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**THE CALIFORNIA AFRICAN AMERICAN MUSEUM ANNOUNCES FALL SEASON,
INCLUDING THE ONLY WEST COAST SHOWING OF *WE WANTED A REVOLUTION:
BLACK RADICAL WOMEN 1965–85***

Season Launch Party (Can't Stop, Won't Stop!): October 25, 2017 7–9 pm

(Los Angeles, CA) — The California African American Museum (CAAM) announced today that it will present three new exhibitions in fall 2017, including the sole West Coast presentation of the traveling exhibition *We Wanted a Revolution, Black Radical Women 1965–85*, which arrives at CAAM from a successful debut at the Brooklyn Museum. Additionally, CAAM is presenting a selection of recent work by Los Angeles artist Lezley Saar, and *Circles and Circuits 1: History and Art of the Chinese Caribbean Diaspora*, a two-part exhibition presented in conjunction with the Chinese American Museum as part of Pacific Standard Time: LA/LA.

George O. Davis, Executive Director of CAAM said, “This fall CAAM continues its trajectory of examining important eras of African American and African diasporic art and history via in-depth presentations of art and visual culture. We are particularly pleased to be collaborating with such notable institutions as the Brooklyn Museum and Chinese American Museum, and of course are honored to be a part of the Getty’s far-reaching and ambitious initiative, Pacific Standard Time.”

CAAM’s fall exhibitions are:

We Wanted a Revolution, Black Radical Women 1965–85

October 13, 2017–January 14, 2018



Focusing on the work of more than forty African American women artists from an under-recognized generation, this exhibition highlights a remarkable group of artists who committed themselves to activism during a period of profound social change marked by the Civil Rights and Black Power Movements, the Women’s Movement, the Anti-War Movement, and the Gay Liberation Movement, among others. The groundbreaking exhibition reorients conversations around race, feminism, political action, art production, and art history, writing a broader, bolder story of the multiple feminisms that shaped this period.

We Wanted a Revolution features a wide array of work, including conceptual, performance, film, and video art, as well as photography, painting, sculpture, and printmaking, reflecting the aesthetics, politics, cultural priorities, and social imperatives of this period. It begins in the mid-1960s, as younger activists began shifting from the peaceful public disobedience favored by the Civil Rights Movement to the more forceful tactics of the Black Power Movement. It moves through multiple methods of direct action and institutional critique in the 1970s, and concludes with the emergence of a

culturally based politics focused on intersecting identities of race, gender, class, and sexuality in the early 1980s.

Artists in the exhibition include Emma Amos, Camille Billops, Kay Brown, Vivian E. Browne, Linda Goode Bryant, Beverly Buchanan, Carole Byard, Elizabeth Catlett, Barbara Chase-Riboud, Ayoka Chenzira, Christine Choy and Susan Robeson, Blondell Cummings, Julie Dash, Pat Davis, Jeff Donaldson, Maren Hassinger, Janet Henry, Virginia Jaramillo, Jae Jarrell, Wadsworth Jarrell, Lisa Jones, Loïs Mailou Jones, Barbara Jones-Hogu, Carolyn Lawrence, Samella Lewis, Dindga McCannon, Barbara McCullough, Ana Mendieta, Senga Nengudi, Lorraine O'Grady, Howardena Pindell, Faith Ringgold, Alva Rogers, Alison Saar, Betye Saar, Coreen Simpson, Lorna Simpson, Ming Smith, and Carrie Mae Weems.

Organized in a general chronology around a key group of movements, collectives, actions, and communities, the exhibition builds a narrative based on significant events in the lives of the artists including: Spiral and the Black Arts Movement; the “Where We At” Black Women Artists collective; Art World activism, including the Art Workers’ Coalition (AWC), the Black Emergency Cultural Coalition (BECC), Women, Students and Artists for Black Art Liberation (WSABAL), and the Judson Three; Just Above Midtown Gallery; the Combahee River Collective and Black feminism; *Heresies* magazine; the A.I.R. Gallery exhibition *Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States*; and the Rodeo Caldonia High-Fidelity Performance Theater collective.



We Wanted a Revolution presents lesser-known histories alongside iconic works such as Elizabeth Catlett’s *Homage to my Young Black Sisters* (1968), Lorraine O’Grady’s *Mlle Bourgeoise Noire* (1982), and Barbara Chase-Riboud’s monumental sculpture *Confessions for Myself* (1972). Other works on view include Samella Lewis’s, *Field* (1968); Betye Saar’s *Liberation of Aunt Jemima: Cocktail* (1973); Senga Nengudi’s *Inside/Outside* (1977); Maren Hassinger’s large-scale sculptural installation *Leaning* (1980), which has only been exhibited once before, in 1980; and Howardena Pindell’s iconoclastic 1980 video work *Free, White and 21*. Also on view are early photographs from the mid-1980s by Lorna Simpson documenting the Rodeo Caldonia High-Fidelity Performance Theater, a group of women artists, performers, and filmmakers based in Fort Greene, Brooklyn, of which she was a part; as well as newly unearthed ephemera and documentation relating to the “Where We At” Black Women Artists collective and Linda Goode

Bryant’s influential gallery and alternative space, Just Above Midtown.

“*We Wanted a Revolution* illuminates the richness and complexity of black woman artists living and working in the 70s and 80s, and demonstrates how they were integral to the U.S. art scene during the latter part of the twentieth century,” says Naima Keith, CAAM’s Deputy Director, Exhibitions and Programs. “This exhibition feels especially relevant for our audiences because it includes women artists working in various parts of the country, not just on the East Coast,” explains Keith. Several prominent African American artists with work in the exhibition began their careers or attended graduate school in the Southern California area, including Maren Hassinger, Samella Lewis, Senga Nengudi, Betye Saar, Lorna Simpson, and Carrie Mae Weems.

This exhibition is curated by Catherine Morris, Sackler Family Senior Curator for the Elizabeth A. Sackler Center for Feminist Art, and Rujeko Hockley, Assistant Curator at the Whitney Museum of American Art

and former Assistant Curator of Contemporary Art at the Brooklyn Museum. CAAM's presentation is organized by Naima J. Keith, Deputy Director, Exhibitions and Programs.

Lezley Saar: Salon des Refusés

October 25, 2017 – February 18, 2018

Since the 1990s, Lezley Saar has worked with paint, fabric, and found objects to investigate issues such as hybridity, acceptance, and belonging. Her oeuvre, which employs a distinctive visual vocabulary, is multilayered in terms of materials, execution, meaning, and intellectual complexity.



Saar's recurring depiction of persons outside the realm of what is commonly believed to be "normal"—be it defined in physical, mental, neurological, sexual, or racial terms—is distilled from her lifelong personal experiences as an artist born and based in Los Angeles.

Salon des Refusés (Salon of the Rejected) includes three of Saar's most recent bodies of work: *Madwoman in the Attic/Madness and the Gaze*, *Monad*, and *Gender Renaissance*, along with a selection of early altered books that show the origins of the artist's interest in literature, mixed media, and marginalized figures. It takes its name from an art exhibition held in Paris in 1863 organized by artists that had been excluded from the official Paris Salon—an important annual exhibition that could make or break an artist's career. These painters departed from the established aesthetic of the time because of their avant-garde

styles and everyday subject matter, yet they still wanted their voices to be heard. By using this title, Saar alludes metaphorically to individuals excluded from mainstream society, whose depictions appear in the many portraits on view in this exhibition.

This exhibition is curated by Mar Hollingsworth, Visual Arts Curator and Program Manager.

Circles and Circuits I: History and Art of the Chinese Caribbean Diaspora

September 15, 2017–February 25, 2108



Circles and Circuits explores the art of the Chinese Caribbean diaspora from the early 20th century to the present day. By examining the contributions of artists of Chinese descent in Cuba, Panama, Trinidad and Tobago, Jamaica, and beyond, the exhibition will reveal the hidden complexities of the transcultural art of the Caribbean.

The exhibition is presented at two venues, the Chinese American Museum (CAM) and the California African American Museum (CAAM). The presentation at CAAM will trace the history of Chinese Caribbean art from the 1930s through the period of the region's independence movements, showcasing the contributions of artists little known outside their own countries, such as Sybil Atteck (Trinidad and Tobago) and Manuel Chong-Neto (Panama), and providing a new context for understanding the better-known work of

Wifredo Lam (Cuba). At CAM, the exhibition will focus on the work of contemporary artists such as Albert Chong and María Magdalena Campos-Pons, as well as artists of the ongoing Chinese Caribbean diaspora. The contemporary works featured explore issues of post-colonial history, popular culture, personal history, and the body.

This exhibition is organized by the Chinese American Museum in partnership with the Asian/Pacific /American Institute at New York University and California African American Museum. Curated by Alexandra Chang, APA Institute at NYU, and Steven Y. Wong, Chinese American Museum in coordination with Mar Hollingsworth, Visual Arts Curator and Program Manager of CAAM. The exhibition is part of Pacific Standard Time: LA/LA a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

Also on display this fall is:

Gary Simmons: Fade to Black

Through July 2018

Artist Gary Simmons—who recently returned to Los Angeles, where in 1990 he received his MFA at CalArts—references film, architecture, and American popular culture in paintings and drawings that address race, class, and memory. Much of Simmons work centers on his signature erasure techniques. Early on he drew in white chalk on readymade chalkboards or directly onto slate-painted walls, then smudged the images with his hands. In recent years he has adapted the process to canvas and large-scale wall works, such as *Blue Field Explosions* (2009), a monumental drawing in the stadium that is home to the Dallas Cowboys. In his first museum exhibition in Los Angeles, Simmons’ “canvas” is the five large walls in CAAM’s grand lobby, where he is creating a site-specific painting that includes titles of vintage silent films that feature all-African American casts.

This exhibition is curated by CAAM’s Deputy Director, Exhibitions and Programs, Naima J. Keith.

About the California African American Museum

CAAM explores the art, history, and culture of African Americans, with an emphasis on California and the West. Chartered by the State of California in 1977, the Museum began formal operations in 1981 and is a state-supported agency and a Smithsonian Affiliate. In addition to presenting exhibitions and public programs, CAAM houses a permanent collection of more than four thousand works of art, artifacts, and historical documents, and a publicly accessible research library containing more than twenty thousand volumes.

Visitor Information

Admission to the California African American Museum is free. Visit caammuseum.org for current exhibition and program information or call 213-744-7432 for tours or additional assistance.

Hours: Tuesday–Saturday 10 a.m.–5 p.m., Sunday 11 a.m.–5 p.m. Closed Mondays and national holidays. The California African American Museum is located in Exposition Park at the corner of Figueroa Street and Exposition Boulevard, west of the 110 (Harbor) Freeway. Easy parking is available for \$12 (cash only) at 39th and Figueroa Streets. The Metro Expo line stop Expo Park/USC is a five-minute walk through the Exposition Park Rose Garden to the Museum.

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Images:

Page 1: Jan van Raay (American, born 1942). *Faith Ringgold (right) and Michele Wallace (middle) at Art Workers Coalition Protest, Whitney Museum, 1971*. Courtesy of Jan van Raay, Portland, OR, 305-37. © Jan van Raay

Page 2: Betye Saar (American, born 1926). *Liberation of Aunt Jemima: Cocktail*, 1973. Mixed-media assemblage, 12 x 18 in. (30.5 x 45.7 cm). Private collection. © Betye Saar, courtesy the artist and Roberts & Tilton, Culver City, California. (Photo: Jonathan Dorado, Brooklyn Museum)

Page 3: Lezley Saar (American, born 1953). *Vesta the Johnny*, 2015, acrylic on fabric on panel, 20" x 16"

Page 3: Sybil Atteck (Trinidad and Tobago, 1911–1975). *Self-Portrait*, c. 1935, Oil on board, 23.5" x 17.5", Collection of Helen Atteck