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**FOR IMMEDIATE RELEASE**

**CALIFORNIA AFRICAN AMERICAN MUSEUM PRESENTS  
*PLACES OF VALIDATION, ART & PROGRESSION***

**An Exhibition Celebrating the History of Black Artists in Los Angeles During the Second  
Half of the 20<sup>th</sup> Century**

**LOS ANGELES (September 26, 2011)** – The California African American Museum (CAAM) is pleased to present *Places of Validation, Art & Progression*, their newest exhibition on display from September 29, 2011, to April 1, 2012. The exhibit takes viewers on a connected journey of personal stories and creativity to discover the people and places throughout Los Angeles that made it possible to experience the visual expression of African Americans in art during the 1940s – 1980s. The exhibition documents and analyzes a rich, but often unrecognized, history and highlights actions taken by African Americans and their comrades of like minds to create a loose but overlapping network of venues and platforms for Black artists whose work inspired and reflected the people of the community.

This exhibition specifically brings to life the history of the artists who helped birth one of the most influential art movements of the second half of the 20<sup>th</sup> century and the *validators* who supported and enabled them to achieve their goals in spite of the wider conditions of exclusion from the mainstream art presenting community. The perspective of *Places of Validation, Art &* is on the history and driving forces that made venues and opportunities possible for Black art to be seen while allowing the art to reflect the wide variety of artists, styles, venues and

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personalities that served the Black arts scene between 1940-1980. This emphasis is further illuminated through photographs, exhibition posters and notices, documents and personal letters and even institutional collections. Through the generosity of the Office of the California State Insurance Commissioner, we are particularly privileged to be able to include in the *Places of Validation, Art & Progression* exhibit for public viewing over 65 of the artworks that remain at this time unsold from the Golden State Mutual Life Insurance art collection -- which once was one of the premier corporate collections of African American art, then carefully assembled by artist and curator William Pajaud.

Some African American owned spaces have eventually garnered periodic recognition over the years like the Davis Brothers and Brockman Gallery, Suzanne Jackson with Gallery 32, The Gallery spearheaded by Samella Lewis and the enclave of St. Elmo's Village founded by Rozelle and Roderick Sykes. Two major non-African American owned establishments Ankrum and Heritage Galleries, each respectively gave opportunities for viewings to Black artists. But it is also the less acknowledged and often forgotten efforts of places like The Gallery Tanner, Studio Z, Pearl C Woods Gallery led by Greg Pitts; Studio Z, to those less talked about from converted garages to parking lots and living rooms where artists and collectors would share, and sell and barter their perspectives on art and the state of African American culture.

*“Places of Validation, Art & Progression* is significant to our artistic culture, because it highlights artistic history that may have been lost or overlooked except for a select group of individuals,” said CAAM Executive Director Charmaine Jefferson. “Even the California African American Museum represents the ‘progression’ as we got our start in the late 70’s. With 180 art works 50 video documented murals produced respectively by 90 artists and six interview

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viewing and listening stations to illustrate the depth and variety of African American visual art expression from the time period, *Places of Validation, Art & Progression* is an eclectic sampling of art and history intertwined to reveal the value of self-validation and the progress that it fostered.” [A list of artists included in the show is attached.]

*Places of Validation, Art & Progression* is part of a unique, multi-institution art event of 60+ Southern California cultural institutions spearheaded by the Getty Foundation titled *Pacific Standard Time: Art in L.A. 1945-1980* and initiated and supported by The Getty Foundation and presenting sponsors The Getty and Bank of America. Additional *Places of Validation, Art & Progression* support has also been provided by Sony Pictures Entertainment, Bret Price, James Blevins, the UCLA Library Special Collections, the California African American Museum and Friends, the Foundation of the California African American Museum, and the dozens of collectors who graciously made loans so that we could make this *POV* show possible.

*Pacific Standard Time: Art in L.A. 1945-1980* will feature a week of opening press previews beginning at the Getty Center on Tuesday, September 27, 2011, 8:00 a.m. to 1:00 p.m., with museum loops, including press tours at the California African American Museum (CAAM) on Friday, September 30, 2011, 2:30 p.m. to 3:30 p.m. and Sunday, October 2, 2011, 1:15 p.m. to 2:15 p.m. A curator will be available to provide an overview of the exhibit and answer media questions. For more information on the California African American Museum visit [www.caamuseum.org](http://www.caamuseum.org) or call (213) 744-7432. Admission is always free.

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**OTHER EXHIBITIONS IN THE CAAM GALLERIES:**

*“Women: Game Changers, Less Known, Here Celebrated”* through November 6, 2011

*“The African Diaspora in the Art of Miguel Covarrubias: Driven By Color, Shaped By Cultures”* through February 26, 2012

*“Gallery of Discovery”* (multi-use education exploration space) ongoing

**About the California African American Museum**

The California African American Museum (CAAM) researches, collects, preserves and interprets for public enrichment the history, art and culture of African Americans. Chartered by the California State Legislature in 1977, CAAM is a state supported institution and a partner with the 501(c)(3) non-profit organization Friends, the Foundation of the California African American Museum. In addition to its permanent collection, CAAM hosts in-house curated exhibitions and traveling shows. The museum also tours CAAM exhibitions through California and the nation. Located at 600 State Drive in Exposition Park, the museum is open to the public Tuesday-Saturday 10am-5pm, and Sundays 11am-5pm. Parking in the adjacent lot is \$10.00 all day. Enter the lot from Figueroa and 39<sup>th</sup> Streets. Admission and workshop participation is always free. For more information on the California African American Museum visit [www.caamuseum.org](http://www.caamuseum.org).

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**LIST OF ARTISTS WITH ART WORK EXHIBITED IN  
*PLACES OF VALIDATION, ART & PROGRESSION***

(an asterisk (\*) signifies that there is one or more art works on view in the exhibition by that artist coming directly from the California African American Museum Art Collection)

**LAST Name, FIRST Name of Artist** (alphabetical order)

<b>Alston, Charles</b> (mural GSM)	<b>Davis, Dale</b> Brockman
<b>Bailey, Jr., Herman</b> Kofi*	<b>Delgao, Roberto</b>
<b>Barnes, Ernie</b> *	<b>Dickson, Charles</b> *
<b>Barthé, Richmond</b>	<b>Edwards, Melvin</b> *
<b>Beasley, Phoebe</b>	<b>Epting, Marion</b>
<b>Biggers, John</b>	<b>Eversley, Fred</b>
<b>Blocker, Melonne</b>	<b>Fiddler, Claude</b>
<b>Bustion,</b>	<b>Fills</b>
<b>Casey, Bernie</b> *	<b>Freeman, Charles</b>
<b>Catlett, Elizabeth</b>	<b>Gafford, Alice</b> Taylor
<b>Clark, Johnathan</b>	<b>Greenfield, Mark</b> Steven
<b>Cole Meo, Yvonne</b>	<b>Griffin, Ron</b>
<b>Conchalar, Dan</b>	<b>Hammons, David</b> *
<b>Conwill, Houston</b>	<b>Hardin, Marvin</b> *
<b>Conwill, Kinshasha</b> Holman	<b>Hassinger, Maren</b> *
<b>Conwill, Kinshasha</b> Holman	<b>Hawkins, Eugene</b> *
<b>Davis, Alonzo</b> Joseph*	<b>Higgins, Camille</b>

<b>Honeywood, Varnette</b>	<b>Santos, Bakari</b>
<b>Jackson, Suzanne*</b>	<b>Sims, Joseph</b>
<b>Jefferson, Gary Eugene</b>	<b>Slater, Van</b>
<b>Jenkins, Ulysses</b>	<b>Sykes, Jacqueline Alexander</b>
<b>Johnson, Daniel LaRue*</b>	<b>Sykes, Roderick</b>
<b>Johnson, Harvey</b>	<b>Sykes, Rozell*</b>
<b>Lane, Artis</b>	<b>Tamm, Curtis</b>
<b>Lane, Doyle*</b>	<b>Thomas, Matthew</b>
<b>Lark, Raymond</b>	<b>Unknown (GSM)</b>
<b>Lee-Smith, Hughie</b>	<b>Unknown (GSM)</b>
<b>Lewis, Samella</b>	<b>Van der Zee, James</b>
<b>Love, Edward Arnold</b>	<b>Waddy, Ruth</b>
<b>Middlebrook, Willie*</b>	<b>Walker, Walt</b>
<b>Mills, P'lla</b>	<b>Washington, Timothy*</b>
<b>Moore, Clifford</b>	<b>Welton, Roland</b>
<b>Nengudi, Senga</b>	<b>Westmoreland, LaMonte</b>
<b>Offutt, John</b>	<b>White, Charles Wilbert*</b>
<b>Outterbridge, John*</b>	<b>White, Ian</b>
<b>Paige, Charles</b>	<b>Whitmore, John</b>
<b>Pajaud, William</b>	<b>Williams, Paul R.</b>
<b>Pinkney, Elliott</b>	<b>Wilson, Stanley C.</b>
<b>Pitts, Greg</b>	<b>Woodard, Beulah</b>
<b>Porter, Al</b>	<b>Woodard, Beulah</b>
<b>Prettyman, Jerome</b>	<b>Woodruff, Hale (mural GSM)</b>
<b>Pryce, Edward</b>	<b>Wyatt, Richard</b>
<b>Purifoy, Noah*</b>	
<b>Riddle, Jr., John Thomas*</b>	
<b>Rowe, Sandra*</b>	
<b>Saar, Betye*</b>	
<b>Sampler, Marion</b>	