

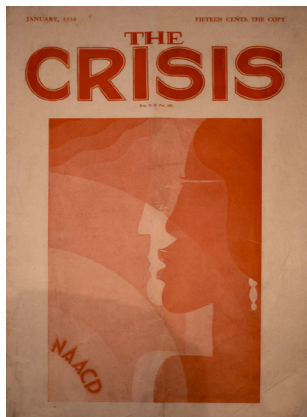
BLACK PULP!

PRESENTS A CENTURY OF CRITICAL INTERPRETATIONS OF BLACK IDENTITY
 IN AMERICAN HISTORY THROUGH ART AND RARE LITERARY WORKS

Historical Printed Media on Exhibition with Contemporary Works of Art

October 1 – December 3, 2016

Press Event: October 6, 2016, 5 – 6 pm | Opening: October 6, 2016, 6 – 8 pm



Images (left to right): Aaron Douglas (American b. 1898), *The Crisis: A Record of the Darker Races*, January 3, 1930. Published by the National Association for the Advancement of Colored People. Courtesy of The Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University. Kara Walker (American, b. 1969), *Harper's Pictorial History of the Civil War (Annotated): Alabama Loyalists Greeting the Federal Gun-Boats*, 2005, offset lithography and silkscreen. Edition: 35. Published by the LeRoy Neiman Center for Print Studies. © 2016 Kara Walker.

International Print Center New York (IPCNY) presents *Black Pulp!*, an exhibition that examines evolving perspectives of Black identity in American culture and history from 1912 to 2016 through rare historical printed media shown in dialogue with contemporary works of art. The exhibition highlights works by artists, graphic designers, writers, and publishers in formats ranging from little known comic books to covers for historic books and magazines, to etchings, digital prints, drawings, and media-based works by some of today's leading artists. The exhibition is organized by artists William Villalongo and Mark Thomas Gibson.

Black Pulp! showcases the unique power of pulp and printed matter to contest dominant cultural narratives. Co-curator Villalongo states, "The pulp attitude is to take the tragic and painful points of history, from Jim Crow to World War II, and challenge them through biting humor, satire, and wit." Co-curator Gibson continues, "*Black Pulp!* highlights individuals who have redefined our entire world, while reshaping our concept of Black identity."

The exhibition features contemporary works by an intergenerational selection of twenty-one artists from the Black Diaspora. Highlights include Kerry James Marshall's *Dailies* from *Rythm Mastr* (2010), Kara Walker's *Alabama Loyalists Greeting the Federal Gun-Boats* from *Harper's Pictorial History of the Civil War (Annotated)* (2005), and Renee Cox's *Chillin with Liberty* (1998). Other contemporary artists on view are Derrick Adams, Laylah Ali, Firelei Báez, Nayland Blake, Robert Colescott, William Downs, Ellen Gallagher, Trenton Doyle Hancock, Lucia Hierro, Yashua Klos, Wangechi Mutu, Lamar Peterson, Pope.L, Kenny Rivero, Alexandria Smith, Felandus Thames, Hank Willis Thomas, and Fred Wilson.

Black Pulp! situates these contemporary works in the context of rare historical books, comics, newspapers, and related ephemera created by both Black and non-Black artists committed to foregrounding and empowering African-American experience. Highlights include Harlem Renaissance luminary Alain LeRoy Locke's *The New Negro* (1925), Langston Hughes' poem *The Weary Blues* (1926), and Jackie Ormes' comic strip *Torchy in Heartbeats* (1953). Some works, like Emory Douglas' illustrations for *The Black Panther Party Newspaper* (1968–69), served as tools for mass communication and mobilization in addition to their role as fine art. Others, like Wallace Thurman's, quarterly *Fire!!: Devoted to the Younger Negro Artists* (1926), introduced discussions of class and sexuality not published in other Black periodicals. *Lobo* and *All Negro Comics* feature the first ever Black superhero and first all Black published/written comic book. Other historical artists and writers on view are Gwendolyn Bennett, E. Simms Campbell, Miguel Covarrubias, Charles Cullen, Countee Cullen, Sadie lola Daniel, Aaron Douglas, W.E.B. Dubois, George J. Evans, Jr., Elton C. Fax, Billy Graham, Oliver (Ollie) W. Harrington, George Herriman, Alvin Hollingsworth, Zora Neal Hurston, Charles S. Johnson, James Weldon Johnson, Loïs Mailou Jones, Jacob Lawrence, Gertrude McBrown, Dwayne McDuffie, Owen Middleton, Richard Bruce Nugent, Laura Wheeler Waring, Charles White, and Carter G. Woodson.

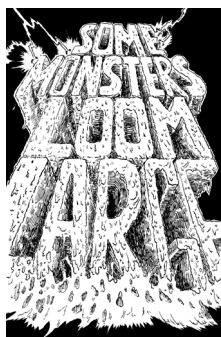
"IPCNY is proud to bring this powerful exhibition to New York and to explore the myriad, creative roles that visual culture and art, especially printed art, has played historically—and continues to play today—to transform African-American narratives in America," says Judy Hecker, Director of IPCNY. Debuting in January 2016 at Yale School of Art's 32 Edgewood Gallery, New Haven, **Black Pulp!** is the first exhibition from 32 Edgewood Gallery to travel. The New York presentation introduces numerous contemporary prints specific to the IPCNY venue, including works by Firelei Báez, Trenton Doyle Hancock, Yashua Klos, Wangechi Mutu, Kenny Rivero, Kara Walker, and Fred Wilson, and as well as never before exhibited drawings by Laylah Ali. The exhibition will be accompanied by an illustrated catalogue, extensive didactics, and free public programming.

GROUP AND SCHOOL VISITS

Group visits and guided tours of **Black Pulp!** for schools and colleges/universities may be arranged with advanced booking by contacting stephanie@ipcny.org or 212.989.5090.

PUBLICATIONS

The exhibition is accompanied by the forthcoming catalogue [Black Pulp!](#), published by Yale School of Art and featuring essays by the curators, *Strange Material: Black Pulp!* by William Villalongo and *The Redaction of My Heroes* by Mark Thomas Gibson. Art historian and Yale Professor Robert Storr contributes an introduction. IPCNY Director Judy Hecker contributes an Afterword. The 89-page volume features 108 color illustrations, including works on exhibition at Yale and IPCNY. On the occasion of **Black Pulp!** at IPCNY, Mark Thomas Gibson's first artist's book, *Some Monsters Loom Large* (2016), will be released in its second edition as a Benefit Publication for IPCNY, along with Gibson's 2016 etching and aquatint *Banquet*, IPCNY's newest Benefit Print. Visit ipcny.org/shop-ipcny or contact stephanie@ipcny.org.



Images (left to right): Mark Thomas Gibson (American, b. 1980), *Some Monsters Loom Large*, 2016 (second edition), Artist's book, Edition: 225. *Banquet*, 2016, Etching and aquatint on Hahnemühle paper. 13 1/2 x 15 3/4 inches. Edition: 35. Printed by Burnet Editions, New York, published by IPCNY, New York. © 2016 Mark Thomas Gibson.

FREE PUBLIC PROGRAM

Strategic Existence: Satire, Comics, and Authorship, a panel discussion on Saturday, October 22, 7:30–9:30pm, at School of Visual Arts (SVA) Theatre, 333 West 23rd Street, NYC. Panelists are exhibiting artists Trenton Doyle Hancock and Laylah Ali, and Ariell Johnson of Amalgam Comics & Coffeehouse in Philadelphia. Moderated by Michael B. Gillespie, Assoc. Prof. of Film at CCNY and author of [Film Blackness: American Cinema and the Idea of Black Film](#). Introductory remarks *Making Black Modern: An Historical Grounding* by Caroline Goeser, Ph.D. and author of [Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity](#). A special live musical performance by writer and musician Greg Tate and Burnt Sugar Arkestra Chamber will accompany this event. *Black Pulp!* curators William Villalongo and Mark Thomas Gibson will welcome the participants. RSVP to stephanie@ipcny.org. This event is preceded by extended viewing hours of *Black Pulp!* at IPCNY from 6:00–7:00pm.

ABOUT THE CURATORS

William Villalongo (American, b. 1975, Hollywood, Florida) is a New York-based artist and Assistant Professor at The Cooper Union School of Art. He received his BFA from The Cooper Union and his MFA from Tyler School of Art, Temple University. Villalongo is the recipient of a Louis Comfort Tiffany Award and Joan Mitchell Foundation Grant. His work is held in the collections of The Studio Museum In Harlem, Princeton University Art Museum, The Weatherspoon Museum, and The Whitney Museum of American Art. Villalongo is represented by Susan Inglett Gallery, New York.

Mark Thomas Gibson (American, b. 1980, Miami, Florida) is a New York-based artist and full-time lecturer at Yale School of Art. Gibson received his BFA from The Cooper Union and his MFA from Yale School of Art in Painting & Printmaking, where he received the Ely Harwood Schless Memorial Fund Award. Gibson is an adjunct professor at School of Visual Arts. He is represented by Fredericks & Freiser, New York.

CREDITS

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ABOUT IPCNY

IPCNY (International Print Center New York) is New York's first and only non-profit arts institution dedicated to the innovative presentation of printed art, by emerging and established, national and international artists. Founded in 2000 to meet a need within the printmaking community, today the center is a vibrant hub and flagship institution, maintaining its artist-centered approach through the New Prints Program and dynamic scholarly exhibitions that engage the medium in all its varied formats. A 501(c)(3) institution, IPCNY depends on foundation, government, and individual support, as well as members' contributions to fund its programs.

LOCATION & HOURS

508 West 26th Street, 5th Floor
between 10th and 11th Avenues in New York.
Gallery hours are Tuesday - Saturday 11am - 6pm.
IPCNY is free and open to the public,
and is wheelchair accessible.
ipcny.org • 212-989-5090 • contact@ipcny.org

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