

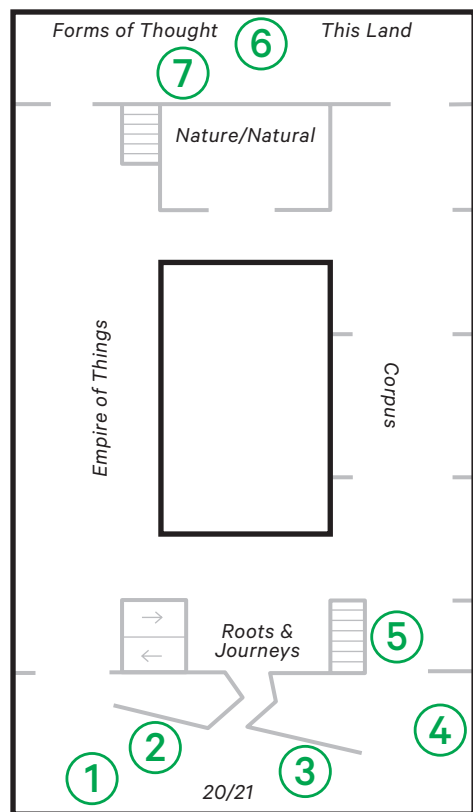
# BLACK HISTORY MONTH TOUR



**SPENCER  
MUSEUM  
of ART**

Learn about artworks by celebrated African American artists, global works from Africa, and works exploring social justice. Use this guide for our 4th-floor galleries, and discover more works by visiting the Print Room during Walk-ins Welcome Fridays in February to learn about African American artists in our collection. Visit the Print Room Fridays, 1–4pm.

- February 6 **Gordon Parks**
- February 13 **Aaron Douglas**
- February 20 **Marion Palfi**
- February 27 **Kara Walker**



FOURTH FLOOR

START YOUR TOUR OF OUR 4TH-FLOOR GALLERIES BY TAKING THE ELEVATOR AND THEN EXITING TO YOUR LEFT.



## JP Mika

*Les Personalités...histoire du Congo*  
2010, Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund, 2013.0052

Bold colors, portraiture, and the combination of text and images exemplifies the art *populaire* (popular art) tradition emerging in the Democratic Republic of Congo. This painting from 2010 commemorates 50 years free from colonial rule. The scene illustrates individuals and events that have shaped the country's dynamic and often turbulent history.



## Randy Regier

*Impending Future Bus*  
2004, Museum purchase: Peter T. Bohan Art Acquisition Fund, 2010.0003

Kansas artist Randy Regier creates sculptural toys that explore American history and culture. *Impending Future Bus* is a deliberately aged pull toy that recalls the look of 1950s playthings and appliances. Dark-skinned passengers ride in front while one light-skinned passenger sits at the back. Viewers are invited to reflect on the past, present, and future of race relations. A rope with a red handle serves as a means of pulling the toy and begs the question, "Who is driving the bus?"

# CELEBRATE BLACK HISTORY MONTH AT THE SPENCER

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## Clementine Hunter

*untitled (scenes of life)*

circa 1958, Museum purchase: Peter T. Bohan Art Acquisition Fund, 2005.0191

This lively painting depicts African-American life in the rural south. Simplified figures perform activities such as attending a baptism, washing laundry, and picking cotton. Clementine Hunter lived nearly her entire life on the Melrose Plantation in Louisiana where she worked as a cotton picker and domestic servant, and raised five children. After discovering discarded paints in a guest's room, Hunter taught herself to paint in the 1940s. She enjoyed painting so much that she continued creating these scenes of life—often on old window shades, like the one used for this painting—until she died in 1988 at the age of 101.

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## Augusta Savage

*Portrait of Hugh Samson*

circa 1939–1940, Museum purchase, 1997.0345

Artist Augusta Savage was also a teacher and an activist for the recognition of Black American artists. She was the first director of the Harlem Committee Art Center in New York in the 1930s. Also an accomplished sculptor, she created many portraits of contemporary Black leaders. This bust of Hugh Samson, a KU graduate, was in appreciation for his efforts to support her artwork. Samson met Savage after seeing her sculpture in a show of African-American art at the 1939 New York World's Fair.

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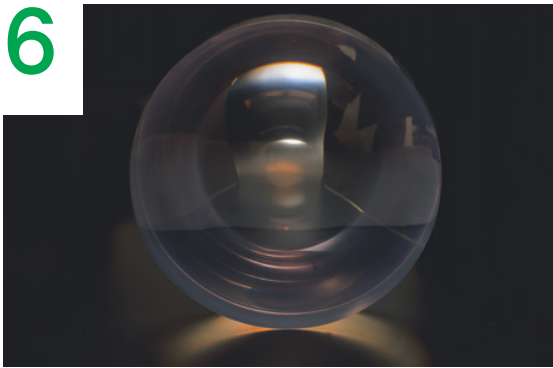
## Kehinde Wiley

### *St. Francis of Adelaide*

2006, Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund, 2010.0192

Kehinde Wiley's work challenges historical and contemporary paradigms of class, race, power, and identity. This work is based on an historical image of power and religion. In Wiley's artwork, an anonymous man holds the symbols of royalty, power, and privilege, while his jersey connects with pop culture.

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## Frederick John Eversley

### *Pale Lens*

1970, Gift of Mr. and Mrs. Paul Ward, 1971.0052

Originally trained as an engineer, Frederick John Eversley is an African American sculptor whose work reflects his interests in metaphysics and concepts of light and energy. Eversley's *Pale Lens* transforms viewers into participants as their reflections become part of the internal, geometric light effects produced by the transparent cylinder.

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## Yoruba peoples

### *Togo ere ibeji (twin figures)*

late 1800s–mid 1900s, Gift of Mr. and Mrs. H. Kenneth Palmer, 2007.2682–.2714

Gift of Larry W. Welling, 2007.2715

Anonymous gift, 2007.2716–.2717

A unique way to honor twins exists in Africa. According to Yoruba culture, twins are “children of thunder,” sacred and connected to Shango—the Orisha deity who controls thunder. Like Shango, twins are believed to be spirited, unpredictable, and fearless. If a twin should die, a carved *ibeji* figure may be created to honor the deceased, and the family maintains balance by caring for the *ibeji* alongside the surviving twin. Today, photographs and plastic toy dolls often perform the function of *ibeji* figures.

# GALLERY HOURS

10am–4pm Tuesday, Friday & Saturday

10am–8pm Wednesday & Thursday

Noon–4pm Sunday

**CLOSED MONDAYS**

(785) 864 4710

**SPENCER MUSEUM OF ART**  
THE UNIVERSITY OF KANSAS  
1301 MISSISSIPPI STREET  
LAWRENCE / KS 66045 7595

**FREE ADMISSION**

**ADA COMPLIANT**

## **cover image**

Gordon Parks, *Elijah Muhammad's Daughter, Ethel Sharrieff, Chicago*, 1963, Museum purchase: Friends of the Art Museum, 1993.0050

**View this work and others by Gordon Parks in the Print Room on February 6.**

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