
Private collection



In this exhibition of visual art, independent and mainstream cinema, independent video, and commercial television, the artists challenge—and ask us to challenge—popular images of the black male in contemporary society. By approaching art from multiple perspectives—aesthetic, cultural, historical, and social—they ask us to reflect not only on our own lives but on the lives and experiences of others with different values, attitudes, beliefs, or aesthetic concerns. The artists press us to look beyond simple caricatures so that we may probe and perhaps even transform long-standing prejudices. For some, this transformative process will not come easily and will take time. For others, it will produce an immediate aversion to the mythmaking that reduces individuals to impersonal stereotypes.

The artists also ask us to consider images of black masculinity as a way of understanding the complex social framework within which art is always inscribed. In the end, they reveal how the study of art can be an essential tool for comprehending difficult social issues and promoting change in our society. We also discover that by investigating the society at large, we gain a deeper appreciation of the power and impact of art in our lives.

### Artists in the Exhibition

Robert Arnèson  
Jean-Michel Basquiat  
Nayland Blake  
Mel Chin  
Robert Colescott  
Renée Cox  
Dawn Ader DeDeaux  
Kevin Everson  
Leon Golub  
David Hammons  
Lyle Ashton Harris  
Barkley L. Hendricks  
Byron Kim  
Jeff Koons  
Glenn Ligon  
Robert Mapplethorpe  
Adrian Piper  
Carl Pope  
Tim Rollins + K.O.S.  
Alison Saar  
Andres Serrano  
Gary Simmons  
Lorna Simpson  
Danny Tisdale  
Christian Walker  
Carrie Mae Weems  
Pat Ward Williams  
Fred Wilson  
X-PRZ

Film and video  
artists are listed on the  
following pages

# Film and Video Program

November 10, 1994–March 5, 1995, Second-floor Film/Video Gallery  
All films and videotapes are color and sound, unless otherwise noted.

## Black Male, Part I

Thursday, November 10–Sunday, December 4, 1994  
Clyde Taylor, guest curator

### Thursday, November 10

- 2:00 **Dutchman** (1967), Anthony Harvey. Film, black-and-white, 55 min.  
**The Session** (1990), David Johnson. Videotape, 42 min.  
5:30 **Leadbelly** (1976), Gordon Parks. Film, 126 min.

### Friday, November 11

- NOON **Jack Johnson** (1970), Jim Jacobs. Film, black-and-white, 88 min.  
**Eyes on the Prize, Part II: Ain't Gonna Shuffle No More, 1964–72** (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.  
3:30 **Black and Tan** (1929), Dudley Murphy. Film, black-and-white, 19 min.  
**The Cotton Club** (1984), Francis Ford Coppola. Film, 121 min.

### Saturday, November 12

- NOON **Go Tell It On the Mountain** (1984), Robert Geller, executive producer. Film, 97 min.  
3:30 **To Sleep with Anger** (1990), Charles Burnett. Film, 101 min.

### Sunday, November 13

- NOON **Chameleon Street** (1990), Wendell B. Harris, Jr. Film, 97 min.  
3:30 **Ganja and Hess** (1970), Bill Gunn. Film, 110 min.

### Wednesday, November 16

- NOON **Midnight Ramble: Oscar Micheaux and Race Movies** (1993), Pearl Bowser. Videotape, 57 min.  
**Mingus** (1967), Thomas Reichman. Film, black-and-white, 60 min.  
3:30 **Crowded** (1978), Alonzo Crawford. Film, black-and-white, 15 min.  
**In Search of Our Fathers** (1992), Marco Williams. Film, black-and-white, 70 min.

### Thursday, November 17

- 2:00 **Surviving the Odds: To Be a Young Black Man in America** (1994), Bob Glover, producer. Videotape, black-and-white and color, 120 min.  
5:30 **After Winter: Sterling Brown** (1985), Haile Gerima. Film, 60 min.  
**In Motion: Amiri Baraka** (1982), St. Clair Bourne. Videotape, 58 min.

### Friday, November 18

- NOON **Miles of Smiles, Years of Struggle** (1983), Paul Wagner and Jack Santino, producers. Film, black-and-white and color, 58 min.  
**Eyes on the Prize, Part II: The Time Has Come, 1964–66** (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.  
3:30 **Passing Through** (1977), Larry Clark. Film, 105 min.

### Saturday, November 19

- NOON **Dutchman** (1967), Anthony Harvey. Film, black-and-white, 55 min.  
**The Session** (1990), David Johnson. Videotape, 42 min.  
3:30 **Leadbelly** (1976), Gordon Parks. Film, 126 min.

### Sunday, November 20

- NOON **Leadbelly** (1976), Gordon Parks. Film, 126 min.  
3:00 **Jack Johnson** (1970), Jim Jacobs. Film, black-and-white, 88 min.  
**Eyes on the Prize, Part II: Ain't Gonna Shuffle No More, 1964–72** (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.

### Wednesday, November 23

- NOON **Jack Johnson** (1970), Jim Jacobs. Film, black-and-white, 88 min.  
**Eyes on the Prize, Part II: Ain't Gonna Shuffle No More, 1964–72** (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.  
3:30 **Black and Tan** (1929), Dudley Murphy. Film, black-and-white, 19 min.  
**The Cotton Club** (1984), Francis Ford Coppola. Film, 121 min.

### Thursday, November 24

Museum closed

### Friday, November 25

- NOON **Go Tell It On the Mountain** (1984), Robert Geller, executive producer. Film, 97 min.  
3:30 **To Sleep with Anger** (1990), Charles Burnett. Film, 101 min.

### Saturday, November 26

- NOON **Chameleon Street** (1990), Wendell B. Harris, Jr. Film, 97 min.  
3:30 **Ganja and Hess** (1970), Bill Gunn. Film, 110 min.

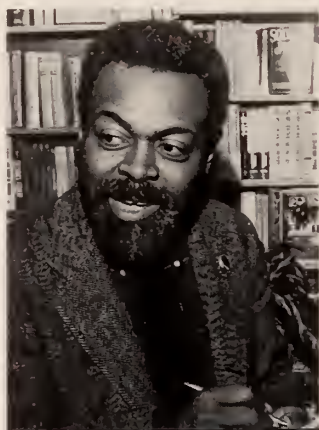
### Sunday, November 27

- NOON **Ganja and Hess** (1970), Bill Gunn. Film, 110 min.  
3:30 **Midnight Ramble: Oscar Micheaux and Race Movies** (1993), Pearl Bowser. Videotape, 57 min.  
**Mingus** (1967), Thomas Reichman. Film, black-and-white, 60 min.

### Wednesday, November 30

- NOON **Crowded** (1978), Alonzo Crawford. Film, black-and-white, 15 min.  
**In Search of Our Fathers** (1992), Marco Williams. Film, black-and-white, 70 min.  
3:30 **Surviving the Odds: To Be a Young Black Man in America** (1994), Bob Glover, producer. Videotape, black-and-white and color, 120 min.

Production photograph  
from ST. CLAIR  
BOURNE, *In Motion:*  
*Amiri Baraka*. 1982



Still from GORDON PARKS,  
*Shaft*, 1971



#### Thursday, December 1

- 2:00 **Surviving the Odds: To Be a Young Black Man in America** (1994), Bob Glover, producer. Videotape, black-and-white and color, 120 min.
- 5:30 **After Winter: Sterling Brown** (1985), Haile Gerima. Film, 60 min.
- In Motion: Amiri Baraka** (1982), St. Clair Bourne. Videotape, 58 min.
- 6:30 Gallery Talk: Clyde Taylor

#### Friday, December 2

- NOON **After Winter: Sterling Brown** (1985), Haile Gerima. Film, 60 min.
- In Motion: Amiri Baraka** (1982), St. Clair Bourne. Videotape, 58 min.
- 3:30 **Miles of Smiles, Years of Struggle** (1983). Paul Wagner and Jack Santino, producers. Film, black-and-white and color, 58 min.
- Eyes on the Prize, Part II: The Time Has Come, 1964-66** (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.

#### Saturday, December 3

- NOON **Miles of Smiles, Years of Struggle** (1983). Paul Wagner and Jack Santino, producers. Film, black-and-white and color, 58 min.
- Eyes on the Prize, Part II: The Time Has Come, 1964-66** (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.
- 3:30 **Passing Through** (1977), Larry Clark. Film, 105 min.

#### Sunday, December 4

- NOON **Passing Through** (1977), Larry Clark. Film, 105 min.
- 3:30 **Go Tell It On the Mountain** (1984), Robert Geller, executive producer. Film, 97 min.

## Black Male, Part II

Wednesday, December 7–Saturday, December 24, 1994  
Ed Guerrero, guest curator

#### Wednesday, December 7

- NOON **Nothing But a Man** (1964), Michael Roemer. Film, black-and-white, 92 min.
- 3:00 **Bless Their Little Hearts** (1984), Billy Woodberry. Film, black-and-white, 75 min.

#### Thursday, December 8

- 2:00 **A Raisin in the Sun** (1961), Daniel Petrie. Film, black-and-white, 128 min.
- 5:30 **Killer of Sheep** (1977), Charles Burnett. Film, black-and-white, 87 min.

#### Friday, December 9

- NOON **Sweet Sweetback's Baadasssss Song** (1971), Melvin Van Peebles. Film, 97 min.
- 3:00 **Shaft** (1971), Gordon Parks. Film, 100 min.

#### Saturday, December 10

- NOON **Willie Dynamite** (1974), Gilbert Moses. Film, 102 min.
- 3:00 **Juice** (1992), Ernest R. Dickerson. Film, 90 min.

#### Sunday, December 11

- NOON **The Brother from Another Planet** (1984), John Sayles. Film, 104 min.
- 3:00 **Chameleon Street** (1990), Wendell B. Harris, Jr. Film, 97 min.

#### Wednesday, December 14

- NOON **Looking for Langston** (1989), Isaac Julien. Film, black-and-white, 47 min.
- 3:00 **Hollywood Shuffle** (1987), Robert Townsend. Film, 82 min.

#### Thursday, December 15

- 2:00 **Menace II Society** (1993), Albert Hughes and Allen Hughes. Film, 97 min.
- 5:30 **Do the Right Thing** (1989), Spike Lee. Film, 120 min.

#### Friday, December 16

- NOON **Bless Their Little Hearts** (1984), Billy Woodberry. Film, black-and-white, 75 min.
- 3:00 **Nothing But a Man** (1964), Michael Roemer. Film, black-and-white, 92 min.

#### Saturday, December 17

- NOON **Killer of Sheep** (1977), Charles Burnett. Film, black-and-white, 87 min.
- 3:00 **A Raisin in the Sun** (1961), Daniel Petrie. Film, black-and-white, 128 min.

#### Sunday, December 18

- NOON **Shaft** (1971), Gordon Parks. Film, 100 min.
- 3:00 **Sweet Sweetback's Baadasssss Song** (1971), Melvin Van Peebles. Film, 97 min.

#### Wednesday, December 21

- NOON **Juice** (1992), Ernest R. Dickerson. Film, 90 min.
- 3:00 **Willie Dynamite** (1974), Gilbert Moses. Film, 102 min.

#### Thursday, December 22

- 2:00 **Chameleon Street** (1990), Wendell B. Harris, Jr. Film, 97 min.
- 5:30 **The Brother from Another Planet** (1984), John Sayles. Film, 104 min.

#### Friday, December 23

- NOON **Hollywood Shuffle** (1987), Robert Townsend. Film, 82 min.
- 3:00 **Looking for Langston** (1989), Isaac Julien. Film, black-and-white, 47 min.

**Saturday, December 24**

- NOON **Do the Right Thing** (1989), Spike Lee. Film, 120 min.  
3:00 **Menace II Society** (1993), Albert Hughes and Allen Hughes. Film, 97 min.

**Sunday, December 25**

Museum closed

**Black Male, Part III**

Wednesday, December 28, 1994–Sunday, January 22, 1995  
Phillip Brian Harper, guest curator

**Wednesday, December 28**

- NOON **Next Stop, Greenwich Village** (1976), Paul Mazursky. Film, 111 min.  
3:30 **Portrait of Jason** (1967), Shirley Clarke. Film, black-and-white, 105 min.

**Thursday, December 29**

- 2:00 **The Boys in the Band** (1970), William Friedkin. Film, 119 min.  
5:30 **Can't Stop the Music** (1980), Nancy Walker. Film, 118 min.

**Friday, December 30**

- NOON **Car Wash** (1976), Michael Schultz. Film, 97 min.  
3:30 **Norman...Is That You?** (1976), George Schlatter. Film, 91 min.

**Saturday, December 31**

- NOON **Beverly Hills Cop** (1984), Martin Brest. Film, 105 min.

**Sunday, January 1**

Museum closed

**Wednesday, January 4**

- NOON **Streamers** (1983), Robert Altman. Film, 118 min.  
3:30 **Oblivion** (1969), Tom Chomont. Film, silent, 4 min.  
**Noir et Blanc** (1989), Claire Devers. Film, black-and-white, 90 min.

**Thursday, January 5**

- 2:00 **Robert Mapplethorpe** (1988), Nigel Finch. Videotape, black-and-white and color, 57 min.  
**Eye to Eye** (1989), Isabel Hegner. Film, black-and-white, 18 min.  
**The Male Gayze** (1990), Jack Waters. Videotape, 11 min.  
**Looking for Langston** (1989), Isaac Julien. Film, black-and-white, 47 min.  
5:00 **Affirmations** (1990), Marlon Riggs. Videotape, 10 min.  
**Tongues Untied** (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.  
6:30 **Safer Sex Shorts Program** (1989), Gay Men's Health Crisis, producer. Videotape, 25 min.  
**This Is Not an AIDS Advertisement** (1988), Isaac Julien. Videotape, 10 min.  
**TIME OUT: The Truth About HIV, AIDS and YOU** (1992), Malcolm-Jamal Warner. Videotape, 42 min.



Still from SHIRLEY CLARKE, **Portrait of Jason**, 1967

**Friday, January 6**

- NOON **Supermodel (You Better Work)** (1992), Randy Barbato. Videotape, black-and-white and color, 4 min. Music performed by RuPaul.  
**SuperModel**, (1993), Dick Richards. Videotape, 4 min. Music performed by DeAundra Peek.  
**Paris Is Burning** (1990), Jennie Livingston. Film, 78 min.  
3:30 **Next Stop, Greenwich Village** (1976), Paul Mazursky. Film, 111 min.

**Saturday, January 7**

- NOON **Portrait of Jason** (1967), Shirley Clarke. Film, black-and-white, 105 min.  
3:30 **The Boys in the Band** (1970), William Friedkin. Film, 119 min.

**Sunday, January 8**

- NOON **Can't Stop the Music** (1980), Nancy Walker. Film, 118 min.  
3:30 **Car Wash** (1976), Michael Schultz. Film, 97 min.

**Wednesday, January 11**

- NOON **Norman...Is That You?** (1976), George Schlatter. Film, 91 min.  
3:30 **Beverly Hills Cop** (1984), Martin Brest. Film, 105 min.

**Thursday, January 12**

- 2:00 **Streamers** (1983), Robert Altman. Film, 118 min.  
6:30 Gallery Talk: Ed Guerrero

**Friday, January 13**

- NOON **Oblivion** (1969), Tom Chomont. Film, silent, 4 min.  
**Noir et Blanc** (1989), Claire Devers. Film, black-and-white, 90 min.  
3:00 **Robert Mapplethorpe** (1988), Nigel Finch. Videotape, black-and-white and color, 57 min.  
**Eye to Eye** (1989), Isabel Hegner. Film, black-and-white, 18 min.  
**The Male Gayze** (1990), Jack Waters. Videotape, 11 min.  
**Looking for Langston** (1989), Isaac Julien. Film, black-and-white, 47 min.

### Saturday, January 14

- 11:30 **Affirmations** (1990), Marlon Riggs. Videotape, 10 min.  
**Tongues Untied** (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.
- 1:30 **Safer Sex Shorts Program** (1989), Gay Men's Health Crisis, producer. Videotape, 25 min.  
**This Is Not an AIDS Advertisement** (1988), Isaac Julien. Videotape, 10 min.  
**TIME OUT: The Truth About HIV, AIDS and YOU** (1992), Malcolm-Jamal Warner. Videotape, 42 min.
- 3:30 **Supermodel (You Better Work)** (1992), Randy Barbato. Videotape, black-and-white and color, 4 min. Music performed by RuPaul.  
**SuperModel**, (1993), Dick Richards. Videotape, 4 min. Music performed by DeAundra Peek.  
**Paris Is Burning** (1990), Jennie Livingston. Film, 78 min.

### Sunday, January 15

- NOON **Next Stop, Greenwich Village** (1976), Paul Mazursky. Film, 111 min.
- 3:30 **Portrait of Jason** (1967), Shirley Clarke. Film, black-and-white, 105 min.

### Wednesday, January 18

- NOON **The Boys in the Band** (1970), William Friedkin. Film, 119 min.
- 3:30 **Can't Stop the Music** (1980), Nancy Walker. Film, 118 min.

### Thursday, January 19

- 2:00 **Car Wash** (1976), Michael Schultz. Film, 97 min.
- 5:30 **Norman...Is That You?** (1976), George Schlatter. Film, 91 min.

### Friday, January 20

- NOON **Beverly Hills Cop** (1984), Martin Brest. Film, 105 min.
- 3:30 **Streamers** (1983), Robert Altman. Film, 118 min.

### Saturday, January 21

- 11:30 **Oblivion** (1969), Tom Chomont. Film, silent, 4 min.  
**Noir et Blanc** (1989), Claire Devers. Film, black-and-white, 90 min.
- 2:00 **Robert Mapplethorpe** (1988), Nigel Finch. Videotape, black-and-white and color, 57 min.  
**Eye to Eye** (1989), Isabel Hegner. Film, black-and-white, 18 min.  
**The Male Gayze** (1990), Jack Waters. Videotape, 11 min.  
**Looking for Langston** (1989), Isaac Julien. Film, black-and-white, 47 min.
- 4:30 **Affirmations** (1990), Marlon Riggs. Videotape, 10 min.  
**Tongues Untied** (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.

### Sunday, January 22

- NOON **Safer Sex Shorts Program** (1989), Gay Men's Health Crisis, producer. Videotape, 25 min.  
**This Is Not an AIDS Advertisement** (1988), Isaac Julien. Videotape, 10 min.  
**TIME OUT: The Truth About HIV, AIDS and YOU** (1992), Malcolm-Jamal Warner. Videotape, 42 min.
- 3:30 **Supermodel (You Better Work)** (1992), Randy Barbato. Videotape, black-and-white and color, 4 min. Music performed by RuPaul.  
**SuperModel** (1993), Dick Richards. Videotape, 4 min. Music performed by DeAundra Peek.  
**Paris Is Burning** (1990), Jennie Livingston. Film, 78 min.

## Black Male, Part IV

Wednesday, January 25–Sunday, February 12, 1995  
Valerie Smith, guest curator

### Wednesday, January 25

- NOON **Nothing But a Man** (1964), Michael Roemer. Film, black-and-white, 92 min.
- 3:30 **Miles of Smiles, Years of Struggle** (1983), Paul Wagner, Jack Santino, producers. Film, black-and-white and color, 58 min.

### Thursday, January 26

- 2:00 **Killer of Sheep** (1977), Charles Burnett. Film, black-and-white, 87 min.
- 6:30 **Bless Their Little Hearts** (1984), Billy Woodberry. Film, black-and-white; 75 min.

### Friday, January 27

- NOON **My Brother's Wedding** (1983), Charles Burnett. Film, 115 min.
- 3:30 **To Sleep with Anger** (1990), Charles Burnett. Film, 101 min.

### Saturday, January 28

- NOON **Ashes and Embers** (1983), Haile Gerima. Film, 120 min.
- 3:30 **Blue Collar** (1978), Paul Schrader. Film, 114 min.

### Sunday, January 29

- 11:30 **Passing Through** (1977), Larry Clark. Film, 105 min.
- 2:30 **Hoop Dreams**, (1993), Steve James. Film, 171 min.

Still from CHARLES BURNETT, *To Sleep with Anger*, 1990



### Wednesday, February 1

- NOON **Chameleon Street** (1990), Wendell B. Harris, Jr. Film, 97 min.  
3:30 **True Identity** (1991), Charles Lane. Film, 93 min.

### Thursday, February 2

- 2:00 **Car Wash** (1976), Michael Schultz. Film, 97 min.  
6:30 Gallery Talk: Phillip Brian Harper

### Friday, February 3

- NOON **Ricochet** (1991), Russell Mulcahy. Film, 105 min.  
3:30 **Strictly Business** (1991), Kevin Hooks. Film, 83 min.

### Saturday, February 4

- 11:30 **Nothing But a Man** (1964), Michael Roemer. Film, black-and-white, 92 min.  
2:00 **Miles of Smiles, Years of Struggle** (1983), Paul Wagner, Jack Santino, producers. Film, black-and-white and color, 58 min.  
4:00 **Killer of Sheep** (1977), Charles Burnett. Film, black-and-white, 87 min.

### Sunday, February 5

- NOON **Bless Their Little Hearts** (1984), Billy Woodberry. Film, black-and-white, 75 min.  
3:30 **My Brother's Wedding** (1983), Charles Burnett. Film, 115 min.

### Wednesday, February 8

- NOON **Ashes and Embers** (1983), Haile Gerima. Film, 120 min.  
3:30 **Passing Through** (1977), Larry Clark. Film, 105 min.

### Thursday, February 9

- 2:00 **True Identity** (1991), Charles Lane. Film, 93 min.  
4:30 **Hoop Dreams**, (1993), Steve James. Film, 171 min.

### Friday, February 10

- NOON **Blue Collar** (1978), Paul Schrader. Film, 114 min.  
3:30 **Strictly Business** (1991), Kevin Hooks. Film, 83 min.

### Saturday, February 11

- NOON **My Brother's Wedding** (1983), Charles Burnett. Film, 115 min.  
3:30 **Car Wash** (1976), Michael Schultz. Film, 97 min.

### Sunday, February 12

- NOON **Chameleon Street** (1990), Wendell B. Harris, Jr. Film, 97 min.  
3:30 **Ricochet** (1991), Russell Mulcahy. Film, 105 min.

## Black Male, Part V

Wednesday, February 15–Sunday, March 5, 1995  
Herman Gray, guest curator

### Wednesday, February 15

- NOON **Round Midnight** (1986), Bertrand Tavernier. Film, 130 min.  
3:30 **She's Gotta Have It** (1986), Spike Lee. Film, black-and-white and color, 84 min.

### Thursday, February 16

- 2:00 **She's Gotta Have It** (1986), Spike Lee. Film, black-and-white and color, 84 min.  
5:30 **To Sleep with Anger** (1990), Charles Burnett. Film, 101 min.

### Friday, February 17

- NOON **To Sleep with Anger** (1990), Charles Burnett. Film, 101 min.  
3:30 **Frank's Place** (1987–88), Hugh Wilson and Tim Reid, producers. Videotape.  
**School Daze** (1988), Spike Lee. Film, 114 min.

### Saturday, February 18

- NOON **Frank's Place** (1987–88), Hugh Wilson and Tim Reid, producers. Videotape.  
**School Daze** (1988), Spike Lee. Film, 114 min.  
3:00 **Gin and Juice** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Who Am I (What's My Name)?** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Roc** (1991–94), Joe Fisch, Vic Kaplan, Charles S. Dutton, executive producers. Videotape, 23 min.  
**Boyz N the Hood** (1991), John Singleton. Film, 107 min.

### Sunday, February 19

- NOON **Gin and Juice** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Who Am I (What's My Name)?** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Roc** (1991–94), Joe Fisch, Vic Kaplan, Charles S. Dutton, executive producers. Videotape, 23 min.  
**Boyz N the Hood** (1991), John Singleton. Film, 107 min.  
3:30 **Tongues Untied** (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.  
**Roc** (1991–94), Joe Fisch, Vic Kaplan, Charles S. Dutton, executive producers. Videotape, 23 min.

### Wednesday, February 22

- NOON **Tongues Untied** (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.  
**Roc** (1991–94), Joe Fisch, Vic Kaplan, Charles S. Dutton, executive producers. Videotape, 23 min.  
3:30 **60 Minutes** ("Monsta" Cody Scott segment, July 31, 1994) (1968–present), Don Hewitt, executive producer. Videotape, excerpt.  
**Passin' It On** (1992), John Valadez and Peter Miller. Videotape, 57 min.  
**The Cosby Show** (1984–92), Marcy Carsey, Tom Werner, and Earl Pomerantz, executive producers. Videotape.



Still from SPIKE LEE,  
**School Daze**, 1988

### Thursday, February 23

- 2:00 **In Search of Our Fathers** (1992), Marco Williams. Film, black-and-white, 70 min.  
**The Cosby Show** (1984-92), Marcy Carsey, Tom Werner, and Earl Pomerantz, executive producers. Videotape.
- 5:30 **Frank's Place** (1987-88), Hugh Wilson and Tim Reid, producers. Videotape.  
**Up Close with Roy Firestone** (Dennis Rodman interview, March 10, 1994), (1991-present), Ron Gralnik, producer. Videotape.  
**I'm Outstanding** (1994), Jim Swaffield. Videotape, 3½ min. Music performed by Shaquille O'Neal.  
**Television commercials** featuring George Gervin, Tim Hardaway, Michael Jordan, Shaquille O'Neal, David Robinson, and Dennis Rodman.

### Friday, February 24

- NOON **Frank's Place** (1987-88), Hugh Wilson and Tim Reid, producers. Videotape.  
**Up Close with Roy Firestone** (Dennis Rodman interview, March 10, 1994), (1991-present), Ron Gralnik, producer. Videotape.  
**I'm Outstanding** (1994), Jim Swaffield. Videotape, 3½ min. Music performed by Shaquille O'Neal.  
**Television commercials** featuring George Gervin, Tim Hardaway, Michael Jordan, Shaquille O'Neal, David Robinson, and Dennis Rodman.
- 3:30 **Doggy Dogg World** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Menace II Society** (1993), Albert Hughes and Allen Hughes. Film, 97 min.  
**Fade to Black** (1990), Tony Cokes and Donald Trammel. Videotape, black-and-white and color, 33 min.

### Saturday, February 25

- NOON **Doggy Dogg World** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Menace II Society** (1993), Albert Hughes and Allen Hughes. Film, 97 min.  
**Fade to Black** (1990), Tony Cokes and Donald Trammel. Videotape, black-and-white and color, 33 min.
- 3:30 **Clarence Thomas Senate Confirmation Hearings** (1991), C-SPAN, producer. Videotape, excerpt.  
**The Cosby Show** (1984-92), Marcy Carsey, Tom Werner, and Earl Pomerantz, executive producers. Videotape.  
**Willie Horton** (1988), National Security Political Action Committee, producer. Videotape, 30 seconds.  
**George Holliday's Videotape of the Rodney King Beating** (1991), George Holliday. Videotape, 10 min.

### Sunday, February 26

- NOON **Round Midnight** (1986), Bertrand Tavernier. Film, 130 min.
- 3:30 **She's Gotta Have It** (1986), Spike Lee. Film, black-and-white and color, 84 min.

### Wednesday, March 1

- NOON **To Sleep with Anger** (1990), Charles Burnett. Film, 101 min.
- 3:30 **Frank's Place** (1987-88), Hugh Wilson and Tim Reid, producers. Videotape.  
**School Daze** (1988), Spike Lee. Film, 114 min.

### Thursday, March 2

- 2:00 **Gin and Juice** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Who Am I (What's My Name)?** (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.  
**Roc** (1991-94), Joe Fisch, Vic Kaplan, Charles S. Dutton, executive producers. Videotape, 23 min.  
**Boyz N the Hood** (1991), John Singleton. Film, 107 min.
- 5:30 **Tongues Untied** (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.  
**Roc** (1991-94), Joe Fisch, Vic Kaplan, Charles S. Dutton, executive producers. Videotape, 23 min.

### Friday, March 3

- NOON **60 Minutes** ("Monsta" Cody Scott segment, July 31, 1994) (1968-present), Don Hewitt, executive producer. Videotape, excerpt.  
**Passin' It On** (1992), John Valadez and Peter Miller. Videotape, 57 min.  
**The Cosby Show** (1984-92), Marcy Carsey, Tom Werner, and Earl Pomerantz, executive producers. Videotape.

### Saturday, March 4

See February 23

### Sunday, March 5

See February 25

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*Commemorating*

Medgar Evers  
Malcolm X  
Muhammad Ali  
for providing the vision