'He had a charming, laughing sense of humor. He was goofy, silly, the class clown," recalled Iris Novak, the director of the Keu School, another small experimental public school where Raymond was in the eighth grade. "He's one of our nicest kids, she said of the youth who would sketch pictures of his classmates and the Rev. Dr. Martin Luther King Jr. "He's not the kind of kid I would have targeted to be violent," Ms. Novak said. "I know my business. He's a follower." Raymond's classmates spoke of his sense of humor and what they said was his success with girls.
The exhibition includes almost seventy works by twenty-nine artists. It also features an extensive film and video program that explores the ways the black male has been seen by Hollywood, the independent cinema, video, and television.

A complete listing of artists and the film and video program is included in this brochure.

This publication is presented in conjunction with "Black Male: Representations of Masculinity in Contemporary American Art," an exhibition at the Whitney Museum of American Art, November 10, 1994–March 5, 1995

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Front cover:
Glenn Ligon (b. 1960)
Success with Girls, from the Profiles Series, 1990–91
Oil on canvas, 32 x 22 inches
Collection of Emily Fisher Landau

Back cover:
Carrie Mae Weems (b. 1953)
Commemorating, 1991
China plate, 10 5/8 x 10 1/2 inches
Collection of the artist; courtesy P.P.O.W. Gallery, New York
Black Male

Representations of Masculinity in Contemporary American Art
Robert Colescott is best known for his parodies of famous paintings, in which the white characters of Western art historical masterpieces are recast as blacks, who are rendered in typical racist cartoon style. Here Colescott takes one of the most famous American paintings—Emanuel Leutze’s Washington Crossing the Delaware of 1851—and replaces our first president with George Washington Carver, the African-American inventor, who is now surrounded by a motley crew with exaggerated lips and bulging white eyes. In this work, Colescott calls attention to the exclusion of blacks from history, including art history, while his caricatured figures remind us that certain myths and fantasies about black men endure to this day.

Black males have long intrigued the Western imagination, whether as gods and kings in much of classical antiquity or devils and sambos since the high Middle Ages.... And, tragically, every African-American male who walks down any street in America carries with him the hidden heritage of this negative cultural and psychological legacy....

—Henry Louis Gates, Jr.

1994
For more than two centuries, the black male has been regularly portrayed in the visual arts, literature, and popular culture either as inconsequential or threatening. Granted, other images portrayed black men as heroes, particularly in sports. But the negative images became the most widely reproduced for a variety of reasons, from a need to assert ideas about black inferiority in general to a way to support a mythology that promoted unfounded fears. Such depictions often exaggerated certain physical appearances or behaviors in an effort to present African-Americans as less than fully human and therefore not deserving of equality as citizens. This portrayal by non-blacks, whether it rendered blacks as slaves, brutes, or minstrel performers, resulted in a constructed image, or stereotype, of the black male that conformed to the deepest apprehensions and fantasies of the larger white society.

Today, despite significant advances toward racial equality, these stereotypes unfortunately retain a symbolic power, and each reflects a public attitude toward race and gender. Film, television, and video have bombarded us with a constant stream of images that continue to feed imaginations, instill unwarranted anxieties, and muddle any sense of reality.

Over the past twenty-five years, however, African-Americans have begun to take an active role in creating images that counteract the one-sided and largely negative representation of black men. These images challenge stereotypes and provide an expansive approach that treats black masculinity as complex and varied. In the process, the artists also reveal how the larger American culture has been profoundly enriched and transformed by the voices of African-American art and culture—voices that have been unnecessarily silenced, ignored, and constrained by stereotypes.
America in 1968

America is gripped by racial tension and violence focused on opposition to the Vietnam war and the struggle for civil rights. Reverend Martin Luther King, Jr., is assassinated on April 4; several months later, Senator Robert F. Kennedy is assassinated during his campaign for the presidency, a campaign which made the continuing struggle for civil rights its central theme.

The civil rights movement gave rise to the Black Power movement, which brought with it symbolic images of black masculinity—black leather jackets, dark sunglasses, big afros, and bigger guns. At the 1968 summer Olympics in Mexico City, American athletes Tommie Smith and John Carlos raised their fists in a Black Power salute while receiving their medals and were subsequently ejected from the US Olympic team.
The exhibition begins in 1968—a moment of transition in contemporary African-American culture—and traces the parallel yet distinct paths of artists, filmmakers, and videographers as they reflect changing attitudes during a tumultuous period in America’s social and artistic history. The art in the exhibition is organized around three categories, derived in part from the symbolic meaning of the colors of the black nationalist flag—red, black, and green. Much of the work, however, crosses these boundaries and can be read in relation to more than one category.

Through this exhibition, the artists demonstrate a profound yet simple truth: there is no one identity for the African-American male and no “true” or fixed way to represent him. Instead, the artists—artists of color and white artists alike—offer a broad range of expressive voices that reveals the image of the black male to be mutable and in constant flux. Understanding these works of art helps us resist the tendency of the mass media to rely on racist stereotypes and the overly simplistic opposition of good black men to the bad ones.

Whether employing traditional approaches to painting, sculpture, drawing, photography, or film, or using more contemporary artistic tactics, such as mixed-media installations or the appropriation of found images and texts drawn from popular media, the artists often exaggerate stereotypes as a way of reminding us that many myths and fantasies about black men endure in today’s culture. The works of art help us recognize that the public image of contemporary African-American males continues to suffer from oversimplification, misleading but popular fallacies, and politically convenient demonization.

Many meanings have been attached to the colors of the black nationalist flag. Opinions differ, but it is generally held that in the creation of this flag in the 1960s, the red was meant to symbolize the blood of the people and the violence surrounding the struggles for liberation. The black symbolized the people themselves, or the body of blackness. The green was symbolic of the territory, ancestry, and other metaphoric possibilities associated with growth.
The exhibition begins with works that can be grouped in the category symbolized by the color red in the black nationalist flag. The work challenges and transforms “negative” stereotypes. The imagery centers on the violence that is commonly associated with the struggle for black liberation and racial equality and the anxiety it provokes. In addition, the artists address the significance of the black body as something to be feared or admired and as a subject to be studied and analyzed for its prowess. In many of the works, however, the body is absent, represented only by words or visual traces. In other works, artists confront the mass media’s fascination with black masculinity in three prime areas: sex, crime, and sports.

My recent images of black Americans, in black and white about white and black, are hard looking—looking hard—confronting our perceptual awareness and attitudes toward the national dilemma—racism.
—ROBERT ARNESON, 1989

Robert Arneson uses Willie Horton as the subject of Special Assistant to the President. The Horton story is well known: it was employed in 1988 to underscore the liberalism of Democratic presidential candidate Michael Dukakis and discredit his candidacy. Republican strategists cited the early furlough granted to convicted rapist Horton as an example of Dukakis’ alleged leniency toward crime. There is no doubt that Horton was a criminal who committed subsequent violent crimes after his early release. Through paid political commercials that showed a shadowy and menacing black figure pushing through a revolving door, “Willie Horton” became another stereotype of African-American men as licentious and criminal.
In the early 1970s, Adrian Piper did a series of performances in which she dressed as a black male, outfitted in a huge afro wig, bell bottoms, and dark sunglasses, and walked around New York City. Out of these performances, Piper created provocative works, including *I Embody*, that employ the animosity and indifference she experienced as a stereotype of a black male. In this confrontational image, the artist again poses dressed as a man and uses the declarative “I” as the embodiment of black rage.

An artist committed to the idea of art as a means of effecting social change, Piper helps us examine our own values and behaviors.

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**One reason for making and exhibiting work is to induce a reaction or change in the viewer. The stronger the work, the stronger the impact, the stronger... the reaction of the viewer.**

—ADRIAN PIPER, 1974
In 1989, a white woman jogger in New York’s Central Park was brutally beaten and raped. The case immediately gained international media attention. The attack and its aftermath raised complex questions about the culture of violence and sexism, public perceptions of young men of color (eight black and Hispanic males were arrested), and the role of media coverage in shaping these attitudes. Why, after all, did this particular crime garner so much attention when more than twenty other rapes occurred in the city during the same week?

As a way of questioning the representation of these young men, Glenn Ligon uses the biographical sketches published in The New York Times as the source for the eight paintings in his Profiles Series. He selected a portion of biographical text and made each painting by drawing with an oil crayon through plastic letter stencils. As the stencil moved across the canvas, it smudged the paint, so that the words became difficult and at times impossible to read. Ligon here plays with the language of visual and textual description. The words’ lack of clarity can be read as a metaphor for linguistic description, in which the meaning of words is always evolving.

GLENN LIGON (b. 1960)
Success with Girls, from the Profiles Series, 1990–91
Oil on canvas, 32 x 22 inches
Collection of Emily Fisher Landau

MARLON RIGGS (1957–1994)
Still from Tongues Untied, 1989

Tongues Untied, a documentary film, investigates homophobia, racism, and the impact of the AIDS epidemic on gay black life in contemporary America. Marlon Riggs, a filmmaker who recently died of AIDS, raises important questions about the boundaries between fiction and reality, about what passes for the “truth.” By integrating a wide range of narratives, interviews, and performances, Riggs challenges stereotypical depictions and eloquently portrays the diversity of voices that exists within gay black culture.
The exhibition continues with the category of works that loosely correlates to the color black of the black nationalist flag—images of and about the black male body and symbolic depictions of the black male psyche. The artists respond to the deep fascination with the black body and the ways in which it has become fetishized—that is, psychologically and sexually charged as an object of desire and fear.

Renée Cox’s *It Shall Be Named*, a collage in the shape of a crucifix, is intricately constructed from several manipulated photographic negatives. The figure, in pose, posture, and lack of penis, provides a chilling allusion to the figure of a lynched man (after a lynching, the mob would often cut off the victim’s penis). Cox raises haunting and crucial questions about the link between the persecution and crucifixion of Christ and the lynching of African-Americans. By presenting the figure as black, Cox also acknowledges the Afrocentric movement’s desire to question and expand the Eurocentric view of world history.
Lyle Ashton Harris is among a generation of artists that, following Robert Mapplethorpe, has sought to examine issues of sexuality in relationship to black masculinity and to create visual images that address black homoeroticism and self-representation. *Constructs* is a series of self-portraits that positions the artist in four different modes. Far from idealized portraits like Mapplethorpe’s, Harris’ images explore the complexities of societal pressures on the artist’s everyday life, which is at times a battle against both rampant homophobia and racial stereotyping.

**LYLE ASHTON HARRIS**
(b. 1965)

**Constructs #11,** 1989
Gelatin silver print,
72 x 48 inches
Collection of the artist;
courtesy Jack Tilton
Gallery, New York
As a painter working within the figurative tradition, Golub is interested in social, political, and psychological issues and power relations. In *Four Black Men*, he challenges presumptions about race and power, particularly the politics of image making about race. The portrayal of the men in this monumental painting as dispirited and idle is surprisingly eloquent, unsentimental, and yet vital. This effect derives from the work's sense of timelessness: although taken from specific images in newspapers and magazines, neither figures nor setting can be tied to any one place or moment in history.
The artists in the exhibition also feel an imperative to tell a story often not heard and to recount the lives and stories of contemporary African-American men, whether famous or anonymous. In this context, Malcolm X stands out as a key figure who has become an icon in the struggle for liberation and equality. His image has been reproduced so widely that he has come to be seen by some as a black everyman—Malcolm the revolutionary. Malcolm the spiritual leader. Malcolm the father.

Tim Rollins + K.O.S. (Kids of Survival) is a group composed of youth from the South Bronx who have declared their serious commitment to art making through reading and discussion sessions with artist Tim Rollins and direct contact with art in museums. Their collaborative pieces begin with a reading—usually a standard literary classic—that provides a platform for discussing history and ideology in relation to their own experiences and lives. They paint directly on the pages of the book, thereby engaging in a complex dialogue with key issues addressed in the text.

In By Any Means Necessary—Nightmare, they have taken The Autobiography of Malcolm X as their text. These young people, born after Malcolm’s death, have selected one of the pivotal passages (quoted here) in Malcolm’s autobiography. K.O.S. intervenes in the prophetic and spiritually engaged text by superimposing a freeform X, the symbol of the man, one side of which becomes part of the letter M.


By Any Means Necessary—Nightmare, 1986
Black gesso on book pages on linen, 21 x 28 inches
Whitney Museum of American Art, New York; Gift of Barbara and Eugene Schwartz 93.148

We want freedom by any means necessary.
We want justice by any means necessary.
We want equality by any means necessary.
—MALCOLM X, 1964

The Autobiography of Malcolm X

We want freedom by any means necessary.
We want justice by any means necessary.
We want equality by any means necessary.

—MALCOLM X, 1964
The exhibition concludes with images that resonate with the idea of growth, the symbolic meaning of the color green in the black nationalist flag. This selection of work focuses on the expansive possibilities for depicting black masculinity in its true complexity and from a multidimensional perspective. The artists speak of a desire to convey “authenticity” and the “real.” They seek to represent a real person, a real story, a real history. They search for dignified images that combat the mass media’s representation of the black male as the embodiment of drugs, disease, and crime—that is, as a scapegoat for the failings of contemporary culture as a whole.

For those of us who dare to desire differently... the issue of race and representation...is about transforming the image, creating alternatives, asking ourselves questions about what types of images subvert, pose critical alternatives, and transform our worldviews and move us away from dualistic thinking about good and bad.

—Bell Hooks, 1992

Barkley Hendricks’ paintings from the late seventies are a hybrid of black cultural consciousness and contemporary art practice. With almost Photo-Realist precision, Hendricks concentrates on portraits of young blacks from his native Philadelphia. By focusing on light and color, he removes all references to their backgrounds and environment, thereby drawing our attention to gesture, clothing, and emotion. The clarity of detail, however, makes us feel as if we can know and identify the person. Yet this is only an illusion of familiarity; in the end, the portrait remains an enigmatic image of a young man whom we really do not know at all.
I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe, nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind.

—RALPH ELLISON, 1947
In this exhibition of visual art, independent and mainstream cinema, independent video, and commercial television, the artists challenge—and ask us to challenge—popular images of the black male in contemporary society. By approaching art from multiple perspectives—aesthetic, cultural, historical, and social—they ask us to reflect not only on our own lives but on the lives and experiences of others with different values, attitudes, beliefs, or aesthetic concerns. The artists press us to look beyond simple caricatures so that we may probe and perhaps even transform long-standing prejudices. For some, this transformative process will not come easily and will take time. For others, it will produce an immediate aversion to the mythmaking that reduces individuals to impersonal stereotypes.

The artists also ask us to consider images of black masculinity as a way of understanding the complex social framework within which art is always inscribed. In the end, they reveal how the study of art can be an essential tool for comprehending difficult social issues and promoting change in our society. We also discover that by investigating the society at large, we gain a deeper appreciation of the power and impact of art in our lives.

Artists in the Exhibition

Robert Arneson
Jean-Michel Basquiat
Nayland Blake
Mel Chin
Robert Colescott
Renée Cox
Dawn Adé DeDeaux
Kevin Everson
Leon Golub
David Hammons
Lyle Ashton Harris
Barkley L. Hendricks
Byron Kim
Jeff Koons
Glenn Ligon
Robert Mapplethorpe
Adrian Piper
Carl Pope
Tim Rollins + K.O.S.
Alison Saar
Andrés Serrano
Gary Simmons
Lorna Simpson
Danny Tisdale
Christian Walker
Carrie Mae Weems
Pat Ward Williams
Fred Wilson
X-PRZ

Film and video artists are listed on the following pages.
Film and Video Program
November 10, 1994–March 5, 1995, Second-floor Film/Video Gallery
All films and videotapes are color and sound, unless otherwise noted.

Black Male, Part I
Thursday, November 10–Sunday, December 4, 1994
Clyde Taylor, guest curator

**Thursday, November 10**
2:00  *Dutchman* (1967), Anthony Harvey. Film, black-and-white, 55 min.
**The Session** (1990), David Johnson. Videotape, 42 min.
5:30  *Leadbelly* (1976), Gordon Parks. Film, 126 min.

**Friday, November 11**
**NOON**  *Jack Johnson* (1970), Jim Jacobs. Film, black-and-white, 88 min.
**3:30**  *Black and Tan* (1929), Dudley Murphy. Film, black-and-white, 19 min.
*The Cotton Club* (1984), Francis Ford Coppola. Film, 121 min.

**Saturday, November 12**
**NOON**  *Go Tell It On the Mountain* (1984), Robert Geller, executive producer. Film, 97 min.
3:30  *To Sleep with Anger* (1990), Charles Burnett. Film, 101 min.

**Sunday, November 13**
**NOON**  *Chameleon Street* (1990), Wendell B. Harris, Jr. Film, 97 min.
3:30  *Ganja and Hess* (1970), Bill Gunn. Film, 110 min.

**Wednesday, November 16**
*Mingus* (1967). Thomas Reichman. Film, black-and-white, 60 min.
**3:30**  *Crowded* (1978), Alonzo Crawford. Film, black-and-white, 15 min.
*In Search of Our Fathers* (1992), Marco Williams. Film, black-and-white, 70 min.

**Thursday, November 17**
**2:00**  *Surviving the Odds: To Be a Young Black Man in America* (1994). Bob Glover. producer. Videotape, black-and-white and color, 120 min.

**Friday, November 18**
**NOON**  *Miles of Smiles, Years of Struggle* (1983). Paul Wagner and Jack Santino, producers. Film, black-and-white and color, 58 min.
**3:30**  *Passing Through* (1977), Larry Clark. Film, 105 min.

**Saturday, November 19**
**NOON**  *Dutchman* (1967), Anthony Harvey. Film, black-and-white, 35 min.
*The Session* (1990), David Johnson. Videotape, 42 min.
**3:30**  *Leadbelly* (1976), Gordon Parks. Film, 126 min.

**Sunday, November 20**
**NOON**  *Leadbelly* (1976), Gordon Parks. Film, 126 min.

**Wednesday, November 23**
**NOON**  *Jack Johnson* (1970), Jim Jacobs. Film, black-and-white, 88 min.
**3:30**  *Black and Tan* (1929), Dudley Murphy. Film, black-and-white, 19 min.
*The Cotton Club* (1984), Francis Ford Coppola. Film, 121 min.

**Thursday, November 24**
Museum closed

**Friday, November 25**

**Saturday, November 26**
**NOON**  *Chameleon Street* (1990), Wendell B. Harris, Jr. Film, 97 min.
**3:30**  *Ganja and Hess* (1970), Bill Gunn. Film, 110 min.

**Sunday, November 27**
**NOON**  *Ganja and Hess* (1970), Bill Gunn. Film, 110 min.
*Mingus* (1967). Thomas Reichman. Film, black-and-white, 60 min.

**Wednesday, November 30**
**NOON**  *Crowded* (1978), Alonzo Crawford. Film, black-and-white, 15 min.
*In Search of Our Fathers* (1992), Marco Williams. Film, black-and-white, 70 min.
Thursday, December 1
2:00 Surviving the Odds: To Be a Young Black Man in America (1994), Bob Glover, producer. Videotape, black-and-white and color, 120 min.
5:30 After Winter: Sterling Brown (1985), Haile Gerima. Film, 60 min.
In Motion: Amiri Baraka (1982), St. Clair Bourne. Videotape, 58 min.
6:30 Gallery Talk: Clyde Taylor

Friday, December 2
Noon After Winter: Sterling Brown (1985), Haile Gerima. Film, 60 min.
In Motion: Amiri Baraka (1982), St. Clair Bourne. Videotape, 58 min.
3:30 Miles of Smiles, Years of Struggle (1983), Paul Wagner and Jack Santino, producers. Film, black-and-white and color, 58 min.
Eyes on the Prize, Part II: The Time Has Come, 1964-66 (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.
Saturday, December 3
Noon Miles of Smiles, Years of Struggle (1983), Paul Wagner and Jack Santino, producers. Film, black-and-white and color, 58 min.
Eyes on the Prize, Part II: The Time Has Come, 1964-66 (1990), Blackside, Inc., producer. Videotape, black-and-white and color, 60 min.
3:30 Passing Through (1977), Larry Clark. Film, 105 min.
Sunday, December 4
Noon Passing Through (1977), Larry Clark. Film, 105 min.

Black Male, Part II
Wednesday, December 7–Saturday, December 24, 1994
Ed Guerrero, guest curator

Wednesday, December 7
Noon Nothing But a Man (1964), Michael Roemer. Film, black-and-white, 92 min.
3:00 Bless Their Little Hearts (1984), Billy Woodberry. Film, black-and-white, 75 min.

Thursday, December 8
2:00 A Raisin in the Sun (1961), Daniel Petrie. Film, black-and-white, 128 min.
5:30 Killer of Sheep (1977), Charles Burnett. Film, black-and-white, 87 min.

Friday, December 9
Noon Sweet Sweetback's Baadasssss Song (1971), Melvin Van Peebles. Film, 97 min.
3:00 Shaft (1971), Gordon Parks. Film, 100 min.

Saturday, December 10
Noon Willie Dynamite (1974), Gilbert Moses. Film, 102 min.
3:00 Juice (1992), Ernest R. Dickerson. Film, 90 min.

Sunday, December 11
Noon The Brother from Another Planet (1984), John Sayles. Film, 104 min.
3:00 Chameleon Street (1990), Wendell B. Harris, Jr. Film, 97 min.

Wednesday, December 14
Noon Looking for Langston (1989), Isaac Julien. Film, black-and-white, 47 min.
3:00 Hollywood Shuffle (1987), Robert Townsend. Film, 82 min.

Thursday, December 15
2:00 Menace II Society (1993), Albert Hughes and Allen Hughes. Film, 97 min.
5:30 Do the Right Thing (1989), Spike Lee. Film, 120 min.

Friday, December 16
Noon Bless Their Little Hearts (1984), Billy Woodberry. Film, black-and-white, 75 min.
3:00 Nothing But a Man (1964), Michael Roemer. Film, black-and-white, 92 min.

Saturday, December 17
Noon Killer of Sheep (1977), Charles Burnett. Film, black-and-white, 87 min.
3:00 A Raisin in the Sun (1961), Daniel Petrie. Film, black-and-white, 128 min.

Sunday, December 18
Noon Shaft (1971), Gordon Parks. Film, 100 min.
3:00 Sweet Sweetback's Baadasssss Song (1971), Melvin Van Peebles. Film, 97 min.

Wednesday, December 21
Noon Juice (1992), Ernest R. Dickerson. Film, 90 min.
3:00 Willie Dynamite (1974), Gilbert Moses. Film, 102 min.

Thursday, December 22
2:00 Chameleon Street (1990), Wendell B. Harris, Jr. Film, 97 min.
5:30 The Brother from Another Planet (1984), John Sayles. Film, 104 min.

Friday, December 23
3:00 Looking for Langston (1989), Isaac Julien. Film, black-and-white, 47 min.
**Saturday, December 24**

**Noon**  
*Do the Right Thing* (1989), Spike Lee. Film, 120 min.

**3:30**  
*Menace II Society* (1993), Albert Hughes and Allen Hughes. Film, 97 min.

**Sunday, December 25**

Museum closed

**Black Male, Part III**

Wednesday, December 28--Sunday, January 22, 1995  
Phillip Brian Harper, guest curator

**Wednesday, December 28**

**Noon**  
*Next Stop, Greenwich Village* (1976), Paul Mazursky. Film, 111 min.

**3:30**  
*Portrait of Jason* (1967), Shirley Clarke. Film, black-and-white, 105 min.

**Thursday, December 29**

**2:00**  

**5:30**  
*Can't Stop the Music* (1980), Nancy Walker. Film, 118 min.

**Friday, December 30**

**Noon**  
*Car Wash* (1976), Michael Schultz. Film, 97 min.

**3:30**  
*Norman...Is That You?* (1976), George Schlatter. Film, 91 min.

**Saturday, December 31**

**Noon**  
*Beverly Hills Cop* (1984), Martin Brest. Film, 105 min.

**Sunday, January 1**

Museum closed

**Wednesday, January 4**

**Noon**  
*Streamers* (1985), Robert Altman. Film, 118 min.

**3:30**  
*Oblivion* (1969), Tom Chomont. Film, silent, 4 min.  
*Noir et Blanc* (1989), Claire Devers. Film, black-and-white, 90 min.

**Thursday, January 5**

**2:00**  
*Eye to Eye* (1989), Isabel Hegner. Film, black-and-white, 18 min.  
*Looking for Langston* (1989), Isaac Julien. Film, black-and-white, 47 min.

**5:00**  
*Affirmations* (1990), Marlon Riggs. Videotape, 10 min.  
*This Is Not an AIDS Advertisement* (1988), Isaac Julien. Videotape, 10 min.  

**Friday, January 6**

**Noon**  
*Supermodel (You Better Work)* (1992), Randy Barbato. Videotape, black-and-white and color, 4 min. Music performed by RuPaul.  
*Paris Is Burning* (1990), Jennie Livingston. Film, 78 min.

**3:30**  
*Next Stop, Greenwich Village* (1976), Paul Mazursky. Film, 111 min.

**Saturday, January 7**

**Noon**  
*Portrait of Jason* (1967), Shirley Clarke. Film, black-and-white, 105 min.

**3:30**  

**Sunday, January 8**

**Noon**  
*Can't Stop the Music* (1980), Nancy Walker. Film, 118 min.

**3:30**  
*Car Wash* (1976), Michael Schultz. Film, 97 min.

**Wednesday, January 11**

**Noon**  
*Norman...Is That You?* (1976), George Schlatter. Film, 91 min.

**3:30**  
*Beverly Hills Cop* (1984), Martin Brest. Film, 105 min.

**Thursday, January 12**

**2:00**  
*Streamers* (1985), Robert Altman. Film, 118 min.  
*Gallery Talk: Ed Guerrero*

**Friday, January 13**

**Noon**  
*Oblivion* (1969), Tom Chomont. Film, silent, 4 min.  
*Noir et Blanc* (1989), Claire Devers. Film, black-and-white, 90 min.  
*Eye to Eye* (1989), Isabel Hegner. Film, black-and-white, 18 min.  
*Looking for Langston* (1989), Isaac Julien. Film, black-and-white, 47 min.
Saturday, January 14
1:30 Affirmations (1990), Marlon Riggs. Videotape, 10 min.
Tongues Untied (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.
This Is Not an AIDS Advertisement (1988), Isaac Julien. Videotape, 10 min.
Paris Is Burning (1990), Jennie Livingston. Film, 78 min.

Sunday, January 15
Noon Next Stop, Greenwich Village (1976), Paul Mazursky. Film, 111 min.
3:30 Portrait of Jason (1967), Shirley Clarke. Film, black-and-white, 105 min.

Wednesday, January 18
Noon The Boys in the Band (1970), William Friedkin. Film, 119 min.
3:30 Can't Stop the Music (1980), Nancy Walker. Film, 118 min.

Thursday, January 19
2:00 Car Wash (1976), Michael Schultz. Film, 97 min.
3:30 Norman...Is That You? (1976), George Schlatter. Film, 91 min.

Friday, January 20
Noon Beverly Hills Cop (1984), Martin Brest. Film, 105 min.
3:30 Streamers (1983), Robert Altman. Film, 118 min.

Saturday, January 21
11:30 Oblivion (1969), Tom Chomont. Film, silent, 4 min.
Noir et Blanc (1989), Claire Devers. Film, black-and-white, 90 min.
2:00 Robert Mapplethorpe (1988), Nigel Finch. Videotape, black-and-white and color, 57 min.
Eye to Eye (1989), Isabel Hegner. Film, black-and-white, 18 min.
The Male Gayze (1990), Jack Waters. Videotape, 11 min.
Looking for Langston (1989), Isaac Julien. Film, black-and-white, 47 min.
4:30 Affirmations (1990), Marlon Riggs. Videotape, 10 min.
Tongues Untied (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.

Sunday, January 22
This Is Not an AIDS Advertisement (1988), Isaac Julien. Videotape, 10 min.
Paris Is Burning (1990), Jennie Livingston. Film, 78 min.

Black Male, Part IV
Wednesday, January 25–Sunday, February 12, 1995
Valerie Smith, guest curator

Wednesday, January 25
Noon Nothing But a Man (1964), Michael Roemer. Film, black-and-white, 92 min.
3:30 Miles of Smiles, Years of Struggle (1983), Paul Wagner, Jack Santino, producers. Film, black-and-white and color, 58 min.

Thursday, January 26
2:00 Killer of Sheep (1977), Charles Burnett. Film, black-and-white, 87 min.
6:30 Bless Their Little Hearts (1984), Billy Woodberry. Film, black-and-white; 75 min.

Friday, January 27
Noon My Brother's Wedding (1983), Charles Burnett. Film, 115 min.
3:30 To Sleep with Anger (1990), Charles Burnett. Film, 101 min.

Saturday, January 28
Noon Ashes and Embers (1983), Haile Gerima. Film, 120 min.
3:30 Blue Collar (1978), Paul Schrader. Film, 114 min.

Sunday, January 29
11:30 Passing Through (1977), Larry Clark. Film, 105 min.
2:30 Hoop Dreams (1993), Steve James. Film, 171 min.

Still from Charles Burnett, To Sleep with Anger, 1990
Wednesday, February 1

NOON  Chameleon Street (1990), Wendell B. Harris, Jr. Film, 97 min.

3:30  True Identity (1991), Charles Lane. Film, 93 min.

Thursday, February 2

2:00  Car Wash (1976), Michael Schultz. Film, 97 min.

6:30  Gallery Talk: Phillip Brian Harper

Friday, February 3

NOON  Ricochet (1991), Russell Mulcahy. Film, 105 min.

3:30  Strictly Business (1991), Kevin Hooks. Film, 83 min.

Saturday, February 4

11:30  Nothing But a Man (1964), Michael Roemer. Film, black-and-white, 92 min.

2:00  Miles of Smiles, Years of Struggle (1983), Paul Wagner, Jack Santino, producers. Film, black-and-white and color, 58 min.

4:00  Killer of Sheep (1977), Charles Burnett. Film, black-and-white, 87 min.

Sunday, February 5

NOON  Bless Their Little Hearts (1984), Billy Woodberry. Film, black-and-white, 75 min.

3:30  My Brother’s Wedding (1983), Charles Burnett. Film, 115 min.

Wednesday, February 8

NOON  Ashes and Embers (1983), Haile Gerima. Film, 120 min.

3:30  Passing Through (1977), Larry Clark. Film, 105 min.

Thursday, February 9

2:00  True Identity (1991), Charles Lane. Film, 93 min.

4:30  Hoop Dreams (1993), Steve James. Film, 171 min.

Friday, February 10

NOON  Blue Collar (1978), Paul Schrader. Film, 114 min.

3:30  Strictly Business (1991), Kevin Hooks. Film, 83 min.

Saturday, February 11

NOON  My Brother’s Wedding (1983), Charles Burnett. Film, 115 min.

3:30  Car Wash (1976), Michael Schultz. Film, 97 min.

Sunday, February 12

NOON  Chameleon Street (1990), Wendell B. Harris, Jr. Film, 97 min.

3:30  Ricochet (1991), Russell Mulcahy. Film, 105 min.

Black Male, Part V

Wednesday, February 15—Sunday, March 5, 1995

Herman Gray, guest curator

Wednesday, February 15

NOON  Round Midnight (1986), Bertrand Tavernier. Film, 130 min.

3:30  She’s Gotta Have It (1986), Spike Lee. Film, black-and-white and color, 84 min.

Thursday, February 16

2:00  She’s Gotta Have It (1986), Spike Lee. Film, black-and-white and color, 84 min.

3:30  To Sleep with Anger (1990), Charles Burnett. Film, 101 min.

Friday, February 17

NOON  To Sleep with Anger (1990), Charles Burnett. Film, 101 min.


Saturday, February 18


Boyz N The Hood (1991), John Singleton. Film, 107 min.

Sunday, February 19


Boyz N The Hood (1991), John Singleton. Film, 107 min.


Wednesday, February 22

NOON  Tongues Untied (1989), Marlon Riggs. Videotape, black-and-white and color, 55 min.


Passin’ It On (1992), John Valadez and Peter Miller. Videotape, 57 min.

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<tr>
<th>Time</th>
<th>Title</th>
<th>Details</th>
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<tr>
<td>2:00</td>
<td>In Search of Our Fathers (1992), Marco Williams. Film, black-and-white, 70 min.</td>
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<td>2:00</td>
<td>Doggy Dogg World (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.</td>
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<td>George Holliday’s Videotape of the Rodney King Beating (1991), George Holliday. Videotape, 10 min.</td>
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<td>Sunday, February 26</td>
<td>Noon: Round Midnight (1986), Bertrand Tavernier. Film, 130 min.</td>
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<td>3:30: She’s Gotta Have It (1986), Spike Lee. Film, black-and-white and color, 84 min.</td>
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<td>Wednesday, March 1</td>
<td>Noon: To Sleep with Anger (1990), Charles Burnett. Film, 101 min.</td>
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<td>School Daze (1988), Spike Lee. Film, 114 min.</td>
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<td>Thursday, March 2</td>
<td>Noon: Gin and Juice (1993), Dr. Dre. Videotape. Music performed by Snoop Doggy Dogg.</td>
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<td>3:30: Who Am I (What’s My Name)? (1993), Dr. Dre. Videotape, excerpt.</td>
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<td>3:30: Boyz N the Hood (1991), John Singleton. Film, 107 min.</td>
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<td>3:30: Passin’ It On (1992), John Valadez and Peter Miller. Videotape, 57 min.</td>
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<td>Saturday, March 4</td>
<td>See February 23</td>
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<td>Sunday, March 5</td>
<td>See February 25</td>
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The New American Film and Video Series is made possible in part by grants from The Bohem Foundation, Consolidated Edison Company of New York, Inc., the Film and Video Fellows of the Whitney Museum of American Art, the Heathcote Art Foundation, George S. Kaufman and the Kaufman Astoria Studios, the National Endowment for the Arts, the New York State Council on the Arts, the Theodore and Renee Weiler Foundation, Tracy A. White, and Barbara Wise.

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Text: Constance Wolf, Associate Director for Public Programs, Whitney Museum.

Design: Barbara Glauber/Heavy Meta
Commemorating

Medgar Evers
Malcolm X
Muhammad Ali
for providing the vision