



ANNUAL REPORT

JULY 1, 2017-JUNE 30, 2018

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Compiled by the Souls Grown Deep Foundation &
Souls Grown Deep Community Partnership
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All photography by Stephen Pitkin/Pitkin Studio
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Printed and bound in Canada in 2019
by the Prolific Group
Design by iota (www.iota-books.com)

Front cover:
Thornton Dial, *Art of Alabama*, 2004
Wood, steel, clothing, concrete sculpture, wire, oil cans,
bottles, glove, license plate, found metal, paper collage,
enamel, spray paint, and Splash Zone compound
129 x 40 x 66 inches
Collection of the Souls Grown Deep Foundation
© Estate of Thornton Dial/Artists Rights Society (ARS), NY

Page 4:
Ronald Lockett, *The Enemy Amongst Us* (detail), 1995
Paint, pine straw, metal grate, tin, nails, on wood
50 x 53 inches
Collection of The Metropolitan Museum of Art,
Gift of the Souls Grown Deep Foundation
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TABLE OF CONTENTS

Preface	5
Executive Summary	6
Community Partnership	20
Foundation	21
Collection Transfer Program	22
Museum Exhibitions and Displays of SGDF Works	26
Internship Program	28
Deaccessioned Artworks	31
Endowment and Grant Recipients	64
Statement of Finances	67
Souls Grown Deep in the Media	68
Board of Directors Staff, Fellow, and Interns	71



PREFACE

In 2010, 1,300 artworks were donated by collector William S. Arnett to a newly formed Souls Grown Deep Foundation (SGDF). The gift included nearly every object that had to date been exhibited or published, representing the entirety of “museum-quality” works by African American artists accumulated in the course of his travels across the Black Belt of the American South.

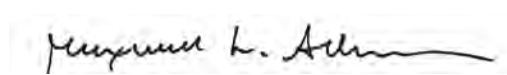
The goals of Souls Grown Deep were bold. The Foundation was born of a belief that art history needed to be rewritten to include the creativity of some 160 artists of the 20th century who had toiled in oppression, poverty, and obscurity, far from the mainstream art world. SGDF was formally incorporated in the state of Georgia on January 21, 2010.

During its first four years, its activities were dedicated to the documentation and care of the collection, and to supporting a series of exhibitions: *Hard Truths: The Art of Thornton Dial* (2011), *Creation Story: Gee’s Bend Quilts and the Art of Thornton Dial* (2012), and *Thornton Dial: Thoughts on Paper* (2012).

SGDF then turned to its next objective: prompting a revision of art history by museum curators, academics, and the press. To accomplish that, the Foundation advocated the display of works by these artists alongside already lauded protagonists of Post-War American art.

In May of 2014, the Foundation was led by Trustee Michael Sellman to donate 57 works of art to The Metropolitan Museum of Art’s Department of Modern and Contemporary Art. This acquisition was subsequently heralded in the Met’s landmark exhibition *History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift* (May 22–September 23, 2018).

Over the course of 2014–2016, the Foundation clarified its potential and aspirations. With the expansion of full-time staff in June 2016, including the undersigned, the Board approved its Collection Transfer Program, a multi-year program to transfer hundreds of artworks to dozens of museums. The Collection Transfer Program was conceived to generate much-needed revenue for the conservation, storage, documentation and promotion of the Souls Grown Deep collection. The program has also enabled the start of grant-making to improve the quality of life of the communities that gave rise to the art in the Foundation’s care. This report recounts the past two years of Souls Grown Deep activities and its emergence as an artist-focused foundation dedicated to righting wrongs both reputational and economic.


Maxwell L. Anderson
President

EXECUTIVE SUMMARY

2017-2018 HIGHLIGHTS

The 2017–2018 fiscal year was book-ended by two landmark exhibitions. *Revelations: Art from the African American South* (June 3, 2017–April 1, 2018), celebrated the debut of a major acquisition of 62 works from the Foundation by the Fine Arts Museums of San Francisco. The fiscal year concluded with a much-heralded exhibition at The Metropolitan Museum of Art drawn from its acquisition of 57 works, titled *History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift* (May 22–September 23, 2018).

The Fine Arts Museums of San Francisco (FAMSF) had long been in dialogue with the Foundation. Curator of American Art Timothy Burgard was an early, informed, and enthusiastic advocate of the artists whose works ultimately found a home in FAMSF’s de Young Museum. The Museums’ director Max Hollein embraced Burgard’s efforts, and the curator’s determination

and persistence bore fruit in the *Revelations* exhibition, described by *San Francisco Chronicle* art critic Charles Desmarais as “... an **engaging look at a moment in American art that looks increasingly significant with every passing year.**”

In 2018, several other museums acquired bodies of work from the Foundation, including Atlanta’s High Museum of Art, the New Orleans Museum of Art, the Philadelphia Museum of Art, the Virginia Museum of Fine Arts, and the University of North Carolina at Chapel Hill’s Ackland Art Museum. Each institution brought a unique focus to the works acquired, and already had a long history with the collection.

The New Orleans Museum of Art had earlier acquired a work from the collection by Thornton Dial commemorating Hurricane Katrina and has a demonstrated commitment to the field, having long celebrated artists working outside the mainstream art world, especially those from the American South. The Montine McDaniel



Revelations: Art from the African American South, 2017, Fine Arts Museums of San Francisco, title page featuring: Ralph Griffin (1925–1992), *Noah’s Ark*, c. 1980, found wood, nails, and paint, 18¾ x 69 x 14½ inches

COLLECTION OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO, MUSEUM PURCHASE AND GIFT OF THE SOULS GROWN DEEP FOUNDATION
© ESTATE OF RALPH GRIFFIN/ ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

Freeman Director of the New Orleans Museum of Art, Susan Taylor, championed her museum’s 2017 acquisition in various contexts, including the city’s tercentenary celebrations.

Rand Suffolk, the Nancy and Holcombe T. Green Jr. Director of the High Museum of Art, and curator Katherine Jentleson made a persuasive case to acquire exceptional examples of the Souls Grown Deep collection, and gave several of them pride of place in the High’s reinstalled permanent collection. Displayed alongside works by Robert Rauschenberg, Thornton Dial’s work was given its due in the Foundation’s hometown.

Professor Bernard Herman, a trustee of Souls Grown Deep, built on his early advocacy in attracting the Foundation’s archives to the Wilson Library’s Southern Folklife Collection in the University of North Carolina at Chapel Hill, and prompted the Ackland Art Museum’s acquisition. The Ackland anticipated its acquisition with the

exhibition *Fever Within: The Art of Ronald Lockett*, curated by Bernard Herman and drawn primarily from the Souls Grown Deep collection, which opened at New York’s American Folk Art Museum (June 21–September 18, 2016) and subsequently traveled to the High Museum of Art, before closing at the Ackland.

The Virginia Museum of Fine Arts joined the list of museums making significant acquisitions for its influential permanent collection. The Museum’s Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, Valerie Cassel Oliver, serves on the Souls Grown Deep board, and assembled a group of works that add significantly to the Museum’s large holdings of American art. Her director, Alex Nyerges, was instrumental in bringing these works to the largest art museum in the South.

The Philadelphia Museum of Art’s acquisition in January 2018 represented a watershed for the



< *History Refused to Die: Highlights of the Souls Grown Deep Foundation Gift*, exhibition at The Metropolitan Museum of Art, May 22–September 23, 2018 PHOTO: SCOTT BROWNING

Foundation, with the validation of another of the world's leading encyclopedic museums, following that of the Metropolitan and San Francisco's Fine Arts Museums. Timothy Rub, George D. Widener Director and Chief Executive Officer, was a strong advocate of the acquisition, and devoted much time and effort to giving it pride of place in the Philadelphia Museum of Art's storied holdings.

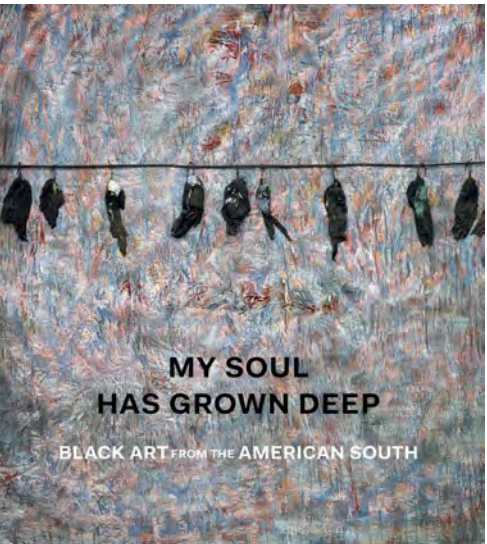
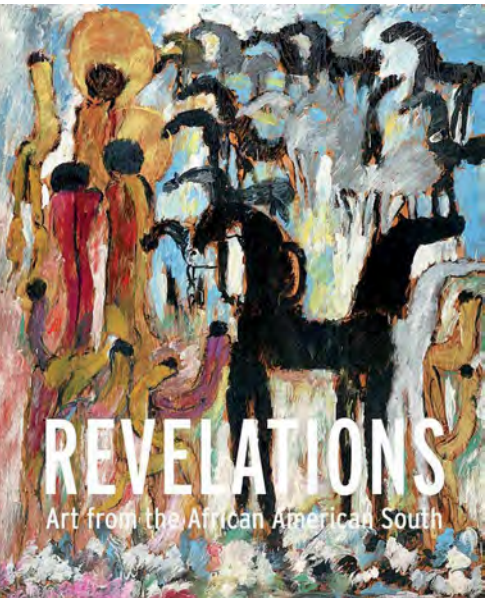
In the autumn of 2017, Souls Grown Deep initiated a strategic planning process that culminated in the Board's adoption of a three-year plan in May 2018. The plan highlighted four primary goals:

- Enhance the recognition of artists in our collection
- Focus on financial strength and stewardship
- Focus on leadership in research and education
- Realize positive economic and social outcomes for the collection's artists and their communities

Over the course of the plan's first full year, major strides have been made towards achieving these four goals.

The recognition of artists in the collection has taken hold not only within the museum community and the media, but also in contexts as far afield as popular culture and the fashion arts. Musician David Byrne illustrated a work by Purvis Young on the cover of his 2018 album *American Utopia*. Amy Sherard's portrait of Michelle Obama (together with Kehinde Wiley's portrait of the 44th president) drew some one million visitors to Washington's National Portrait Gallery, presenting the First Lady in a Michelle Smith dress with motifs excerpted from Gee's Bend quilts.

The Foundation was the largest single lender to the National Gallery of Art's ground-breaking



From top: *Revelations: Art from the African American South*, 2017, Fine Arts Museums of San Francisco; *My Soul Has Grown Deep: Black Art from the American South*, 2018, The Metropolitan Museum of Art; *Outliers and American Vanguard Art*, 2018, National Gallery of Art



Reinstallation of the High Museum of Art's permanent modern and contemporary galleries. Left: Thornton Dial's *Crossing Waters*, 2006–2011; right: Thornton Dial's *Driving to the End of the World* series, 2004 BOTH COLLECTION OF THE HIGH MUSEUM OF ART, MUSEUM PURCHASE AND GIFT OF THE SOULS GROWN DEEP FOUNDATION; PHOTO: SCOTT BROWNING

exhibition *Outliers and American Vanguard Art* (January 28–May 13, 2018). In presenting this provocative, forward-looking exhibition, the National Gallery of Art's curatorial staff pointed the way towards a different future for the nation's namesake museum, now helmed by Kaywin Feldman. Her last day as director of the Minneapolis Institute of Art included a collections committee meeting that approved the acquisition of 33 works from Souls Grown Deep.

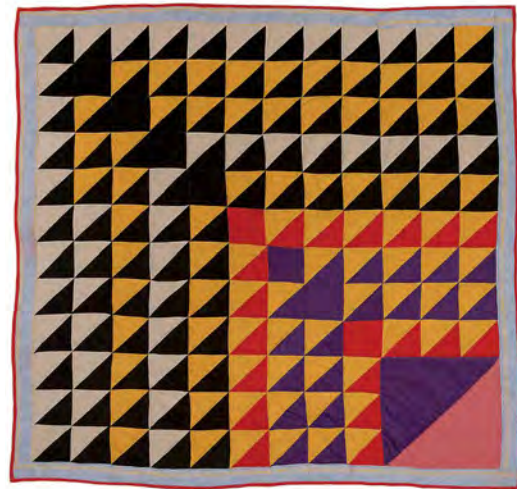
Souls Grown Deep's financial position improved significantly over the course of its first year under professional leadership. By the close of that year, thanks to the steady hand of Treasurer Michael Sellman, it had a \$707,640 surplus, and was on a path to predictable annual surpluses sufficient to begin making grants towards internships, artist travel, conservation of art environments in the South, and the communities that gave rise to artists represented in the Foundation's collection.

Research and education are ongoing priorities of Souls Grown Deep. With support for exhibitions and accompanying publications at

multiple museums, Souls Grown Deep is intent on fostering deepened understanding of the artistic legacy it promotes. The Foundation's launch of an Internship Program for students of color at leading museums, and the development of enduring ties to those institutions that have acquired artworks from the Foundation, are only the most visible evidence of that commitment.

At the Annual Meeting in May 2018, Mary Margaret Pettway was elected chair of the Board of Trustees. Pettway, a third-generation quiltermaker and member of the Gee's Bend Quilters Collective, has been a trustee of the Foundation since 2017. She leads quilting workshops and is an instructor at the Black Belt Treasures Cultural Arts Center in Camden, Alabama, and was named a 2018 Alabama Humanities Fellow. Her appointment reflected another milestone in the Foundation's deepening commitment to fostering positive economic and social outcomes for the communities that gave rise to the art in our care.

2017's year-end issue of *The Art Newspaper* in London looked back at what it described as the top 10 acquisitions of museums worldwide. The



Clockwise from top left: Amy Sherald, *First Lady Michelle Obama*, 2018; Lucy T. Pettway, *Birds in the Air*, 1981; Nettie Young, "H" variation (quiltmaker's name: "Milky Way"), 1971; Nell Hall Williams, "Stacked Bricks" in columns with borders on two sides, c. 1955

second acquisition of 10 that it illustrated was Jessie Pettway's *Bars and String-Pieced Columns* (1950s) acquired by the Fine Arts Museums of San Francisco from *Souls Grown Deep*. This imprimatur helped trigger a reappraisal of the quilts of Gee's Bend.

In March of 2018, the art market stirred awake in recognition of significant museum

acquisitions and exhibitions of work from *Souls Grown Deep*. A solo exhibition titled *Mr. Dial's America* (January 25–March 18, 2018) at David Lewis Gallery in New York included works by Dial of a caliber that had previously been unavailable in a gallery show. When Dallas Museum of Art patron Marguerite Hoffman expressed interest in purchasing Dial's *Two Coats*



Thornton Dial (1928–2016), *Two Coats*, 2003, bedding, coats, found metal, oil, enamel, and spray paint on canvas, 81 x 71 x 9 inches © ESTATE OF THORNTON DIAL/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

(2003), an assemblage that had been lent by *Souls Grown Deep*, the Foundation's board elected to make the work available to her in compliance with a new **Promised Gift Purchase Policy**. The policy enables the Foundation to make an exception to the Collection Transfer Program—which is dedicated to museums—and affords the possibility of selling works to select private

collectors who have committed the work in question to a museum of abiding interest to the Foundation.

Hoffman, who is among the world's leading collectors of contemporary art, effectively gave notice through her purchase that Thornton Dial's oeuvre could no longer be confined to the exile of "non-mainstream" artists.



HISTORY REFUSED TO DIE: HIGHLIGHTS FROM THE SOULS GROWN DEEP FOUNDATION GIFT

MAY 22–SEPTEMBER 23, 2018

The 2017–2018 fiscal year ended as it began, with an acclaimed exhibition. The effect of The Metropolitan Museum of Art's exhibition *History Refused to Die* was seismic. Sheena Wagstaff, the Museum's Leonard A. Lauder Chairman of Modern and Contemporary Art, was an early and ardent champion of the artists represented in the Foundation's collection, and saw to it that the nation's largest art museum became its most visible advocate to date, stating: "From Thornton Dial's magisterial constructions to the emblematic compositions by the Gee's Bend quilters from the 1930s onwards, this extraordinary group of works contributes immeasurably to the Museum's representation of works by contemporary American artists and augments on a historic scale its holdings of contemporary art." The art press took notice:

"... transforms the Met's encyclopedic footprint..."
—*The New York Times*

"A sharply focused, elegantly installed selection of 30 stellar works..."
—*The Wall Street Journal*

"Neither folk, outsider, self-taught, nor outlier, this work by little-known artists touched with greatness is exhibited on its own merits."
—*The Nation*

"A validation"
—*Hyperallergic*

"It is a salve to see an exhibition as succinct, as purposeful, intelligently designed and filled with good art..."
—*The Art Newspaper*

This and the FAMSF exhibition, one on each coast, exponentially expanded the Foundation's reach and visibility. FAMSF director Max Hollein's April 2018 appointment as director of The Metropolitan Museum of Art elicited a welcome tribute to Souls Grown Deep. In *The New York Times* article announcing his hire, Hollein offered only one example of his artistic plans for the nation's leading art museum:

“

At a time when museums are making a concerted effort to expand the cultural conversation to include more women and people of color, Mr. Hollein said it was also important to him that the Met 'open up' to incorporate a range of perspectives. He cited his current institution's acquisition last year of 57 works by African-American artists, from the Souls Grown Deep Foundation in Atlanta.

”

—*The New York Times*, April 10, 2018



Thornton Dial (1928–2016), *History Refused to Die*, 2004, okra stalks and roots, clothing, collaged drawings, tin, wire, steel, Masonite, steel chain, enamel, and spray paint, 102 x 87 x 23 inches

COLLECTION OF THE METROPOLITAN MUSEUM OF ART, GIFT OF THE SOULS GROWN DEEP FOUNDATION
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2018-2019 HIGHLIGHTS

The 2018–2019 fiscal year included many milestones, both consequential and symbolic. Souls Grown Deep continued its transfer of hundreds of artworks to multiple leading art museums. The next round of museums included the Museum of Fine Arts, Boston, the Dallas Museum of Art, The Morgan Library & Museum, the Brooklyn Museum, the Minneapolis Institute of Art, The Phillips Collection, the Montgomery Museum of Fine Arts, Spelman College Museum of Fine Art, and Clark Atlanta University Art Museum. Each acquisition was heralded in the local press, and were collectively announced in *The New York Times*, along with this news item:

“

Addressing longtime criticism that the popularity of the Gee's Bend quilts has not adequately benefited their makers, who are still living in the impoverished Alabama county, the foundation will direct future grants toward community improvements and the women there looking to sell their work.

”

—*The New York Times*, April 10, 2018

Among the artists championed by the Foundation, Joe Minter, at 76 years of age, was invited to present work in the landmark *Whitney Biennial* in 2019. Prior to the opening of the exhibition, the Foundation's Interns paid a visit to his large-scale outdoor environment, *African Village in America*, in Birmingham. Lonnie Holley, another major figure represented in the Foundation's collection, continued his much-lauded performances, including one in Paris at the contemporary art and performance space Lafayette Anticipations.

In furtherance of the goal of improving life in the under-resourced Black Belt, Souls Grown Deep embraced notable changes that enlarged its reach and impact.

Most significant was the incorporation of Souls Grown Deep Community Partnership, Inc. In recognition that our founding ambition is well underway—the art historical canon's revision to include overlooked African American artists—we have formalized our second goal: **to improve the quality of life of the communities that gave rise to the art in our care.**

More details on this enhanced mission of Souls Grown Deep are provided in the body of this Annual Report. But as Chairman and President, we are excited by this evolution in our governance structure, and wish to express our gratitude to everyone involved in making it possible. The hard work lies ahead—attracting the resources necessary to make significant impact—but we are confident that the twin facets of Souls Grown Deep, the Foundation and the Community Partnership, will work together seamlessly in achieving our artistic and philanthropic ends.

Nine years after the incorporation of Souls Grown Deep by William S. Arnett, we mark another transition: the cycling off the board of Harrison Arnett and Paul Arnett. With their completion of nine years of service as trustees, the torch is passed to those trustees currently and newly seated, who are now the keepers of the Arnett family's remarkable legacy.

Over three decades since William S. Arnett began assembling what would become the foremost collection of its kind, fiduciary oversight falls to a governing body comprised of artists, art historians, collectors, and advocates of economic equity and social justice. As committed champions for the artists in our care, we continue to honor the Arnett family's founding vision and incomparable generosity, and wish to express our enormous gratitude to them. Their dedication to



Cosmologies from the Tree of Life: Art from the African American South, 2019, Virginia Museum of Fine Arts

preserving and bringing to light the remarkable contributions of over 160 previously unheralded artists will stand as a major milestone in American art history and American history.

When Laura Bickford set off for a new challenge as curator at the Kohler Arts Center in Sheboygan, Wisconsin, in September 2018, we lost a valued colleague who had brought unerring judgment and scholarly acumen to the Foundation. Bickford's departure was bittersweet, representing both the closing chapter of her long involvement with the organization and her simultaneous elevation to a curatorial position allowing her to pursue her passion for art environments. The board and staff are keen to follow her accomplishments during this next assignment.

Following an international search for her successor, we were delighted to attract as our new curator Raina Lampkins-Fielder. As an art historian, museum educator, and curator of 20th century and contemporary American art, with particular focus on African American creative expression, Lampkins-Fielder has spent some twenty-five years dedicated to supporting the exhibition and scholarly investigation of American art as well



Raina Lampkins-Fielder, Curator,
Souls Grown Deep Foundation

PHOTO: ANA BLOOM



New design for the Gee's Bend Quilt Trail by Pentagram

as the reconsideration of prevailing narratives surrounding Black artistic production. Her familiarity with our collection is longstanding. She presided over the educational programs accompanying the Whitney Museum of American Art's 2002–2003 exhibition *The Quilts of Gee's Bend*, while serving as the Whitney's Associate Director, Helena Rubinstein Chair of Education.

As Artistic Director and Curator at the Mona Bismarck American Center for Art (MBAC) in Paris, she provided a clearly defined artistic trajectory by re-envisioning the exhibition and educational program; established sustainable programmatic and financial partnerships with museums and other cultural institutions nationally and internationally; enhanced the profile and extended the reach of MBAC in the field and in the media; and furthered cross-cultural communication between Europe and the United States through the arts. Lampkins-Fielder's role builds on our fullest potential, stewarding relationships with museum curators throughout the United States as well as in European capitals including Paris, London, Berlin, Brussels, Amsterdam, Madrid, and Rome.

Over the course of 2018–2019, Director of Collections Scott Browning continued to bring incomparable expertise and diligence to a variety of fronts. These included meticulous attention to the handling and conservation of the nearly 1,000 artworks remaining in our collection; the logistical challenges of preparing hundreds of objects for packing, crating, and shipping works to multiple museums; the documentation of each and every object by means of digital records, communication with multiple organizations requiring our assistance in the Collection Transfer Program; and the continuing project of adding materials from our collection to the archives of the University of North Carolina Library System. With his unflappable work ethic and good humor, Browning has insured the smooth functioning of the Foundation and the burnishing of its excellent reputation for professionalism for many years.



As transfers of artworks proceeded apace in 2018–2019, with details in the Report below, the board created a new fund intended for grant-making from our new Community Partnership. An initial investment of \$1 million has been guided by the inspired leadership of Laura Callanan, Founding Partner of Upstart Co-Lab, a program under the auspices of Rockefeller Philanthropy Advisors. Callanan is a preeminent expert in the emerging field of impact investing, and we were pleased to be the first institutional investor in a new portfolio of impact investment funds focused on advancing racial equity and social justice. In announcing the new fund, Souls Grown Deep stated:

“

We are very pleased to put our funds to work in support of racial and social equity in the regions that gave rise to artists represented in our Foundation. As cultural institutions grapple with misgivings about sources of philanthropy, our board decided that it's not just *where* we give away support, but *how and with whom* we invest that matters.

”



In the furtherance of legal and economic equity, Souls Grown Deep staff continued to sign up artists and estates represented in its collection with the Artists Rights Society to insure copyright protection and economic opportunity through the licensing of images, with 85 signatories now in place.

Another project underway, in partnership with The University of Alabama Center for Economic Development, is the replacement and expansion of signage along the Gee's Bend Quilt Trail in Wilcox County, Alabama. The existing signs, erected to commemorate the 10 Gee's Bend quilts that appeared on U.S. postage stamps in 2006, will be replaced with versions designed by the internationally renowned firm Pentagram. From there, signs will be erected throughout the Gee's Bend community to commemorate quilts placed by Souls Grown Deep in the permanent collections of major museums.



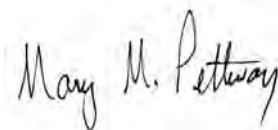
The Community Partnership has also prompted collaboration with the non-profit Nest to add Gee's Bend to the creative offerings of multiple other artists and artisans made available to the general public. This collaboration should lead to economic opportunity for active quilters in the Bend, with visible access to international retail sales.

The art market took notice in its most-watched venue: in June 2019, New York gallerist David Lewis's *Feature* exhibit at Art Basel in Switzerland featured only works by Thornton Dial. "The gallery," wrote *Artsy*, "brought a wonderful survey of works by Thornton Dial, the

Alabama-born artist who died in 2016. Though long thought of as an outsider or self-taught artist, Dial has recently been included in broad-topic contemporary art fairs in the U.S.—but, until now, not in Europe. 'For Americans who are aware of the work, it's been validating, and Europeans aren't aware of the work at all, so for them it's an introduction,' Lewis said."

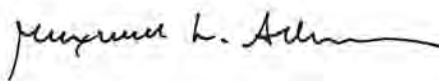
These are but a few of the positive developments over the past two fiscal years. Each gives us increased confidence in the potential of Souls Grown Deep to contribute to the reputation of artists to whom we are devoted, and to the betterment of the communities that gave rise to their creativity. At a time when museums internationally are rethinking their mandate to more adequately represent the breadth and diversity of art-making, the board, staff, and volunteers of Souls Grown Deep feel great pride in our mission, and unflinching determination to meet our goals in the near and long term.





Mary Margaret Pettway
Chairman





Maxwell L. Anderson
President



Eldren M. Bailey (1903–1987), *Dancers*, c. 1960, concrete, plaster, paint, 29½ x 29 x 17 inches
COLLECTION OF THE SOULS GROWN DEEP FOUNDATION, © ESTATE OF ELDREN M. BAILEY; PHOTO: DAN JURGENS

COMMUNITY PARTNERSHIP

Effective February 27, 2019, the Souls Grown Deep Community Partnership, Inc. was formally incorporated in the state of Georgia. This new entity defines its mission as follows:

Souls Grown Deep Community Partnership is dedicated to improving the quality of life of the communities that gave rise to the art in our care made by African American artists of the South. We advance our mission by fostering economic empowerment, racial and social justice, and educational advancement in select regions across the Southeast.

The Souls Grown Deep Community Partnership is the new parent organization of Souls Grown Deep. It has re-incorporated the Souls Grown Deep Foundation, which continues to operate as its supporting organization.

These twin entities—the Foundation and the Community Partnership—represent the two features of Souls Grown Deep’s overarching mandate: 1) to advance the reputations of artists, and 2) to address the social and economic inequities that contributed to their disenfranchisement.

To put it even more simply: the Foundation focuses on the first part of the mandate—the artistic—and the Partnership focuses on the second part—the philanthropic.



From left: Lonnie Holley, Louisiana P. Bendolph, Thornton Dial, and Mary Lee Bendolph, in 2006
PHOTO: MATT ARNETT

FOUNDATION

The Souls Grown Deep Foundation continues its primary activity: transferring its artistic holdings into the permanent collections of leading art museums. Its mission statement reads:

Souls Grown Deep Foundation is dedicated to documenting, preserving, and promoting the contributions of African American artists of the South, and the cultural traditions in which they are rooted. We advance our mission by advocating the contributions of these artists in the canon of American art history, accomplished through collection transfers, scholarship, exhibitions, education, public programs, and publications.

In 2019 the Foundation enlarged its scope of activity with the hiring of Raina Lampkins-Fielder as its curator. Based in Paris, Lampkins-Fielder’s charge includes working not only with art museums across the United States, but also with institutions in Europe. Her extensive network promises progress in enhancing the reputations of artists in the collection internationally, and insuring that the collection’s legacy expands in step with the Foundation’s aspirations.



Installation view of *Souls Grown Deep: Artists of the African American South*, Philadelphia Museum of Art, June 8–September 2, 2019 PHOTO: JUAN ARCE, 2019 COURTESY OF THE PHILADELPHIA MUSEUM OF ART

COLLECTION TRANSFER PROGRAM

BACKGROUND

The SGDF collection today contains nearly 1,000 works by more than 160 African American artists from across the South, two-thirds of whom are women. Ranging from large-scale assemblages to works on paper, the Foundation is particularly strong in works dating from the death of Martin Luther King Jr. to the end of the 20th century. The roots of these works can be traced to slave cemeteries and secluded woods. Following the Civil War, when the southern agrarian economy collapsed and rural African American sharecroppers and tenant farmers were forced to migrate for survival to major population centers—particularly in and around Birmingham, Alabama, where iron and steel production created jobs—a new and more public language of quilts, funerary, and yard arts arose. Beyond painting, sculpture, assemblage, drawing, and textile-making, this tradition also included music, dance, oral literature, informal theater, culinary arts, and more. Much like jazz musicians, the artists of this tradition reflect the rich, symbolic world of the black rural South through highly charged works that address a wide range of revelatory social and political subjects.



Emmer Sewell (1934–), *Untitled*, early 1990s, automobile tire, plastic chair, cinder-block fragment 43 x 28.5 x 22 inches

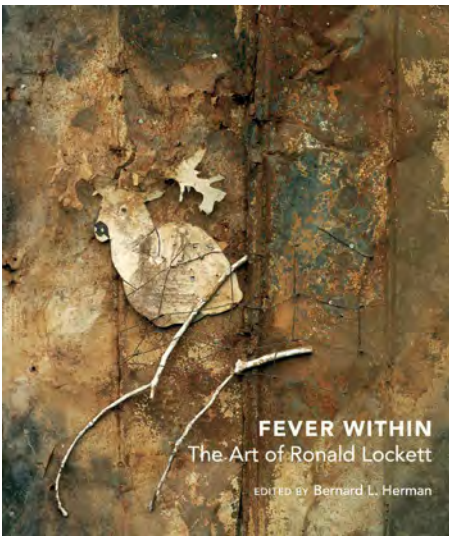
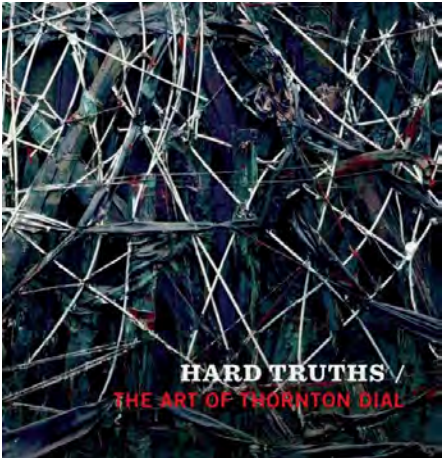
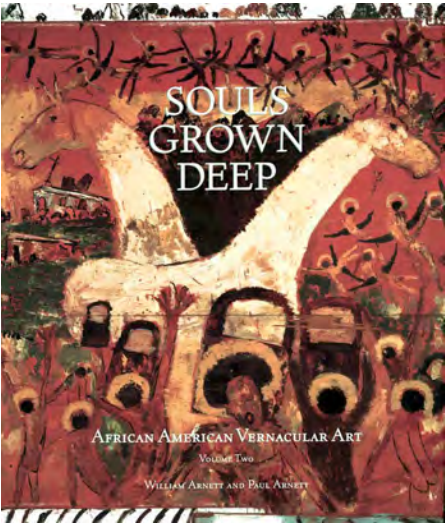
COLLECTION OF THE METROPOLITAN MUSEUM OF ART,
GIFT OF THE SOULS GROWN DEEP FOUNDATION
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ORIGINS OF THE COLLECTION

Souls Grown Deep Foundation was founded in 2010, but traces its roots to the mid-1980s, when William S. Arnett, an art historian and collector, began to collect the artworks of under-recognized African American artists across nine southeastern states. Developed outside of the structure of schools, galleries, and museums, these rich yet largely unknown African American visual art traditions present a distinct post-Civil Rights phenomenon that offers powerful insight and fresh perspectives into the most compelling political and social issues of our time. The

majority of the works and ephemeral documents held by the Foundation were compiled by Arnett and his sons over three decades, with the goal of creating a collection that could serve as a record and legacy of this culture.

By the mid-1990s Arnett's efforts culminated in an ambitious survey exhibition of this tradition titled *Souls Grown Deep: African American Vernacular Art of the South*, presented in conjunction with the 1996 Olympic Games in Atlanta and in partnership with the City of Atlanta and the Michael C. Carlos Museum of Emory University.



Clockwise from top left: *Souls Grown Deep: African American Vernacular Art*, vol. 2, 2001, Tinwood Books; *The Quilts of Gee's Bend*, 2002, Tinwood Books in association with the Museum of Fine Arts, Houston; *Fever Within: The Art of Ronald Lockett*, 2016, University of North Carolina Press; *Hard Truths: The Art of Thornton Dial*, 2011, Indianapolis Museum of Art, DelMonico Books, Prestel

The subsequent two-volume publication *Souls Grown Deep: African American Vernacular Art of the South* remains the most in-depth examination of the movement. Several exhibitions in recent years have drawn works primarily from the collection today in the care of Souls Grown Deep, including *The Quilts of Gee's Bend*, organized by the Museum of Fine Arts in Houston and the Whitney Museum of American Art in 2002, which traveled to the Corcoran Gallery of Art, Cleveland Museum of Art, Chrysler Museum of Art, Museum

of Fine Arts, Boston, High Museum of Art, and four other museums; *Thornton Dial in the 21st Century* at the Museum of Fine Arts in Houston in 2006; *Hard Truths: The Art of Thornton Dial*, organized by the Indianapolis Museum of Art in 2011, which traveled to the New Orleans Museum of Art, the Mint Museum, and the High Museum of Art; and *Fever Within: The Art of Ronald Lockett*, organized by the Ackland Art Museum in 2016, which traveled to the American Folk Art Museum and the High Museum of Art.

COLLECTION TRANSFER PROCESS

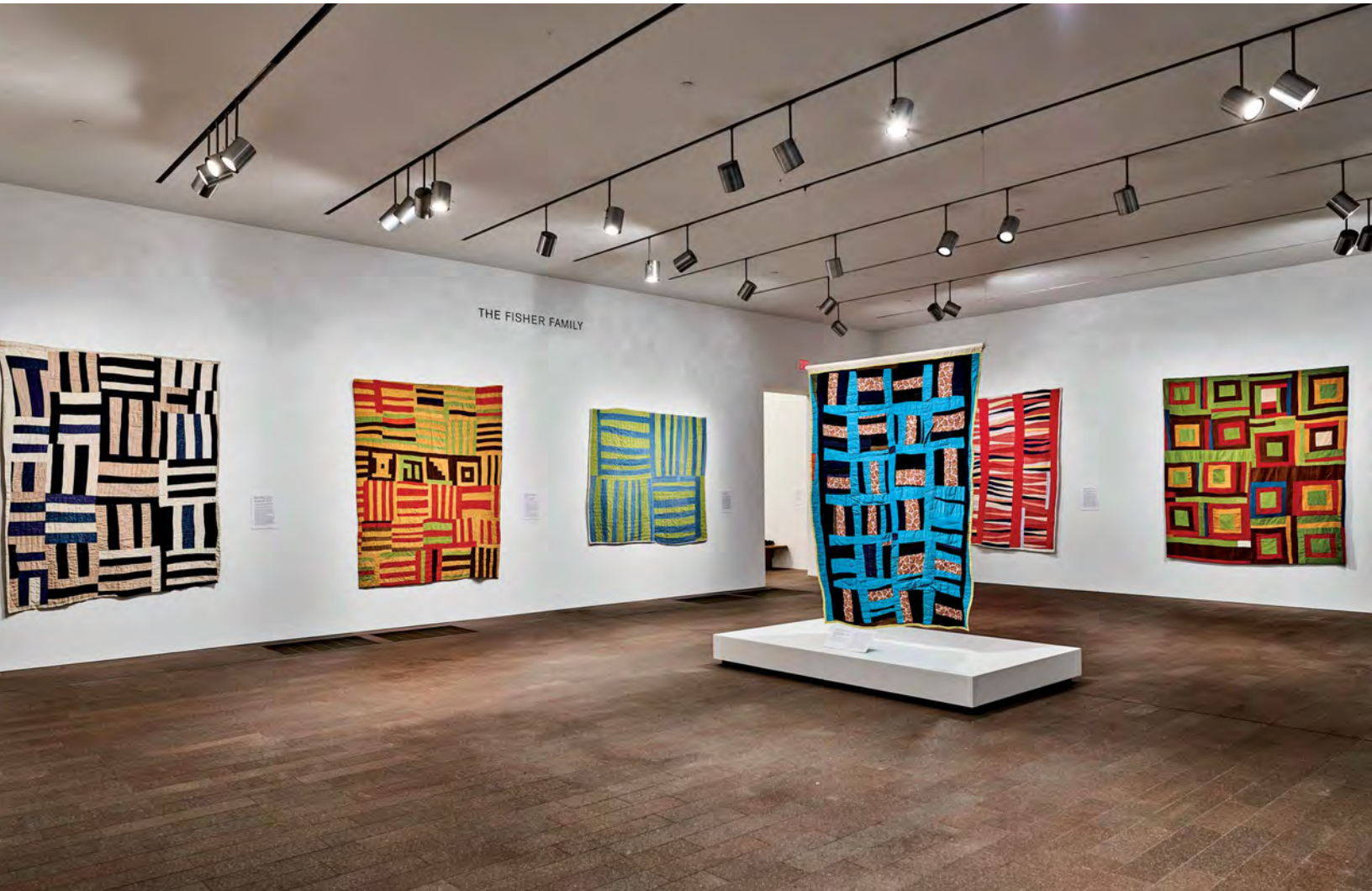
In 2014 SGDF began a multi-year program to transfer the majority of works in its care to the permanent collections of leading American and international art museums. Acquisitions from SGDF are equal parts gift and purchase, or 50% of the fair market value of the work. The process begins with a conversation between museum and Foundation staff. It culminates in a written proposal, reviewed by the Foundation's staff, which is then forwarded to its Collections Committee. If recommended, it is sent to the Board of Trustees for approval.

The proposal includes:

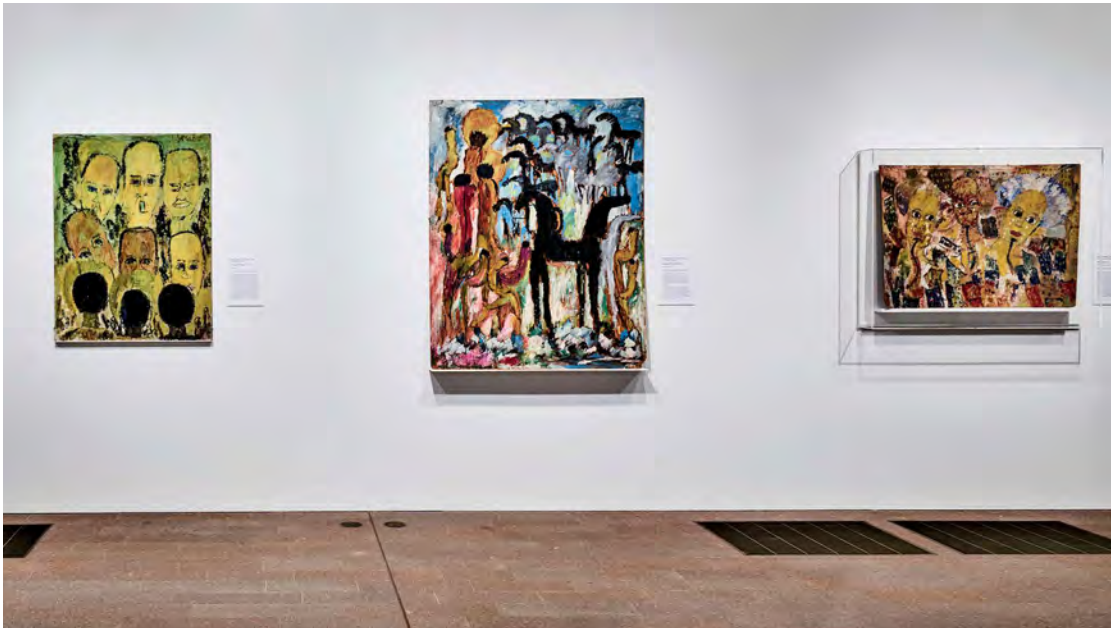
- The Museum's goals in making an acquisition from the Foundation;
- The names, titles, and relevant credentials of curators overseeing the care, documentation, and presentation of the acquisition;
- Plans for display in permanent collection galleries, if any;
- An approximate timetable of prospective exhibition(s) and publication(s) heralding the acquisition, if any.

In the two years under review, the Foundation transferred 234 artworks by 91 artists to 14 museums, bringing the total since 2014 to 355 artworks by 108 artists to 16 museums.

Installation view of *Revelations: Art from the African American South*, de Young Museum, June 3, 2017–April 1, 2018
COURTESY OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO



“
We want to applaud the Souls Grown Deep Foundation for their vision. They could have created their own museum. They could have added yet another museum to the landscape. But instead they felt the best way to really honor these artists was to make sure they did in fact become widely recognized pieces and part of larger, smarter art history. They decided to err on the side of generosity and created a very advantageous gift purchase program as a way of distributing these pieces to all of us.
”
—Angie Dodson, Director
Montgomery Museum of Fine Arts



Installation view of *Revelations: Art from the African American South*, de Young Museum, June 3, 2017–April 1, 2018
COURTESY OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

MUSEUM EXHIBITIONS AND DISPLAYS OF SGDF WORKS

EXHIBITIONS

Southern Accent: Seeking the American South in Contemporary Art
Nasher Museum of Art at Duke University, Durham, NC
(September 1, 2016–January 8, 2017)
Speed Art Museum, Louisville, KY
(April 29–October 14, 2017)

Revelations: Art from the African American South
de Young Museum, Fine Arts Museums of San Francisco, CA
(June 3, 2017–April 1, 2018)

Mr. Dial’s America
David Lewis Gallery, New York, NY
(January 25–March 18, 2018)

Outliers and American Vanguard Art
National Gallery of Art, Washington, DC
(January 28–May 13, 2018)
High Museum of Art, Atlanta, GA
(June 24–September 30, 2018)
Los Angeles County Museum of Art, Los Angeles, CA
(November 18, 2018–March 18, 2019)

History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift
The Metropolitan Museum of Art, New York, NY
(May 22–September 23, 2018)

Specters of Disruption
de Young Museum, Fine Arts Museums of San Francisco, CA
(August 15, 2018–November 10, 2019)

Epic Abstraction: Pollock to Herrera
The Metropolitan Museum of Art, New York, NY
(September 17, 2018–Ongoing)

America Will Be! Surveying the Contemporary Landscape
Dallas Museum of Art, Dallas, TX
(April 6–September 15, 2019)

Alvaro Barrington: Artists I Steal From
Galerie Thaddaeus Ropac, London, UK
(June 5–August 17, 2019)

Cosmologies from the Tree of Life: Art from the African American South
Virginia Museum of Fine Arts, Richmond, VA
(June 8–November 17, 2019)

Souls Grown Deep: Artists of the African American South
Philadelphia Museum of Art, Philadelphia, PA
(June 8–September 2, 2019)

Feature Exhibition of Thornton Dial
David Lewis Gallery, Art Basel, Switzerland
(June 13–June 16, 2019)

PERMANENT COLLECTION GALLERIES

The Metropolitan Museum of Art (2014)

Fine Arts Museums of San Francisco (2017)
High Museum of Art (2017)
Ackland Art Museum (2017)
New Orleans Museum of Art (2017)
Philadelphia Museum of Art (2017)

Virginia Museum of Fine Arts (2018)
Museum of Fine Arts, Boston (2018)
Spelman College Museum of Fine Art (2018)
Brooklyn Museum (2018)
Dallas Museum of Art (2018)
The Morgan Library & Museum (2018)

The Phillips Collection (2019)
Montgomery Museum of Fine Arts (2019)
Clark Atlanta University Art Museum (2019)
Minneapolis Institute of Art (2019)

Installation view of *Cosmologies from the Tree of Life: Art from the African American South*, Virginia Museum of Fine Arts, June 8–November 17, 2019 PHOTO: DAVID STOVER © VIRGINIA MUSEUM OF FINE ARTS



Visitors viewing work by Thornton Dial Jr., *The Slave Ship*, in *Revelations: Art from the African American South* at the de Young Museum, June 3, 2017–April 1, 2018

PHOTO BY DREW ALTIZER PHOTOGRAPHY; COURTESY OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

INTERNSHIP PROGRAM

In light of an expanding mandate, and to promote diversity in the museum field, the Souls Grown Deep Foundation inaugurated its Internship Program in Spring 2019. The Internship Program provides three students of color with both financial support and professional development during the academic year.

Through a competitive application process, successful candidates are selected based on their academic and artistic achievements, as well as their strong interest in exploring professions related to museums and the visual arts. They are subsequently placed in partner museums in our Collection Transfer Program. There, SGDF Interns are afforded the opportunity to work alongside curators, conservators, educators, registrars, and administrators, and gain experience in museum work in general. The internship includes a trip to visit the Foundation in Atlanta and the artists and communities it serves in the Southeast, including an excursion to Gee’s Bend, Alabama.

According to a 2015 pioneering study on the challenges of diversifying museum staff, the

Andrew W. Mellon Foundation, along with the Association of Art Museum Directors and the American Alliance of Museums, noted the lack of gender and ethnic diversity in museums.¹ Non-white people account for only 28 percent of all American museum employees, and just 16 percent of positions “most closely associated with the intellectual and educational mission,” such as curators, conservators, educators, and leadership. Hence, the report pointed to the need to support students at the undergraduate level.

Through the SGDF Internship Program, we actively address these challenges in concert with museums that have demonstrated a commitment to innovative research and community engagement. In so doing, our Internship Program is unique in that it both promotes the further study and display of Souls Grown Deep artists while nurturing emerging critical and creative thinkers—who themselves represent the diversity of the communities in which the museums serve.

1. See <https://mellon.org/resources/shared-experiences-blog/measuring-success-data-collection/>

Being a Souls Grown Deep Intern has been a transformative experience. As the Souls Grown Deep curatorial intern at the Philadelphia Museum of Art, I had the opportunity to be a co-curator on the exhibition *Souls Grown Deep: Artists from the African American South*. Working on this exhibition of artwork from Souls Grown Deep has been like a return home for me. When I left the South for college, I never imagined myself returning. Now, through studying these works, I can see the South in an entirely new light, and I find myself impassioned to continue uplifting Southern art for the rest of my career.

—Akili Davis, Souls Grown Deep Intern

SPRING 2019

The partner museums for the inaugural SGDF Internship Program were the New Orleans Museum of Art, the Philadelphia Museum of Art, and the Virginia Museum of Fine Arts.

SGDF Interns were provided with part-time experience in a partner museum, a \$5,000 stipend, and a trip to the Foundation’s headquarters in Atlanta, Georgia, and to Birmingham, Bessemer, Gee’s Bend, and Montgomery, Alabama, where they met with artists Joe Minter, Richard Dial, and Mary Margaret Pettway.

FALL 2019

Following the successful launch of the Spring 2019 Internship Program, SGDF expanded the program to the full academic year beginning in September 2019—offering a \$10,000 stipend per student.

Museum partners hosting an SGDF Intern for the 2019–2020 academic year are the Baltimore Museum of Art, the Museum of Fine Arts, Boston, and the Minneapolis Institute of Art.

FUNDING FOR SGDF INTERNSHIP PROGRAM

The Spring 2019 Sponsors of the inaugural SGDF Internship Program were the generous donors Karen Elizaga and Jay Ptashek. Their donation supported internships at the New Orleans Museum of Art, the Philadelphia Museum of Art, and the Virginia Museum of Fine Arts.

Additional support for the multi-year Internship Program was provided by the sale of Thornton Dial’s *Fading* (2002) at Christie’s in November 2018. This was the first time a work from the collection was auctioned to support the Foundation’s advocacy initiatives.



2019 SGDF Interns with Joe Minter in Birmingham, AL PHOTO: SCOTT BROWNING



NEW ORLEANS MUSEUM OF ART

Dorothy Ray was born and raised in Baton Rouge, Louisiana. She recently completed her Bachelor of Arts in art history at

Louisiana State University. She worked primarily with Futures Fund, a program offering training in the arts to middle- through high-school students. As a curator, photographer and mixed-media artist, Ray's work seeks to challenge viewers to explore the ambiguities of identity, gender, and sexuality as they relate to the Black body.



PHILADELPHIA MUSEUM OF ART

Akili Davis is a junior sociology major and visual studies minor at Bryn Mawr College. Her academic interests include museum

studies and moving image media. Davis had previously interned with Philadelphia cultural institutions including the Slought Foundation and Till Arts Project, and she is currently on the Barnes Foundation Campus Outreach Council. On her college campus, she is the Civic Engagement Representative to the Student Government Association. Although she is originally from Greenville, South Carolina, Davis calls Philadelphia home and hopes to continue working in the arts community there after graduation.



VIRGINIA MUSEUM OF FINE ARTS

Jacynth Serrano Rodriguez recently received her Bachelor of Arts in English from Virginia Commonwealth University with

minors in both art history and media studies. Previous to her SGDF internship, Rodriguez interned at the *Blackbird Literary Journal* and Virginia Commonwealth University's Recreational Sports Program. In 2016, she received awards and accolades for her visual and written work including the First Place and Purchase Award, the Vincent Hammond Visual Arts Scholarship, and the Chadab Foundation Scholarship for the Arts at Northern Virginia Community College. After graduation, Rodriguez was hired by the Development Department of the Virginia Museum of Fine Arts.

DEACCESSIONED ARTWORKS

THE METROPOLITAN MUSEUM OF ART, New York, NY

Gift of the Souls Grown Deep Foundation



Abrams, Willie "Ma Willie," 1897-1987
"Roman Stripes" variation, c. 1975
Corduroy
94 x 76 inches
017-02



Campbell, Emma Lee Pettway, 1928-2002
Blocks and strips work-clothes quilt, 1950s
Denim and cotton twill
87 x 66 inches
054-01



Bendolph, Annie, 1900-1981
"Thousand Pyramids" variation, c. 1930
Cotton sacking material and chambray
83 x 70 inches
103-04



Dial, Thornton, 1928-2016
9/11: Interrupting the Morning News, 2002
Pencil, charcoal, watercolor, and coffee stains on paper
41 x 29 inches
TD_WOP_10_16



Bendolph, Annie, 1900-1981
"Wild Goose Chase" variation with "Flying Geese" border, c. 1930
Cotton
82 x 74 inches
103-03



Dial, Thornton, 1928-2016
African Athlete, 1998
Pencil, charcoal, and pastel on paper
44 x 30 inches
TD_WOP_10_23



Bendolph, Louisiana, 1960-
"Housetop" variation, 2003
Cotton and cotton blends
98 x 68 inches
015-10



Dial, Thornton, 1928-2016
Celebration, 2004
Pencil, pastel, and watercolor on paper
29 x 41 inches
TD_WOP_10_12



Bennett, Linda Diane, 1955-1988
"Bricklayer" variation, c. 1970
Denim
80 x 62 inches
038-01



Dial, Thornton, 1928-2016
History Refused to Die, 2004
Okra stalks and roots, clothing, collaged drawings, tin, wire, steel, Masonite, steel chain, enamel, and spray paint
102 x 87 x 23 inches
TD_15_180

1. Object ID.



Dial, Thornton, 1928–2016
January 20, 2009 (Turtle Holding Flag), 2009
Pencil, pastel, and coffee on paper
44¼ x 30⅝ inches
TD_WOP_10_08



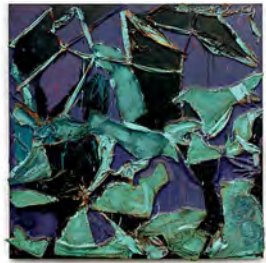
Holley, Lonnie B., 1950–
African Mask, 2004
Automobile tires, welder's mask, electrical outlets, electrical cord, door lock and lace fabric
42 x 38 x 10 inches
LH_11_142



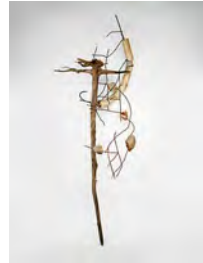
Light, Joe Lewis, 1934–2005
Pony, 1988
Enamel on wood
36 x 38 inches
JL_15_026



Murray, John B., 1908–1988
Untitled, early 1980s
Paint, crayon, pencil, on paper
24 x 18 inches
JBM_14_1508



Dial, Thornton, 1928–2016
Out of the Darkness, the Lord Gave Us Light, 2003
Carpet, cloth, Splash Zone compound, enamel, and spray paint on canvas on wood
72½ x 74 x 3 inches
TD_14_1533



Holley, Lonnie B., 1950–
Grown Together in the Midst of the Foundation, 1994
Root, steel, wires, concrete, PVC pipe
96½ x 37 x 29 inches
LH_12_41



Lockett, Ronald, 1965–1998
The Enemy Amongst Us, 1995
Paint, pine straw, metal grate, tin, nails, on wood
50 x 53 inches
RL_14_148



Perkins, Mertlene, 1917–2015
"Birds in Flight" variation, 1940s
Cotton
76 x 64 inches
060-01



Dial, Thornton, 1928–2016
Powder Plant, 2013
Sheet metal, sawdust, commercial paint, and adhesive on canvas on wood
66 x 60 inches
TD_14_006



Holley, Lonnie B., 1950–
Ruling for the Child, 1982
Sandstone
20 x 9½ x 15 inches
LH_12_29



Mingo, Lucy, 1931–
Blocks and strips work-clothes quilt, 1959
Cotton and denim
79 x 69 inches
025-05



Pettway, Lola, 1941–
"Housetop"—eight-block variation, c. 1975
Corduroy
86 x 71 inches
032-08



Dial, Thornton, 1928–2016
Shadows of the Field, 2008
String, twine, synthetic cotton batting, wood, burlap, sheet metal, cloth rags, nails, staples, and enamel on canvas on wood
79 x 105 x 5 inches
TD_15_093



Kennedy, Mary Elizabeth, 1910–1991
"Housetop"—"Log Cabin" variation, c. 1935
Cotton and rayon
84 x 79 inches
079-01



Minter, Joe, 1943–
Four Hundred Years of Free Labor, 1995
Welded found metal
105 x 58 x 54 inches
JWM_12_08



Pettway, Loretta, 1942–
"Housetop," 1963
Cotton twill and synthetic material (men's clothing)
80 x 74 inches
002-07



Dial, Thornton, 1928–2016
The End of November: The Birds That Didn't Learn How to Fly, 2007
Quilt, wire, fabric, and enamel on canvas on wood
72 x 72 inches
TD_12_21



Kennedy, Nettie Jane, 1916–2002
"Basket Weave," 1973
Corduroy
80 x 80 inches
024-03



Murray, John B., 1908–1988
Untitled, early 1980s
Ballpoint pen, marker, and point, on paper
24 x 18 inches
JBM_14_1494



Pettway, Loretta, 1942–
"Lazy Gals" ("Bars"), c. 1965
Denim and cotton
80 x 69 inches
002-04



Dial, Thornton, 1928–2016
Victory in Iraq, 2004
Mannequin head, barbed wire, steel, metal grating, clothing, tin, electrical wire, wheels, stuffed animals, toy cars and figures, plastic spoon, wood, basket, oil enamel, spray paint, and Splash Zone compound on canvas on wood
83½ x 135 x 16½ inches
TD_15_078



Light, Joe Lewis, 1934–2005
Hobo # Birdman, 1988
Place mats, class, enamel, spray paint, on wood
48 x 96 inches
JL_15_025



Murray, John B., 1908–1988
Untitled, 1987
Marker and paint on paper
23¾ x 17¾ inches
JBM_14_1504



Pettway, Loretta, 1942–
Medallion, c. 1960
Synthetic knit and cotton stacking material
80 x 70 inches
002-18



Pettway, Lucy T., 1921–2004
“Housetop” and “Bricklayer”
blocks with bars, c. 1955
Cotton, corduroy, cotton
knit, flannel, even weave
90 x 78 inches
048–11



Pettway, Martha, 1911–2005
“Housetop” variation, 1930s
Cotton
80 x 73 inches
063–05



Pettway, Martha, 1911–2005
“Housetop” — “Half-Log
Cabin” variation, 1930s
Cotton
80 x 75 inches
063–07



Pettway, Pearl Kennedy,
1920–1982
Triangles creating squares-
within-squares motif,
c. 1960
Cotton sacking material
76 x 76 inches
078–02



Proctor, Mary, 1960–
The Keys, 1996
Coins, jewelry, buttons,
keys, glass cabochons,
wood, toys, paint, on wood
80 x 30 inches
MP_12_07



Rowe, Nellie Mae,
1900–1982
Atlanta’s Missing Children,
1981
Paint, pencil, pastel, crayon,
paper, on cardboard
32 x 30 inches
NMR_14_4124



Rowe, Nellie Mae,
1900–1982
Empty Chair, 1981
Pencil, crayon, pastel, on
paper
18 x 23¼ inches
NMR_14_1497



Rowe, Nellie Mae,
1900–1982
Nellie’s Birthday, 1981
Colored pencil and crayon
on paper
18 x 24 inches
NMR_14_1500



Rowe, Nellie Mae,
1900–1982
*Woman Scolding Her
Companion*, 1981
Pastel, colored pencil,
crayon, marker, on
cardboard
29¼ x 32 inches
NMR_14_1416



Seltzer, Sue Willie,
1922–2010
“Housetop” — nine-block
“Half-Log Cabin” variation,
c. 1955
Cotton and synthetic blends
80 x 76 inches
140–03



Sewell, Emmer, 1934–
Untitled, early 1990s
Automobile tire, plastic
chair, cinder-block
fragment
43 x 28½ x 22 inches
ES_12_1067



Smith, Mary T., 1905–1995
Untitled, 1987
Paint on wood
48 x 32 inches
MTS_14_1510



Smith, Mary T., 1905–1995
Untitled self-portrait, 1988
Paint on wood
48 x 32 inches
MTS_14_1515



Speller, Georgia, 1931–1988
Dancing People in a Line,
1986
Tempera and pencil on
paper
18 x 24 inches
GS_14_2108



Speller, Georgia, 1931–1988
Head of the Penitentiary,
1986
Tempera and pencil on
paper
17¼ x 23¼ inches
GS_14_1501



Speller, Georgia, 1931–1988
Minnie and Her Friends,
1987
Acrylic, tempera, pencil, on
paper
18 x 24 inches
GS_14_1502



Speller, Henry, 1900–1997
Boat on the Mississippi,
1987
Marker, crayon, pencil, on
paper
18 x 24 inches
HSP_14_1498



Speller, Henry, 1900–1997
Untitled, 1985
Colored pencil, marker,
crayon, pencil, on paper
24 x 18 inches
HSP_14_2182



Tolliver, Mose, c. 1921–2006
Bill Traylor People, 1987
Housepaint on wood
29¼ x 23½ inches
MT_14_2051



Tolliver, Mose, c. 1921–2006
Self-portrait, 1987
Paint on wood
27¾ x 27¾ inches
MT_14_2053



Young, Annie Mae,
1928–2013
Work-clothes quilt with
center medallion of strips,
1976
Denim, corduroy, synthetic
blend (britches legs with
pockets)
108 x 77 inches
026–10



Young, Purvis, 1943–2010
Locked Up Their Minds,
1972
Paint and wood on wood
84 x 84 inches
PY_12_904



Young, Purvis, 1943–2010
Ocean, mid-1970s
Paint and wood on
Masonite
16 x 14¼ inches
PY_14_1490



Aaron, Jesse, 1887–1979
Pig's Head, c. 1972
Charred wood and cast resin
17½ x 13½ x 10¼ inches
JA_16_03



Aaron, Jesse, 1887–1979
Untitled, c. 1970
Wood, cast resin, and nails
32 x 23¼ x 2½ inches
JA_16_09



Abrams, Willie "Ma Willie,"
1897–1987
"Roman Stripes" variation,
c. 1975
Corduroy
94 x 76 inches
017–03



Bendolph, Mary Lee, 1935–
Strips and strings, 2003
Cotton and cotton blends
74 x 49 inches
030–29



Butler, David, 1898–1997
Untitled (Nativity), late 1960s
Found plastic fragments,
steel wire, and paint on
sheet steel
27½ x 42½ x 3 inches
DB_15_01



Byron, Archie, 1928–2005
Black Roses, 1979
Sawdust and glue relief with
pigment, on wood with
plastic frame
33½ x 28½ x 1¾ inches
AB_15_02



Dial Jr., Thornton 1953–
The Slave Ship, 1988
Welded steel, rope, wood,
caulk and paint
45 x 64 x 38 inches
TDJ_15_001



Dial, Thornton, 1928–2016
*Blood and Meat: Survival for
the World*, 1992
Rope carpet, copper wire,
metal screen, canvas scraps,
enamel, and Splash Zone com-
pound on canvas on wood
65 x 95 x 11 inches
TD_15_499



Dial, Thornton, 1928–2016
First Butterflies, 2002
Clothing, plastic, carpet, oil,
enamel, and spray paint on
canvas on wood
62 x 98 x 3 inches
TD_15_470



Dial, Thornton 1928–2016
Full Sack, 2004
Pencil, pastel, and
watercolor on paper
30 x 22 inches
TD_WOP_16_016



Dial, Thornton, 1928–2016
*In the Roosevelt Time:
Penned In*, 2003
Pencil, acrylic, and
watercolor on paper
44 x 30 inches
TD_WOP_16_053



Dial, Thornton, 1928–2016
Lost Cows, 2000–2001
Cow skeletons, steel, golf
bag, golf ball, mirrors,
enamel, and Splash Zone
compound
76½ x 91 x 52 inches
TD_15_166



Dial, Thornton, 1928–2016
New Light, 2004
Wood, wire, twine, caning,
cloth, wire screen, cow bone,
enamel, and Splash Zone
compound on wood
81½ x 94 x 8 inches
TD_15_077



Dial, Thornton, 1928–2016
Strange Fruit: Channel 42, 2003
Spray can tops, clothes,
wood, artificial flowers,
found metal, wire, tools, oil,
enamel, spray paint, and
Splash Zone compound on
canvas on wood
99 x 78 x 26 inches
TD_15_460



Dial, Thornton, 1928–2016
*The Big Ship (Negroes
Coming and Going)*, 2002
Pencil, pastel, and
watercolor on paper
22 x 30 inches
TD_WOP_14_331



Dial, Thornton, 1928–2016
*When I Lay My Burdens
Down*, 2000
Pencil and graphite on paper
30 x 22 inches
TD_WOP_16_050



Griffin, Ralph, 1925–1992
John Getting Graduated,
c. 1983
Found wood, nails, paint
24½ x 7½ x 11¾ inches
RG_16_10



Griffin, Ralph, 1925–1992
Noah's Ark, c. 1980
Found wood and paint
18¾ x 68¾ x 14½ inches
RG_16_04



Griffin, Ralph, 1925–1992
Panama Jack, c. 1984
Paint, nails, rubber bands,
wood
37 x 16 x 15 inches
RG_16_17



Griffin, Ralph, 1925–1992
Wizard, 1986
Found wood, nails, paint
48 x 19 x 21 inches
RG_16_22



Harvey, Bessie, 1929–1994
African Woman (Twella),
1986
Wood, glitter, wood putty,
costume jewelry, paint
32½ inches
BH_16_01



Harvey, Bessie, 1929–1994
Beast from Revelation, 1988
Found wood, plastic beads,
putty, nails, and paint
25½ x 29 x 14 inches
BH_16_02



Harvey, Bessie, 1929–1994
I Didn't Hear Nobody Pray,
1987
Found wood, cowrie shells,
plastic beads, and paint
54 x 40 x 20 inches
BH_16_06



Harvey, Bessie, 1929–1994
*The Poison of the Lying
Tongues*, 1987
Found wood, cowrie shells,
plastic beads, nails, and
paint
19 x 14½ x 18 inches
BH_16_15



Holley, Lonnie B., 1950–
*A Box for Woman: The Pure
White Spirit Trapped in Her
Space*, 1989
Mousetrap, mouse skeleton,
syringe, animal bones,
leaves, organic debris, wood,
paint
14½ x 10½ x 4¼ inches
LH_16_01



Holley, Lonnie B., 1950–
Climbing for Power, 1996
Found wood and found
metal
63¼ x 25 x 45½ inches
LH_16_05



Holley, Lonnie B., 1950–
Him and Her Hold the Root,
1994
Rocking chairs, pillow, root
45½ x 73 x 30½ inches
LH_16_14



Holley, Lonnie B., 1950–
Mith, 1993
Granite headstone fragment
and concrete
10 x 65¾ x 31½ inches
LH_16_22



Light, Joe Lewis, 1934–2005
Dawn, 1988
Enamel and spray paint on
wood
48 x 96 inches
JL_15_001



Light, Joe Lewis, 1934–2005
Elvis, 1992
Enamel on wood
51¼ x 36¼ inches
JL_15_043



Light, Joe Lewis, 1934–2005
Flat Mountain, 1987
Paint on tabletop
27½ x 35½ inches
JL_15_012



Light, Joe Lewis, 1934–2005
Jealousy, 1987
Enamel on wood
15 x 29 inches
JL_15_030



Light, Joe Lewis, 1934–2005
Red Bird, 1988
Enamel on wood
48 x 96 inches
JL_15_038



Lockett, Ronald, 1965–1998
Coming Out of the Haze,
1994
Found tin, nails, pencil, on
wood
64½ x 51 x 7 inches
RL_14_146



Lockett, Ronald, 1965–1998
Conspiracy, 1995
Tin and steel on wood
52 x 52 x 4 inches
RL_14_132



Lockett, Ronald, 1965–1998
England's Rose, 1997
Tin and paint on wood
48¼ x 48¼ inches
RL_14_134



Lockett, Ronald, 1965–1998
Fever Within, 1995
Found tin, colored pencil,
nails, on wood
66½ x 30 x 3 inches
RL_14_131



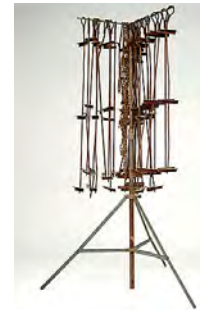
Lockett, Ronald, 1965–1998
Poison River, 1988
Wood, tin, nails, stones,
industrial sealing
compound, enamel, on
wood
48½ x 61¼ x 2½ inches
RL_14_1579



Lockett, Ronald, 1965–1998
Rebirth, 1987
Wire, nails, and paint on
Masonite
12 x 18½ inches
RL_14_090



Minter, Joe, 1943–
Camel at the Water Hole, 1995
Welded found metal
46 x 47 x 51 inches
JWM_16_03



Minter, Joe, 1943–
The Hanging Tree, 1996
Welded found metal
83½ x 49½ x 49½ inches
JWM_16_12



Pettway, Jessie T., 1929–
*Bars and string-pieced
columns*, 1950s
Cotton
95 x 76 inches
080–05



Pettway, Plummer T.,
1918–1993
"Roman Stripes" variation
(local name: "Crazy Quilt"),
c. 1967
Cotton twill, denim, cotton/
polyester blend, synthetic
knit (pants materials)
89 x 68 inches
010–02



Smith, Florine, 1948–
Four-block strips, c. 1975
Corduroy
81 x 68 inches
050–04



Smith, Mary T., 1905–1995
I See 2, 1988
Paint and marker on wood
24 x 18 inches
MTS_15_005



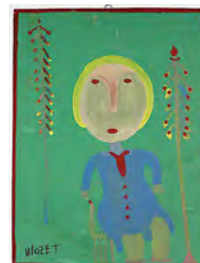
Smith, Mary T., 1905–1995
Untitled, 1987
Paint on pressboard
33½ x 23¾ inches
MTS_15_016



Smith, Mary T., 1905–1995
Untitled, 1987
Paint on wood
24 x 24 inches
MTS_15_012



Smith, Mary T., 1905–1995
Untitled, 1987
Paint on wood
32 x 24 inches
MTS_15_030



Tolliver, Mose, c. 1921–2006
*Mae Hand, Small Face,
18 Years Old*, 1986
Housepaint on wood
paneling
30 x 22½ inches
MT_16_13



Tolliver, Mose, c. 1921–2006
Me and Willie Mae, 1987
Housepaint and marker on
wood
30 x 24 inches
MT_16_15



Tolliver, Mose, c. 1921–2006
Rainy Sunshine, Cats and Dog, Drum Beater, 1987
Housepaint on wood
26¾ x 29 inches
MT_16_31



Tolliver, Mose, c. 1921–2006
Self-Portrait of Me, 1987
Housepaint on wood
25 x 24 inches
MT_16_32



Tolliver, Mose, c. 1921–2006
Windmill Down at Old Pike Road and a Man Got a Gun Trying to Shoot That Bird, 1988
Housepaint on wood
26¾ x 22 inches
MT_16_43



Westbrook, Gearldine,
1919–2016
"Housetop" variation, 1982
Corduroy and cotton
94 x 78 inches
042–20



Young, Annie Mae,
1928–2013
"Bars" work-clothes quilt,
c. 1970
Denim, corduroy, cotton/
polyester blend
108 x 76 inches
026–06



Young, Annie Mae,
1928–2013
Blocks and strips, c. 1970
Cotton, polyester, synthetic
blends
83 x 80 inches
026–09



Young, Annie Mae,
1928–2013
Strips, c. 1975
Corduroy
95 x 105 inches
026–14



Young, Deborah Pettway,
1916–1997
Two-sided quilt: [1]
Nine-block "Log Cabin"
variation and [2] "Roman
Stripes" variation, c. 1960
Cotton twill, print, jersey
knit, denim, polyester
83 x 64 inches
076–01



Young, Purvis, 1943–2010
A Good Man, c. 1980–1981
Paint on wood
27½ x 81¾ inches
PY_16_02



Young, Purvis, 1943–2010
Angels and Their Horses,
1985
Paint on wood
59¾ x 48 inches
PY_16_04



Young, Purvis, 1943–2010
Blues City, 1972
Paint and crayon on wall
board
32 x 43½ inches
PY_16_33



Young, Purvis, 1943–2010
Talking to the System, c. 1975
Paint on board
48 x 35 inches
PY_16_22



Young, Purvis, 1943–2010
They Going to Send Us Home, late 1970s
Paint on cardboard
24 x 48 inches
PY_16_25

HIGH MUSEUM OF ART, Atlanta, GA

Museum purchase and gift of the Souls Grown Deep Foundation



Aaron, Jesse, 1887–1979
Untitled, early 1970s
Deer antlers, wood putty,
nails, wood
67 x 21½ x 11½ inches
JA_16_16



Bailey, Eldren M., 1903–1987
Countdown, 1950s
Oil on Masonite
24 x 18 inches
EMB_16_06



Bailey, Eldren M., 1903–1987
Pyramid, 1970s
Concrete, plastic beads,
pennies, jewelry, buttons,
wood
11 x 12¾ x 12½ inches
EMB_16_01



Bendolph, Louisiana, 1960–
"Bricklayer" variation, 2003
Cotton
89 x 68 inches
015–07



Bendolph, Mary Lee, 1935–
Blocks and strips, 2005
Corduroy
82 x 78 inches
030–63



Bendolph, Mary Lee, 1935–
Lonnie Holley's Freedom [intaglio print], 2005
Color aquatint, spitbite
aquatint, and softground
etching
32 x 36 inches
030–P05



Bennett, Agatha, 1919–2006
"Cross in Square" and "Bear
Paw"—nine-block variation,
c. 1985
Cotton, cotton/polyester
blend, cotton knit, corduroy
80 x 78 inches
108–08



Bennett, Polly, 1922–2003
Blocks and strips with
medallion strip center, 2001
Cotton and cotton/polyester
blend
81 x 99 inches
084–11



Burwell, Vernon, 1916–1990
Martin Luther King Jr. and Coretta Scott King,
1987–1988
Painted concrete over wire
and metal armature
27½ x 11½ x 10 inches
VB_16_01



Byron, Archie, 1928–2005
DNA, 1987
Sawdust and glue relief,
nails, screws, bullets shells,
metal beads, pigment on
wood
23 inches
AB_15_19



Dial, Richard, 1955–
*The Comfort and Service
My Daddy Brings to Our
Household*, 1988
Welded steel, plastic tubing,
wheels, and paint
70¾ x 25 x 65 inches
RD_15_04



Dial, Thornton, 1928–2016
Beaver Dam, 1987
Found wood, bark, tin,
enamel, industrial sealing
compound
82 x 27¼ x 8 inches
TD_16_005



Dial, Thornton, 1928–2016
Birmingham News, 1997
Wood, rope, fabric, rope
carpet, enamel, spray paint,
and Splash Zone compound
on canvas on wood
83 x 100 x 7 inches
TD_11_058



Dial, Thornton, 1928–2016
Crossing Waters, 2006–2011
Wire fencing, clothing, cloth,
wood, metal, corrugated tin,
shoe, ceramic figurines, and
paint on canvas on wood
96 x 169 inches
TD_15_012



Dial, Thornton, 1928–2016
*Driving to the End of the
World: American Money*,
2004
Auto body parts, wood,
enamel, and spray paint on
wood
50 x 72½ x 9½ inches
TD_15_487



Dial, Thornton 1928–2016
*Driving to the End of the
World: Gold*, 2004
Auto body parts, tin, paint
rollers, wheels, carpet, spray
paint, and Splash Zone
compound on wood
61½ x 61 x 10½ inches
TD_15_486



Dial, Thornton, 1928–2016
*Driving to the End of the
World: Oil*, 2004
Auto body parts, cloth, wire,
enamel, spray paint, and
Splash Zone compound on
found office partition
85 x 65 x 17 inches
TD_15_488



Dial, Thornton, 1928–2016
*Driving to the End of the
World: Sheik*, 2004
Auto body parts, cloth,
artificial flowers, wood, and
enamel
55 x 96 x 46½ inches
TD_15_484



Dial, Thornton, 1928–2016
*Driving to the End of the
World: Silver*, 2004
Auto parts, car seat springs,
wood, steel drum, enamel,
spray paint, and Splash Zone
compound on wood
78½ x 52 x 10½ inches
TD_15_485



Dial, Thornton, 1928–2016
Looking Out the Windows,
2002
Metal grating, fabric, plastic
toys, stuffed animals, rope
carpet, wire fencing, carpet
scraps, metal, corrugated
metal, metal screening, wire,
nails, paint cans, Splash Zone
compound, enamel, and spray
paint on carpet on wood
100 x 50 x 13 inches
TD_15_471



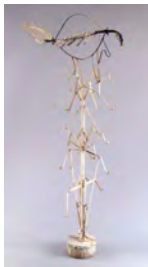
Dial, Thornton, 1928–2016
Mrs. Bendolph, 2002
Clothing, bedding, carpet,
enamel, and spray paint, on
canvas on wood
84 x 50 x 4 inches
TD_15_117



Dial, Thornton, 1928–2016
Surviving the Frost, 2007
Industrial plastic, straw,
metal, fabric, wire, nails, and
enamel on canvas on wood,
105 x 74 x 11 inches
TD_15_100



Dial, Thornton, 1928–2016
*The Old Ku Klux: After All
Their Fighting, Where's the
Profit?*, 1988
Plastic can lids, hemp rope,
Bondo, and enamel on wood
48 x 48½ x 3 inches
TD_15_559



Dial, Thornton, 1928–2016
Turkey Tower, mid-1980s
Welded metal, paint,
industrial sealing
compound, and concrete
94¼ x 44½ x 28 inches
TD_15_046



Doyle, Sam, 1906–1985
A Dream, 1970s
Paint on metal medicine
cabinet
31 x 22¾ x 5¾ inches
SD_16_08



Griffin, Ralph, 1925–1992
Big Bird, c. 1980
Found wood, bark, nails,
paint
53¼ x 32 x 15 inches
RG_16_01



Holley, Lonnie B., 1950–
*Condition Within (Looking
Through the Old Blinds)*,
1989
Wood, clothespins, metal
chain, artificial plants, leaves,
pine straw, paint, nails
20½ x 12 x 5 inches
LH_16_07



Holley, Lonnie B., 1950–
Not Olympic Rings, 1994
Steel rod, wire, plastic
bracelets, can lids, washers,
television dial, machine
parts, metal and plastic rings
50¾ x 27 x 24 inches
LH_16_25



Holley, Lonnie B., 1950–
*What's on the Pedestal
Today?*, 1990
Plaster pedestal, picture
frames, wire, soda bottles,
plastic tubing, hairbrush,
cloth, mirror glove, found
materials
50 x 27 x 27 inches
LH_16_53



Light, Joe Lewis, 1934–2005
Giant Beauties, 1986
Enamel on wood door
27¾ x 78¾ inches
JL_15_039



Light, Joe Lewis, 1934–2005
Indian, 1987
Enamel and found metal on
wood
34 x 15½ inches
JL_15_048



Light, Joe Lewis, 1934–2005
Untitled, 1987
Seashells, stones, artificial
plants, wood, glass currency,
television console, enamel
30½ x 16¼ x 30 inches
JL_15_028



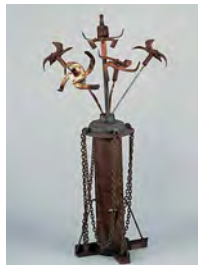
Lockett, Ronald, 1965–1998
Civil Rights Marchers, 1988
Wood, cut tin, mattress
springs, rubber, industrial
sealing compound, paint,
on wood
48 x 48½ x 4½ inches
RL_14_1581



Lockett, Ronald, 1965–1998
*Once Something Has Lived
It Can Never Really Die*, 1996
Wood, enamel, graphite, tin,
found materials, industrial
sealing compound, on wood
57 x 50½ x 4 inches
RL_14_101



Lucas, Charlie, 1951–
Power Man, 1985
Welded found materials
63 x 50 x 12 inches
CL_16_09



Minter, Joe, 1943–
Chains in Paradise, 1999
Welded found metal
73 x 40 x 35 inches
JWM_16_04



Moore, Flora, 1951–
One Patch, 1978
Corduroy and velveteen
78 x 98 inches
133–05



Person, Leroy, 1907–1985
Untitled, c. 1977
Carved wood, nails, wax
crayon, paint, cement,
fence staple
13 x 16½ x 1½ inches
LP_16_03



Pettway, Arcola, 1934–1994
“Lazy Gals” (“Bars”) variation,
1976
Corduroy
81 x 89 inches
088–01



Pettway, Arlonzia, 1923–2008
“Flower Garden,” c. 1975
Cotton, corduroy, polyester
double knit
94 x 70 inches
004–20



Pettway, China, 1952–
Blocks, c. 1975
Corduroy and cotton
hopsacking
83 x 70 inches
058–02



Pettway, Jennie, 1900–1990
Medallion variation, c. 1975
Cotton, rayon, polyester,
corduroy
82 x 72 inches
047–03



Pettway, Lucy T., 1921–2004
“Birds in the Air”
(quiltmaker’s name), 1981
Cotton and cotton/polyester
blend
79 x 79 inches
048–21



Robertson, Royal, 1930–1997
Vision, early 1980s
Ballpoint pen, pencil, paint,
on poster board
22 x 28 inches
RR_16_11



Smith, Mary T., 1905–1995
*Untitled [three women from
the garden club]*, 1988
Paint on tin
25 x 55 inches
MTS_15_025



Speller, Georgia, 1931–1988
*Policeman at Johnnie Lee
Miller’s House*, 1987
Paint and pencil on paper
13¾ x 17 inches
GS_16_11



Sudduth, Jimmy Lee,
1910–2007
Hogeye, c. 1980
Mud and paint on wood
25 x 12 inches
JLS_16_17



Thomas, James “Son Ford,”
1926–1993
Untitled, 1987
Unfired clay, artificial hair,
sunglasses, wire, aluminum
foil, beads, glass marbles,
paint
9½ x 8 x 8¾ inches
JST_16_09



Williams, Charles, 1942–1999
Pencil Rocket, early 1980s
Plastic fan blade, table-fan
base, plastic, doorstop, paint
24¼ x 59 x 19 inches
CW_16_08



Williams, Charles, 1942–1999
Untitled, 1980s
Melted plastic, tree branch,
leaves, bicycle reflector,
found objects, paint
26 x 21 x 23 inches
CW_16_10



Willis, Luster, 1913–1990
Reverend Jesse Jackson,
early 1980s
Pencil, ballpoint pen, paint,
glue, glitter, paper collage on
poster board
19¾ x 13¾ inches
LW_16_03



Young, Annie Mae,
1928–2013
Housetop variation
86 x 74 inches
026–08



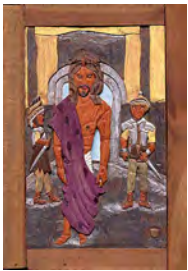
Young, Purvis, 1943–2010
Black People Migrating West,
late 1970s
Paint, poster board, with
wood frame
21¼ x 28¼ inches
PY_16_05



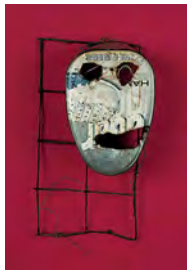
Young, Purvis, 1943–2010
*Say it unto the Angel That
Came to the Men*, 1972
Paint on wood
96 x 48 inches
PY_16_32

ACKLAND ART MUSEUM, University of North Carolina, Chapel Hill, NC

Museum purchase and gift of the Souls Grown Deep Foundation



Almon, Leroy, 1938–1997
Resurrection, 1983
Carved wood, paint, wire
21¼ x 15 inches
LA_16_01



Bolden, Hawkins, 1914–2005
Untitled, 1970s
Ham can, wire, metal fence scrap
14½ x 7½ x 3¼ inches
HB_15_015



Burnside, Richard, 1944–
The Three Leaders of the World, 1987
Paint on wood
23 x 46 inches
RB_16_05



Dial, Thornton, 1928–2016
Out of Control, 2003
Tin, wood, string, soil, oil, enamel, spray paint, and Splash Zone compound on canvas on wood
75 x 123½ x 6 inches
TD_15_462



Doyle, Sam, 1906–1985
Hopeing Boy, 1970s
Paint on tin
45 x 27 inches
SD_16_02



Light, Joe Lewis, 1934–2005
Blue Bird, 1987
Enamel and spray paint on wood door
28 x 80 inches
JL_15_037



Murray, John B., 1908–1988
Untitled, mid-1980s
Marker and paint on paper
25½ x 19½ inches
JBM_16_04



Rowe, Nellie Mae, 1900–1982
Nellie's House at Night, 1981
Felt-tip pen and crayon on paper
18¾ x 24 inches
NMR_16_03



Scott, Lorenzo, 1934–
Jesus and the Apostles, early 1980s
Oil on canvas in hand-decorated frame
26½ x 32 inches
LS_16_01



Sudduth, Jimmy Lee, 1910–2007
Memphis, Tennessee, Civic Center, 1986
Mud, grass stain, black and white pigments, pencil on wood
32 x 48 inches
JLS_16_19



Willis, Luster, 1913–1990
Hog Killing, 1986
Ballpoint pen, poster paint, glue, glitter, on poster board
28 x 22 inches
LW_16_02



Young, Purvis, 1943–2010
Untitled book, 1978
Ballpoint pen, crayon, marker, on paper glued to found book
9¼ x 11¼ inches
PY_16_47

NEW ORLEANS MUSEUM OF ART, New Orleans, LA

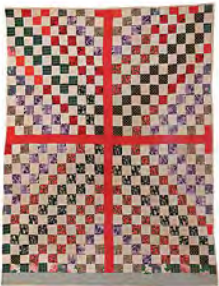
Museum purchase and gift of the Souls Grown Deep Foundation



Bendolph, Ella, 1904–1995
Strips, c. 1955
Corduroy, wool, nylon knit, cotton/polyester blend
83 x 71 inches
086–02



Bendolph, Mary Lee, 1935–
Work-clothes quilt, 2002
Denim and cotton
97 x 88 inches
030–25



Bennett, Polly, 1922–2003
Checkerboard—four-block variation divided by a cross, c. 1955
Cotton
93 x 75 inches
084–02



Dial, Thornton, 1928–2016
Shack Town, 2000
Wood, corrugated tin, clothing, rope, pocketbooks, wheelbarrow, fifty-five-gallon drum, photograph, wire, nails, enamel, spray paint, and Splash Zone compound
92 x 76 x 70 inches
TD_15_515



Dial, Thornton, 1928–2016
Slave Ship, 1987
Metal, wood, paint, wire, paint can lid, Splash Zone compound
72 x 104 x 21 inches
TD_15_571



Lockett, Ronald, 1965–1998
Drought, 1994
Found tin, pencil, nails on wood
48½ x 51½ inches
RL_14_119



Minter, Joe, 1943–
Slave Ship, 1995
Found materials
83 x 122 x 35 inches
JWM_16_11



Pettway, Gunnie, 1943–2010
"Bricklayer" variation, 1975
Corduroy
83 x 74 inches
033–20



Proctor, Mary, 1960–
Freedom of Expression, 1998
Costume jewelry, buttons, cowrie shells, paint, on wood door
80 x 30½ inches
MP_16_01



Young, Nettie, 1916–2010
"Stacked Bricks," 1928
Cotton and corduroy
81 x 69 inches
021–03



Abrams, Nellie Mae, 1946–2005
"Housetop" variation, 1970s
Corduroy
87 x 80 inches
123–06



Bendolph, Louisiana, 1960–
"Housetop" variation, 2003
Cotton and cotton blends
86 x 67 inches
015–08



Bendolph, Mary Lee, 1935–
Blocks, strips, strings, and
half squares, 2005
Cotton
84 x 81 inches
030–64



Bendolph, Mary Lee, 1935–
Work-clothes quilt, 2002
Denim and cotton
86 x 72 inches
030–34



Bennett, Delia, 1892–1976
"Housetop"—fractured-
medallion variation, c. 1955
Cotton
79 x 79 inches
034–02



Bolden, Hawkins, 1914–2005
Untitled, mid-1980s
Wood headboard, found
metal objects, wire fencing,
upholstery, fabric, foam
backing
41 x 33 x 5 inches
HB_15_011



Dial, Thornton, 1928–2016
High and Wide (Carrying
the Rats to the Man), 2002
Goat hides, carpet, found
metal, clothing, stuffed-
animal backpack, barbed
wire, upholstery, textbook
cover, Splash Zone com-
pound, enamel, and spray
paint on canvas on wood
76 x 134 x 13 inches
TD_15_465



Dial, Thornton, 1928–2016
The Last Day of Martin
Luther King, 1992
Wood, carpet, rope carpet,
wire screen, metal pans,
broken glass, broom
80 x 113½ x 4½ inches
TD_15_398



Dial, Thornton, 1928–2016
The Old Water, 2004
Steel, tin, wood, wire, cloth,
carpet, driftwood, wood
trellis, barbed wire, enamel,
spray paint, and Splash
Zone compound
84 x 146½ x 44 inches
TD_15_140



Harvey, Bessie 1929–1994
Jezebel, 1987
Wood, jewelry, shells, glitter,
beads, nails, paint, spray
paint
50½ x 44½ x 34 inches
BH_16_08



Holley, Lonnie B., 1950–
No Light on the Crosses,
1994
Wood, metal fencing,
headlight, ceramic lamp,
electrical cords, ice cream
scooper, metal drain cover,
wire, drill bit, rope, drum
head
83 x 43 x 23 inches
LH_16_24



Holley, Lonnie B., 1950–
Protecting Myself the Best I
Can (Weapons by the Door),
1994
Terra-cotta pipe, golf club,
baseball bats, metal pipe,
clothespins, tape
35 x 16 x 16 inches
LH_16_29



Lockett, Ronald, 1965–1998
Smoke-Filled Sky (You Can
Burn a Man's House but Not
His Dreams), 1990
Charred wood, industrial
sealing compound, paint,
on wood
47¾ x 77 x 3 inches
RL_14_1552



Lockett, Ronald, 1965–1998
Timothy, 1995
Found sheet metal, tin,
wire, paint, nails, on wood
45 x 43¼ x 3 inches
RL_14_150



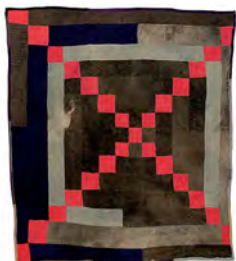
Pettway, Annie E., 1904–1972
"Flying Geese" variation,
c. 1935
Cotton and wool
86 x 71 inches
043–03



Pettway, Henrietta,
1894–1971
"Housetop" variation, 1930s
Cotton, denim, corduroy
71 x 67 inches
018–02



Pettway, Loretta, 1942–
"Roman Stripes" variation
(local name: "Crazy Quilt"),
1970
Cotton twill, denim, cotton/
polyester blend, synthetic
knit (pants material)
86 x 70 inches
002–05



Pettway, Martha Jane,
1898–2003
Blocks and strips work-
clothes quilt, 1920s
Cotton, denim, corduroy
67 x 72 inches
011–11



Seltzer, Sue Willie,
1922–2010
String-pieced blocks and
bars, c. 1965
Cotton, denim, flannel
87 x 76 inches
140–05



Williams, Andrea, 1973–
Blocks and strips work-
clothes quilt, 1991
Cotton, denim, twill
90 x 108 inches
075–01



Williams, Irene, 1920–2015
Blocks and strips, 2003
Polyester double knit
101 x 76 inches
145–71



Williams, Irene, 1920–2015
Strips, 1960s
Polyester knit basketball
jerseys, satin, corduroy
84 x 73 inches
145–01



Wilson, Magalene,
1898–2001
"One Patch," c. 1950
Cotton, wool, nylon,
acetate, corduroy
82 x 74 inches
022–01



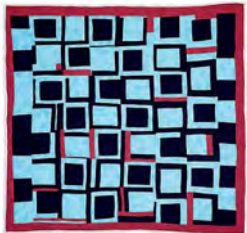
Young, Nettie, 1916–2010
"H" variation (quiltmaker's
name: "Milky Way"), 1971
Cotton
88 x 77 inches
021–06



Aaron, Jesse, 1887–1979
Untitled, early 1970s
Wood, Popsicle stick, doll's eyes
16½ x 11¾ x 10½ inches
JA_16_01



Bendolph, Louisiana, 1960–
“Housetop” variation, 2003
Cotton
90 x 81 inches
015–16



Bendolph, Mary Lee, 1935–
“Housetop” variation, 2006
Cotton
74 x 75 inches
030–73



Bennett, Linda Diane, 1955–1988
“Housetop” variation,
c. 1970
Corduroy
92 x 58 inches
038–12



Dial, Thornton, 1928–2016
A Lady Will Hold a Strange Bird, 1991
Watercolor
22¼ x 29⅓ inches
TD_WOP_16_001



Dial, Thornton, 1928–2016
Bad Picture, 1997–1998
Paint, metal, bicycle parts,
rubber metal pipe, wire,
canvas scraps, magazine
photo, cameras, protective
glasses, wood, roots,
artificial hair, industrial
sealing compound
87 x 105 x 41 inches
TD_15_506



Dial, Thornton, 1928–2016
Birds Don't Care Whose Head They Crap On, 1987
Found wood, welded
metal, window screen,
wire, industrial sealing
compound, paint
54 x 51 x 24 inches
TD_15_447



Dial, Thornton, 1928–2016
Dark Woman Wrapped Up,
2003
Pencil, charcoal, pastel, and
watercolor on paper
41 x 29 inches
TD_WOP_16_009



Dial, Thornton, 1928–2016
Flowers for Peace, 1996
Pastel, watercolor and
pencil on paper
44 x 30 inches
TD_WOP_14_940



Dial, Thornton, 1928–2016
Foundation of the World (A Dream of My Mother), 1994
Welded steel rods, tin, rope,
carpet, rope fiber wood,
burlap, enamel, spray
paint, industrial sealing
compound
74 x 52 x 44 inches
TD_15_299



Dial, Thornton, 1928–2016
Message from the Birds: Look Around When Strangers Come, 2002
Steel, cloth, enamel, oil,
acrylic, and spray paint on
canvas
36 x 49 inches
TD_15_448



Dial, Thornton, 1928–2016
Stone Walls, 1997 to 1998
Paint, metal, industrial
sealing compound, on
unstretched canvas
132 x 144 inches
TD_15_503



Dial, Thornton, 1928–2016
The Morning of the End of the World, 2001
Wood, clothing, carpet,
enamel, and spray paint
82 x 58 x 46 inches
TD_15_477



Dial, Thornton, 1928–2016
Tree of Life (In the Image of Old Things), 1994
Found wood, roots,
rubber tire, wire, fabric,
plastic air freshener,
enamel, industrial sealing
compound
79 x 45 x 44 inches
TD_15_225



Holley, Lonnie B., 1950–
Little Top to the Big Top,
1993
Metal lids, pocketbook,
eating utensils, garden
hose, oven rack, chain,
wood, wire, found metal
26 x 39 x 5½ inches
LH_16_18



Holley, Lonnie B., 1950–
Moses' Rod, 1996
Found root, coral, shoe sole,
jewelry, artificial plants
and hair, baby shoe, fabric,
wooden pole, wire, barbed
wire
82½ inches
LH_17_06



Kennedy, Ruth, 1926–
Blocks and strips, 2003
Corduroy
86 x 75 inches
096–03



Lockett, Ronald, 1965–1998
The Inferior Man That Proved Hitler Wrong, 1995
Found tin, colored pencil,
nails, on wood
43¾ x 42 x 4 inches
RL_14_151



Pettway, Creola Bennett, 1927–
“Half-Log Cabin” variation,
1949
Cotton and wool
73 x 71 inches
039–03



Pettway, Jennie, 1900–1990
“Housetop” single-block
“Courthouse Steps”
variation, c. 1945
Corduroy
80 x 64 inches
047–01



Pettway, Linda, 1929–2012
“Log Cabin”—single-block
variation, tied with yarn,
c. 1975
Corduroy
88 x 78 inches
032–03



Pettway, Loretta, 1942–
Two-sided quilt:
Rectangular blocks & “Log Cabin” variation (local name: “Bricklayer”)
c. 1975
Corduroy
94 x 69 inches
002–01



Pettway, Louella, 1921–2006
“Lazy Gal”—“Bars,” 1974
Corduroy
79 x 88 inches
052–07



Pettway, Lucy T., 1921–2004
“Snowball” (quiltmaker's name), c. 1950
Cotton, corduroy, cotton
sacking material
85 x 83 inches
048–02



Pettway, Rita Mae, 1941–
“Housetop”—fractured
medallion variation, 1977
Corduroy
80 x 76 inches
019–05



Sudduth, Jimmy Lee,
1910–2007
Hen with Her Chicks, 1987
Pencil, mud, white pigment,
on wood
12½ x 10 inches
JLS_16_16



Sudduth, Jimmy Lee,
1910–2007
Road Cut Through the Hill,
mid-1980s
Mud, grass stain, pencil, on
wood
12½ x 25 inches
JLS_16_25



Sudduth, Jimmy Lee,
1910–2007
Toto, 1987
Mud and pencil on wood
25 x 9½ inches
JLS_16_27



Thomas, James “Son Ford,”
1926–1993
Untitled, 1987
Unfired clay, artificial hair,
glass beads, paint
8 x 5½ x 5 inches
JST_16_19



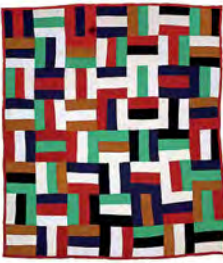
Tolliver, Mose, c. 1921–2006
*Mountains and Pack-a-
Mules Trees, and a French
Bird and a Peko Bird*, c. 1980
Housepaint on found poster
print with wood frame
24 x 34 inches
MT_16_21



Tolliver, Mose, c. 1921–2006
Old Redd Foxx, 1987
Housepaint on wood
32 x 18½ inches
MT_16_23



Williams, Nell Hall, 1933–
“Stacked Bricks” in columns
with borders on two sides,
c. 1955
Silk (garment linings with
labels cut away)
84 x 75 inches
110–01



Young, Nettie, 1916–2010
“Basket Weave” (Freedom
Quilting Bee name: “Crazy”
quilt), 1975
Cotton, velveteen,
double knit
89 x 80 inches
021–07



Young, Purvis, 1943–2010
Untitled book, 1983
Ballpoint pen, marker,
paint, on paper glued to
found book
12 x 17½ inches
PY_16_39

MUSEUM OF FINE ARTS, BOSTON, Boston, MA Museum purchase and gift of the Souls Grown Deep Foundation



Bennett, Mary L., 1942–
“Diamonds” variation—“One
Patch,” c. 1975
Cotton (twill, knit, even
weave)
76 x 67 inches
107–01



Bennett, Mary L., 1942–
“Housetop”—“four-block
variation,” c. 1965
Cotton and cotton/
polyester blend
77 x 82 inches
107–04



George, Rachel Carey,
1908–2011
“Housetop”—sixteen-block
“Half-Log Cabin” variation
sashed with feed sacks,
c. 1935
Cotton sacking material
and dress fabric
86 x 86 inches
111–07



George, Rachel Carey,
1908–2011
Center medallion, 1970s
Corduroy
71 x 71 inches
111–15



McCloud, Helen. 1938–
Blocks and strips, tied with
yarn, 1964
Denim and cotton/
polyester “stretch” denim
76 x 92 inches
125–05A



Mooney, Lucy, c. 1880–1969
Blocks and strips work-
clothes quilt, c. 1935
Cotton, denim, wool
87 x 68 inches
112–01



Pettway, Lillie Mae,
927–1990
“Housetop”—twelve-block
“Half-Log Cabin” variation,
c. 1965
Cotton, wool, corduroy
77 x 65 inches
040–02



Pettway, Lucy T., 1921–2004
“Blazing Star” (quiltmaker’s
name) with “Pinwheel”
corner blocks, 1968
Polyester, double knit,
nylon knit
72 x 68 inches
048–17



Pettway, Lucy T., 1921–2004
“Drunkard’s Path” variation
in medallion format, c. 1970
Cotton and cotton/
polyester blend
85 x 81 inches
048–23



Williams, Irene 1920–2015
“Housetop” variation, c. 1975
Cotton
89 x 78 inches
145–02



Williams, Patty Ann,
1898–1972
“Monkey Wrench”—single-
block variation, c. 1955
Cotton
81 x 81 inches
007–01

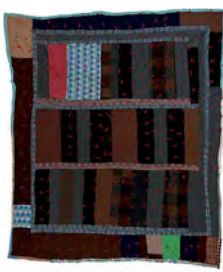


Young, Annie Mae,
1928–2013
Strips, c. 1975
Corduroy
101 x 66 inches
026–01

SPELMAN COLLEGE MUSEUM OF FINE ART, Atlanta, GA
Gift of the Souls Grown Deep Foundation



Bendolph, Louisiana, 1960–
“Housetop” variation with
half-squares blocks, 2003
Cotton and cotton blends
98 x 68 inches
015–19



Moore, Flora, 1951–
Columns of stacked blocks,
tied in a grid pattern, c. 1965
Polyester and wool blends
88 x 92 inches
133–06



Bendolph, Mary Lee, 1935–
Blocks, 1984
Cotton, wool blend,
synthetics
85 x 94 inches
030–05



Mosely, Ruth Pettway,
1928–2006
“Carpenter’s Wheel” with
“Star” centers—twelve-block
variation, 1968
Polyester double knit
104 x 80 inches
001–04



Bennett, Polly, 1922–2003
Medallion with center bars,
2000
Cotton and polyester/
cotton blends
101 x 82 inches
084–05



Seltzer, Bettie Bendolph,
1939–2017
Columns of blocks
separated by triangles and
split squares, c. 1975
Cotton and cotton blend
100 x 81 inches
014–03



Benning, Willie Ann, 1927–
“Diamond in Square”
variation set with
cornerstones, 1971
Cotton and cotton/
polyester blends
77 x 77 inches
134–02

BROOKLYN MUSEUM, Brooklyn, NY
Gift of the Souls Grown Deep Foundation



Dial, Thornton, 1928–2016
New Veteran’s Day, 2004
Carpet, tin, cloth, wood,
wire, enamel, and spray paint
86 x 73 x 14 inches
TD_15_108



Dial, Thornton, 1928–2016
The Town, 1987
Welded metal, broken glass,
window screen, gravel,
wire, concrete, Splash Zone
compound, enamel
44¼ x 43 x 39 inches
TD_15_572



Harvey, Bessie, 1929–1994
God’s Gift to Man, 1987
Found wood, found
materials, paint, spray paint
47 x 42 x 20 inches
BH_16_04



Holley, Lonnie B., 1950–
Early Beginner, 1994
Chair and jump ropes
34½ x 20 x 21 inches
LH_16_11



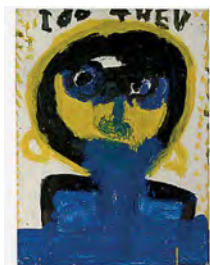
Hoppins, Gloria, 1955–
“Housetop”—center
medallion, c. 1975
Corduroy
91 x 88 inches
093–01



Irby, Ella Mae, 1923–2001
“Texas Star,” 1973
Cotton, corduroy, cotton
blend
88 x 85 inches
037–02



Pettway, Lucy T., 1921–2004
“Housetop”—single-block
“Half-Log Cabin” variation
(quiltmaker’s name: “Plow
Point”), c. 1945
Cotton
84 x 69 inches
048–07



Smith, Mary T., 1905–1995
They Too, 1987
Paint on wood
32 x 24 inches
MTS_15_027



Speller, Henry, 1900–1997
Man with a Gun, 1988
Marker on paper
24 x 18 inches
HSP_16_13



Thomas, James “Son Ford,”
1926–1993
Untitled, 1987
Unfired clay, artificial hair,
cigarette, glass marbles,
metal coin
9 inches
JST_16_04



Thomas, James “Son Ford,”
1926–1993
Untitled, 1987
Unfired clay, artificial hair,
glass marbles, glass beads,
paint
9¾ x 7 x 8 inches
JST_16_05



Thomas, James “Son Ford,”
1926–1993
Untitled, 1987
Unfired clay, artificial hair,
wire, aluminum foil, glass
marbles, paint
9½ x 6 x 8 inches
JST_16_11



Tolliver, Mose, c. 1921–2006
*Self-Portrait of Me with
Crutches*, 1983
Housepaint and marker on
poster board with painted
frame
34½ x 26¾ inches
MT_16_33



Young, Purvis, 1943–2010
Trucks (What I See), late
1970s
Paint, ballpoint pen, paper,
glass, on wood
62 x 48 inches
PY_16_28

DALLAS MUSEUM OF ART, Dallas, TX

Museum purchase and gift of the Souls Grown Deep Foundation



Bendolph, Louisiana 1960–
"Housetop" medallion, 2003
Cotton
77 x 73 inches
015–06



Lockett, Ronald, 1965–1998
Awakening, 1996
Tin, metal grate, nails,
on wood
45 x 43 x 3 inches
RL_14_139



Bendolph, Mary Lee, 1935–
Blocks and strips, 2004
Corduroy
82 x 73 inches
030–61



Rowe, Nellie Mae,
1900–1982
Picking Cotton, 1981
Crayon, felt-tip pen,
ballpoint pen, on paper
19 x 24½ inches
NMR_16_04



Bennett, Amelia, 1914–2002
Bars and strips, 1929
Cotton, denim, muslin
87 x 73 inches
119–04



Young, Annie Mae,
1928–2013
"Yo-Yo," c. 1971
Cotton, polyester knit,
corduroy clothing material,
dashiki material
80 x 83 inches
026–26



Dial, Thornton, 1928–2016
Construction of the Victory,
1997
Artificial flowers and plants,
crutches, fabric, clothing,
rope carpet, wood, window
screen, found metal, wire,
oil, enamel, spray paint, and
Splash Zone compound on
canvas on wood
83½ x 114 x 13 inches
TD_15_198

THE MORGAN LIBRARY & MUSEUM, New York, NY

Museum purchase and gift of the Souls Grown Deep Foundation



Dial, Thornton, 1928–2016
Ladies Stand by the Tiger,
1991
Watercolor on paper
22½ x 29⅞ inches
TD_WOP_16_019



Dial, Thornton, 1928–2016
Life Go On, 1990
Watercolor on paper
30½ x 23¼ inches
TD_WOP_16_025



Dial, Thornton, 1928–2016
Posing, 1996
Charcoal, pencil, pastel,
watercolor, on paper
44 x 30 inches
TD_WOP_16_057



Dial, Thornton, 1928–2016
*Posing Movie Stars Holding
the Freedom Bird*, 1991
Watercolor and pencil on
paper
30 x 22 inches
TD_WOP_16_038



Rowe, Nellie Mae,
1900–1982
Untitled, 1981
Ballpoint pen, felt-tip pen,
crayon, pastel, pencil, on
paper
24 x 19 inches
NMR_16_08



Rowe, Nellie Mae,
1900–1982
Untitled, 1978
Felt-tip pen, black and
white photograph, on paper
14½ x 14¾ inches
NMR_16_09



Speller, Henry, 1900–1997
Courthouse, 1986
Crayon, marker, pencil, on
paper
18 x 24 inches
HSP_16_05



Speller, Henry, 1900–1997
Glorie Jean and Her Friends,
1987
Marker, crayon, pencil, on
paper
18 x 24 inches
HSP_16_08



Willis, Luster, 1913–1990
Standing Together, 1986
Paint, glitter, glue, ballpoint
pen, pencil, on paper
20 x 12¼ inches
LW_16_05



Willis, Luster, 1913–1990
Untitled, 1950s
Paint on fabric
19½ x 17 inches
LW_16_10



Young, Purvis, 1943–2010
Untitled book, early 1980s
Ballpoint pen and marker,
on paper glued to found
book
12¼ x 17¾ inches
PY_16_52

THE PHILLIPS COLLECTION, Washington, DC
Museum purchase and gift of the Souls Grown Deep Foundation



Bendolph, Mary Lee, 1935–
“Housetop” variation, 1998
Cotton corduroy, twill,
assorted polyesters
72 x 76 inches
030–06



Pettway, Lucy T., 1921–2004
Two-sided quilt: blocks and
strips and “Bricklayer,” 1960s
Denim, corduroy, cotton
81 x 73 inches
048–24



Mosely, Aolar, 1912–1999
Blocks, c. 1955
Cotton (even weave, twill,
dotted swiss)
75 x 83 inches
031–02



Pettway, Malissia, 1914–1997
“Housetop,” c. 1960
Cotton, synthetics,
corduroy
81 x 81 inches
053–07



Pettway, Arlonzia,
1923–2008
“Lazy Gals” (“Bars”), c. 1975
Corduroy
89 x 81 inches
004–06

MONTGOMERY MUSEUM OF FINE ARTS, Montgomery, AL
Museum purchase and gift of the Souls Grown Deep Foundation



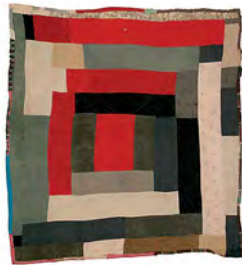
Coleman, Minnie Sue,
1926–2012
“Pig in a Pen” medallion,
c. 1970
Polyester knit and double
knit
61 x 82 inches
114–01



Pettway, Emma Mae Hall,
1932–
Two-sided quilt: [1] “Bars”
variation and [2] strips,
c. 1975
Corduroy
76 x 92 inches
149–02



Dial, Thornton, 1928–2016
Lost Americans, 2008
Wood chest, chair
parts, mannequin parts,
corrugated tin, metal,
letterman's jacket, clothing,
quilted fabric, rope, nails,
metal banding, found
wood, tree stump, faux
leather, and enamel on
wood
72 x 96 x 13½ inches
TD_15_167



Pettway, Joanna 1924–1993
“Housetop” variation,
c. 1950
Corduroy, wool, linen
72 x 69 inches
012–03

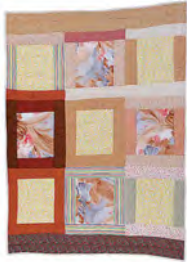


Sudduth, Jimmy Lee,
1910–2007
*Ferris Wheel at the
Fairground*, 1988
Mud and paint on wood
24 x 32 inches
JLS_16_13

CLARK ATLANTA UNIVERSITY ART MUSEUM, Atlanta, GA
Gift of the Souls Grown Deep Foundation



Bendolph, Louisiana, 1960–
Blocks-and-strips
medallion, 2003
Cotton and cotton blends
86 x 66 inches
015–18



Major, Nazareth, 1947–
“House-top”—nine-block
square-within-a-square
variation, c. 1980
Cotton and cotton/
polyester blend
63 x 80 inches
094–03



Dial Jr., Thornton, 1953–
I'll Be Back, 1988
Wood, metal, barbed wire,
string, fabric, industrial
sealing compound, enamel,
nails
35 x 32 x 6¾ inches
TDJ_15_015



Pettway, Belinda, 1957–
“House-top”—strips, 1990s
Cotton and cotton/
polyester blend
85 x 82 inches
009–08



Hall, Dilmus, 1900–1987
Untitled, n.d.
12 x 9 inches
DH_16_04



Pettway, Nellie, 1940–
“Pig in a Pen”—center
medallion, c. 1955
Cotton
78 x 78 inches
016–01

MINNEAPOLIS INSTITUTE OF ART, Minneapolis, MN
Museum purchase and gift of the Souls Grown Deep Foundation



Aaron, Jesse, 1887–1979
Shark, c. 1970
Wood, shark's jaws, toy doll,
plastic rattle, plastic eyes,
nails, electric cable
16 x 52 x 12 inches
JA_16_02



Abrams, Nellie Mae,
1946–2005
“House-top,” c. 1970
Denim and cotton
84 x 72 inches
123–02



Almon, Leroy, 1938–1997
Christ, 1987
Carved wood, paint, wood
frame
28½ x 23 inches
LA_16_02



Bailey, Eldren M., 1903–1987
Spider Lady, 1960s
Paint, wood, wood putty, on
wood, with painted wood
frame
32½ x 26½ x 3¾ inches
EMB_16_11



Burnside, Richard, 1944–
The Ancient King, 1987
Paint on wood
29½ x 31 inches
RB_16_01



Byron, Archie, 1928–2005
Life Form, 1988
Sawdust and glue relief with
pigment, on wood
28 x 24 inches
AB_15_13



Dial, Arthur, 1930–
Eve and Adam, 1989
Hemp, burlap, rubber
hoses, industrial sealing
compound, enamel, spray
paint, wire on wood
40 x 80¼ inches
AD_15_009



Dial, Thornton, 1928–2016
*Monument to the Minds
of the Little Negro
Steelworkers*, 2001–2003
Steel, wood, wire, twine,
artificial flowers, ax blade,
glass bottles, animal bones,
cloth, tin cans, paint can
lids, and enamel
76 x 138 x 46 inches
TD_15_454



Dial, Thornton, 1928–2016
Royal Flag, 1997–1998
American flag, toy doll, toy
bull, string, fabric, industrial
sealing compound, oil,
enamel, spray paint, on
canvas mounted on wood
78 x 80 x 7 inches
TD_15_159



Hill, Theodore, 1926–
Sermon on the Mount, 1986
Paint, marker, glass, on
poster board with wood
frame
22 x 22 inches
TH_16_03



Holley, Lonnie B., 1950–
Pressure from the Burn, 1995
Found wood, fire hose, nails
76 x 41 x 10 inches
LH_16_27



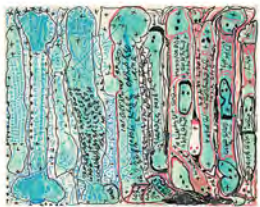
Lockett, Ronald, 1965–1998
April Nineteenth (The Number), 1995
Metal, paint, wood, Splash
Zone compound
49¼ x 43½ x 4 inches
RL_14_149



Minter, Joe, 1943–
Old Rugged Cross, 1998
Found wood and nails
77 x 46 x 19 inches
JWM_16_09



Mooney, Lottie, 1908–1992
"Housetop"—four-block
"Half-Log Cabin" variation,
c. 1940
Cotton and rayon
88 x 73 inches
128-03



Murray, John B., 1908–1988
Untitled, early 1980s
Marker and paint on paper
19 x 24 inches
JBM_16_03



Murray, John B., 1908–1988
Untitled, mid-1980s
Marker and paint on paper
25½ x 19½ inches
JBM_16_05



Nicholson, Addie Pearl,
1931–
"Housetop"—nine-block
"Half-Log Cabin" variation,
1974
Cotton, cotton/polyester
blend, corduroy
77 x 77 inches
098-02



Pettway, Lola, 1941–
"Housetop" variation, 1970s
Corduroy
89 x 74 inches
090-30



Pettway, Loretta, 1942–
"Log Cabin"—single
block "Courthouse Steps"
variation (local name:
"Bricklayer"), 1958
Cotton, twill, printed
corduroy, denim
87 x 72 inches
002-02



Robertson, Royal, 1930–1997
*Fire Dagon Fighting Giant
Electric Ell*, 1980
Ballpoint pen, paint, on
poster board
28 x 22 inches
RR_16_13



Robertson, Royal, 1930–1997
Two-Sided: God/Vision,
1979
Ballpoint pen and paint on
poster board
22 x 28 inches
RR_16_09



Robertson, Royal, 1930–1997
Untitled, 1989
Mixed media on poster
paper
28 x 22 inches
RR_16_04



Robertson, Royal, 1930–1997
Vision Winter, 1980
Marker, ballpoint pen, paint,
on poster board
18½ x 24¾ inches
RR_16_07



Robertson, Royal, 1930–1997
Visions of Times, 1985
Marker, ballpoint pen, paint,
on poster board
22 x 28 inches
RR_16_08



Rowe, Nellie Mae,
1900–1982
Rocking Chair, 1981
Crayon, felt-tip pen, pencil,
on paper
18¾ x 24 inches
NMR_16_06



Singleton, Herbert,
1945–2007
Crucifixion Coffee Table,
1995
Painted carved wooden
table
15½ x 41 x 20¼ inches
HSI_16_01



Speller, Georgia, 1931–1988
*House up on the Hill off the
Highway*, 1987
Tempera and pencil on
paper
18 x 24 inches
GS_16_07



Speller, Georgia, 1931–1988
Two Cousins, 1987
Paint and pencil on paper
18 x 24 inches
GS_16_13



Speller, Georgia, 1931–1988
Untitled, 1985
Tempera and pencil on
paper
18 x 24 inches
GS_16_17



Speller, Henry, 1900–1997
Cannon, 1986
Marker, crayon, pencil, on
paper
18 x 24 inches
HSP_16_02



Speller, Henry, 1900–1997
Pig Eating Breakfast, 1988
Marker on paper
18 x 24 inches
HSP_16_18



Speller, Henry, 1900–1997
Steamboat Katie Adam, 1987
Marker, crayon, pencil, on
paper
18 x 24 inches
HSP_16_20



Tolliver, Mose, 1924–2006
*Cross of a White Jesus with
a French Bird, a Mountain
Bird, and a Pinto Bird*, 1987
Paint and Masonite on
paneling
53 x 43 inches
MT_16_03

ENDOWMENT AND GRANT RECIPIENTS

ENDOWMENT

The Souls Grown Deep Community Partnership was formally constituted towards the end of the 2018–2019 fiscal year. Within weeks of its formation, the Community Partnership invested \$1 million in a portfolio of impact investment funds in June 2019. The board announced this step amid growing concern within the arts community about sources of philanthropy. As an organization committed to addressing injustices inflicted on African Americans in the South, the Community Partnership has elected to limit its investments to entities that can help improve economic opportunities and promote racial and social justice in that region, and to be transparent about its investments in the hope that other larger endowments might follow suit. This policy stems from the conviction that what matters is not only where support is conferred, but with whom we invest.

GRANT RECIPIENTS

The following organizations were awarded Souls Grown Deep grants in fiscal years July 2017–June 2018 and July 2018–June 2019:

Mississippi Folk Art Foundation, for preservation and restoration efforts at Margaret’s Grocery and Market, Vicksburg, MS
CONSERVATION (\$10,000)

The Metropolitan Museum of Art, New York, NY
History Refused to Die exhibition
ARTISTS’ TRAVEL (\$10,000)

New Orleans Museum of Art, New Orleans, LA
EDUCATIONAL PROGRAMS (\$2,000)
SOULS GROWN DEEP INTERNSHIP (\$5,000)

Philadelphia Museum of Art, Philadelphia, PA
Souls Grown Deep: Artists from the African American South exhibition
ARTISTS’ TRAVEL (\$8,000)
SOULS GROWN DEEP INTERNSHIP (\$5,000)

University of Alabama Center for Economic Development, Tuscaloosa, AL
GEE’S BEND QUILT TRAIL (\$20,000)

Upstart Co-Lab, New York, NY
A national collaboration connecting artists, impact investors and social entrepreneurs
(\$50,000)

Virginia Museum of Fine Arts, Richmond, VA
SOULS GROWN DEEP INTERNSHIP (\$5,000)



Rev. H.D. Dennis (1916–2012) and Margaret Dennis (1915–2009). In 2015, the Mississippi Heritage Trust named Margaret’s Grocery as one of the 10 most endangered historic places in Mississippi PHOTO: SUZI ALTMAN

GRANTEE: MISSISSIPPI FOLK ART FOUNDATION

“It’s all about the promise Reverend H.D. Dennis made Margaret and their love. Preacher asked Margaret to marry him and promised her if she did, he would build her a castle. He kept his promise. I met the Rev. Dennis and Miss Margaret in 2001 and fell in love with them and their castle. Over the next decade I visited them regularly and they shared their wisdom with me. Their simple messages of God has no white church, he ain’t got no black church—He got one church—And ALL are Welcome, and Treat Everyone Equally and with Love, are still relevant today and need to be shared with the world. I promised Miss Margaret on her deathbed I would look after Preacher, and I promised Rev. H.D. Dennis before he passed away I would look after his palace and church bus.

“Although the site is no longer open as a store and they have both since passed away, the Grocery still attracts visitors from around the world to experience Reverend Dennis’ creation. The site, described as a ‘theological park’ by vernacular art scholar Stephen Young, is crowded with signs, gates, towers, and other items created by Dennis. The Reverend was constantly making changes and modifications to the site, adding new signs, repainting items with new designs, and adding more details to existing structures. Since his passing the place is in decline and in dire need of restoration and preservation, and we are grateful to the Souls Grown Deep Foundation for their support of our efforts.”

—Suzi Altman, Executive Director, Mississippi Folk Art Foundation



Lonnie Holley (1950–), *African Mask*, 2004
Automobile tires, welder’s mask, electrical outlets, electrical cord, door lock and lace fabric
35¾ × 30½ × 9¼ inches

THE METROPOLITAN MUSEUM OF ART, GIFT OF THE SOULS GROWN DEEP FOUNDATION
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STATEMENT OF FINANCES

FISCAL YEAR 2018–2019
(July 1, 2018–June 30, 2019)

REVENUE		
Collection transfer program		\$1,534,584
Other income		\$184,963
Individual support		\$16,200
Interest earned		\$960
Total revenue		\$1,736,707

EXPENSES		
Personnel	\$517,871	52%
General administration	\$224,205	22%
Collection care (storage, conservation, documentation)	\$124,114	12%
Grants	\$110,070	11%
Insurance	\$24,809	3%
Total expenses		\$1,001,069

CURRENT ASSESTS		
Cash		\$392,217
Endowment		\$1,000,000
Accounts receivable		\$755,667
Total current assets		\$2,147,884

SOULS GROWN DEEP IN THE MEDIA

Working with Resnicow + Associates, Souls Grown Deep has received extensive media coverage throughout the two years under review. Resnicow + Associates has helped to secure over 80 placements in art and philanthropy trades, along with opinion-leading national and international dailies, spanning the range of Souls Grown Deep initiatives. Coverage of Souls Grown Deep was also amplified by positioning Souls Grown Deep leadership as thought leaders in the field and by working with partner museums on announcements regarding exhibitions, internships, and other projects to align messaging.

ARTnews
Carolyn Twersky, "New Orleans Museum of Art Acquires 10 Works from Souls Grown Deep Foundation," July 6, 2017

KQED
D. Scot Miller, "De Young's 'Revelations' Unveils a Hidden History of Black Artistic Resistance," September 25, 2017

The Art Newspaper
Aimee Dawson, "The Top Museum Acquisitions of 2017," December 18, 2017

Culture Type
Victoria L. Valentine, "The Year in Black Art 2017," January 4, 2018

Artforum
"Philadelphia Museum of Art Receives 24 Artworks from Souls Grown Deep Foundation," January 10, 2018

InCollect
Daniel Grant, "Top Museum Acquisitions: 2017 In Review," February 9, 2018

The Art Newspaper
Victoria Stapley-Brown, "Jackson Pollock and Thornton Dial Given Equal Billing in Met Exhibition: Highlights from Souls Grown Deep Foundation Acquisition Go on Show among New York Museum's Collection," May 21, 2018

ARTnews
Claire Selvin, "Souls Grown Deep Foundation Elects New Board Chair, Announces Grant Program and Strategic Plan," May 22, 2018

The New York Times
Roberta Smith, "At the Met, a Riveting Testament to Those Once Neglected," May 24, 2018

Forbes
Jonathon Keats, "A New Met Exhibit Shows that Mark Rothko Made Paintings as Good as the Quilts of Gee's Bend," May 29, 2018

The Wall Street Journal
Karen Wilkin, "History Refused to Die Review: A Visual Equivalent of Jazz," May 30, 2018

The Nation
Elizabeth Pochoda, "Rethinking Cultural Currents of the South," June 28, 2018

Artnet News
Eileen Kinsella, "Souls Grown Deep Foundation Launches a New Paid Internship Program for Students of Color," September 12, 2018

The New York Times
Hilarie M. Sheets, "Five More Museums Acquire Art from Souls Grown Deep Foundation," November 12, 2018

Nonprofit Quarterly
Eileen Cunniffe, "Souls Grown Deep Aims to Shift Momentum in Favor of Black Artists in US Museums," November 14, 2018

The Guardian
Nadja Sayej, "Souls Grown Deep: The Foundation Helping to Preserve Black Artists," November 21, 2018

The Art Newspaper
Maxwell L. Anderson, "Why American Artists Should Benefit from the Resale of their Works," January 4, 2019

The Modern Art Notes Podcast
Tyler Green & Maxwell L. Anderson, "Toward a Fuller American Art History," January 24, 2019

USA Today
Nicquel Terry Ellis, "Art So White: Black Artists Want Representation (Beyond Slavery) in the Met, National Gallery," May 5, 2019

Artsy
Benjamin Sutton, "How Internships Are Changing the Art World," June 4, 2019

Art & Object
"Philadelphia Museum Celebrates Souls Grown Deep Acquisitions with Two Exhibitions," June 4, 2019

Artnet News
Andrew Russeth, "Artworks to Kill For: See 45 Highlights from Art Basel," June 11, 2019

Barron's
Abby Schultz, "Museums Get Creative to Acquire Art," June 18, 2019

Artnet News
Julia Halperin, "Can Arts Organizations Do a Public Good Simply by Investing their Money Differently? One Foundation Is Trying to Find Out," June 19, 2019

ImpactAlpha
David Bank, "Souls Grown Deep Foundation to Invest \$1 million in Artists' Hometowns in the U.S. South," June 25, 2019



Installation view of *Cosmologies from the Tree of Life: Art from the African American South*, Virginia Museum of Fine Arts, June 8–November 17, 2019
PHOTO: DAVID STOVER © VIRGINIA MUSEUM OF FINE ARTS



Archie Byron (1928–2005), *Black Roses*, 1979, sawdust and glue relief with pigment, on wood with plastic frame, 33½ x 28½ x 1¾ inches

FINE ARTS MUSEUMS OF SAN FRANCISCO, MUSEUM PURCHASE AND GIFT OF THE SOULS GROWN DEEP FOUNDATION © ESTATE OF ARCHIE BYRON/ARTISTS RIGHTS SOCIETY (ARS), NY

BOARD OF DIRECTORS

OFFICERS

- Mary Margaret Pettway, Chair
- Michael Sellman, Vice Chair
- Linley Jones, Treasurer
- Scott Browning, Secretary
- Maxwell L. Anderson, President (*ex officio*)

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- Jane Fonda*
- Valerie Cassel Oliver**
- Mary Margaret Pettway**
- Franklin Sirmans**
- Term ending June 2020*

- Linley Jones*
- Michael Sellman*
- Jacquelyn Serwer*
- Term ending June 2021*

- Richard Dial
- Bernard Herman
- James Sellman
- Lola West**
- E.T. Williams Jr.
- Term ending June 2022*

*Eligible for one additional 3-year term
**Eligible for two additional 3-year terms

STAFF, FELLOW, AND INTERNS

STAFF

- Maxwell L. Anderson, President
- Scott Browning, Director of Collections
- Raina Lampkins-Fielder, Curator
- Mary McCarthy, Senior Research Associate
- Richard McCoy, Conservation Associate
- R. Andrew Shore, General Counsel

FELLOW

- Brenna Gourgeot, Lombard Fellow, Dartmouth College

INTERNS

- Akili Davis, SGDF Intern, Philadelphia Museum of Art
- Dorothy Ray, SGDF Intern, New Orleans Museum of Art
- Jacynth Serrano Rodriguez, SGDF Intern, Virginia Museum of Fine Arts



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