

I. Promised Gifts to the Collection

Received from:

Nancy A. Nasher and David J. Haemisegger
8080 North Central Expressway
Suite 100
Dallas, Texas 75206
USA

Jordan Casteel

Born in Denver, Colorado, 1989



Jenna, 2019
Oil on canvas
78 x 60 inches (198.12 x 152.4 cm)

Provenance: Donors acquired work directly from Casey Kaplan gallery, New York (2019).

Curator's remarks: One of the most sought-after emerging artists today, Jordan Casteel is known for her monumental portraits of individuals from her living and working communities, including people from her neighborhood in Harlem, city street vendors, and former classmates at Yale, where she earned her MFA. By depicting primarily subjects of color on their own terms, Casteel contributes to constantly expanding conversations surrounding race, gender, and class within the genre of portraiture. *Jenna* is part of Casteel's most recent project painting her students at Rutgers University-Newark in New Jersey, where the artist teaches in the Department of Arts, Culture, and Media. Throughout this series, Casteel and her students act as collaborators; the students select where and with whom they want their portraits to be painted. *Jenna* stands out as the only work painted outdoors, in the natural environment. Casteel describes Jenna as someone "who really identifies with nature," and as such, "wanted to be at the Brooklyn Botanical Gardens" for her portrait. Perched on a rock formation surrounded by plants, wearing a loosely fitted button-down, cuffed jeans, and powder pink sneakers, Jenna appears calm and at ease, connected to the landscape around her.

Casteel lives and works in New York. In 2011, she earned her BA in Studio Art from Agnes Scott College in Decatur, Georgia, and her MFA in Painting and Printmaking from Yale School of Art three years later. This spring at the New Museum, *Jenna* was featured in the artist's first solo museum exhibition in New York City, titled *Within Reach*. Other recent solo exhibitions include *Jordan Casteel: Returning the Gaze* at the Denver Art Museum and the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University (2019); *The Baayfalls*, commissioned by High Line Art (2019); *Nights in Harlem* at Casey Kaplan Gallery, New York (2017); and *Brothers* at Sargent's Daughters, New York (2015). Casteel's works are in

numerous public collections, including the Museum of Contemporary Art, Los Angeles; Studio Museum in Harlem; Crystal Bridges Museum of American Art; Metropolitan Museum of Art; Perez Art Museum, Miami; San Francisco Museum of Modern Art; and the Denver Art Museum.

Jenna will be the first work by Casteel to enter the collection. It resonates with a number of painted portraits in the collection, including those by Barkley L. Hendricks, Amy Sherald, Robert Pruitt, Fahamu Pecou, Kehinde Wiley, Emma Amos, and Derek Fordjour, among others. As an example of Casteel's ongoing practice of centering subjects of color, this work presents valuable educational opportunities for classes in art history, African American studies, and women and gender studies, allowing for rich and meaningful discussions surrounding the history of black female representation in visual culture.

II. Proposed Gifts to the Collection

Received from:

Doug Smooke and Dr. Kim Blackwell
24 Viking Drive
Cherry Hills Village, Colorado 80113
USA

Teresa Chromati

Born in Baltimore, Maryland, 1992



tearing me apart, so much so that I become beautiful (woman exploring a smile),
2019

Acrylic, glitter, and vinyl plastic on MDF and canvas
90 x 90 inches (228.6 x 228.6 cm)

Provenance: Purchased from Deitch Projects with funds provided by Doug Smooke and Dr. Kim Blackwell (2020).

Curator's remarks: Theresa Chromati makes large-scale paintings of women of color that explore vulnerability, sexuality, and the dynamics of gender and race. Born in Baltimore to a Guyanese-American family, the artist fills her works with colorful, distorted female figures that stretch and reach with exaggerated features and poses. Chromati's charged figures are often autobiographical and are intended as empowered representations of the black female body. *Tearing me apart, so much so that I become beautiful* shows a highly distorted central face with smaller faces on either side that, according to the artist, are allegorical representations of her past present and future. As Chromati has explained, much of her recent work, including *tearing me apart*, has a surrealistic and nightmarish quality in which black femininity is depicted as a source of power that can be consumed or appropriated against a

woman's consent. Ultimately, Chromati's works engage with issues of agency, self-representation, and survival, subjects of particular relevance in a cultural moment of the Me Too movement and pervasive online and media objectifications of women.

Chromati received a BFA from Pratt Institute in 2014. She had her first solo exhibition in New York at Kravets Wehby Gallery in 2019 and her work has been included in numerous group shows, most recently *Punch*, curated by Nina Chanel Abney, at Deitch Projects. Chromati's work can be understood within the context of a young generation of women artists of color representing the figure and addressing issues of identity including Abney, Jordan Casteel, Amy Sberal, and Ebony Patterson, to name a few. This painting nicely complements works by these and many other artists in the Nasher's collection including Deborah Grant, Maria Berrio, as well as more historical work by Barkley Hendricks, Bob Thompson, Lanyon, and others. Chromati is represented by Kravets Wehby Gallery and Deitch Projects and this is the first work by the artist to enter the Nasher's collection.

Received from:

Jordan Pantzer
998 Fifth Avenue
New York, New York 10028
USA

Mark Grotjahn

Born in Pasadena, California, 1968



Untitled (Brown Black and Red Spotted Heavy Texture Mask M16.e), 2012

Painted bronze

43 1/2 × 16 × 5 1/4 inches (110.49 × 40.64 × 13.34 cm)

Provenance: Donor purchased work directly from Gagosian gallery, New York (2012).

Curator's remarks: Los Angeles-based artist Mark Grotjahn, known primarily for his geometric paintings, first debuted his *Mask* sculptures at Gagosian gallery in New York in 2012. Made from cardboard boxes and paper tubes lying around his studio, the sculptures began in 2000 as informal projects. By 2010, Grotjahn was casting the creations in bronze through the lost-wax process, an ancient form of making both small- and large-scale metal sculpture. Many of Grotjahn's sculptures were then also painted by hand, as visible in *Untitled (Brown Black and Red Spotted Heavy Texture Mask M16.e)*, which exemplifies the impasto application found on many of the *Mask* works. His painterly style, subject matter, and use of simple household materials, has garnered the series comparisons to African and Oceanic art, Abstract

Expressionism, early 20th-century European modernism, and naïve art. Grotjahn's mode of reproducing cheap, easily destructible cardboard in expensive, durable bronze also creates a noteworthy contrast of materials and a stimulating take on the ready-made, with the bronzes capturing each imperfection and corrugation of the original object.

Grotjahn earned a BFA from the University of Colorado at Boulder and an MFA from the University of California at Berkeley. He ran the gallery Room 702 in Los Angeles for two years before going on to focus on his own artistic career. Grotjahn's work is in numerous public collections, including the Los Angeles Museum of Contemporary Art; the Museum of Modern Art, New York; the Rubell Museum, Miami; the Solomon R. Guggenheim Museum, New York; the Walker Art Center, Minneapolis, Minnesota; and the Whitney Museum of American Art, New York, among many others. In 2011, he was an honoree of the 2x2 for AIDS and Art, Dallas, Texas, and in 2003 won a Penny McCall Foundation Award. His work was the subject of a 2014 exhibition at the Nasher Sculpture Center titled *Mark Grotjahn Sculpture*, the first museum show of the artist's small- and large-scale freestanding works.

This is the first work by Grotjahn to enter the museum's collection. *Untitled* offers students studying contemporary art and sculpture the opportunity to consider artistic processes in general and lost-wax casting specifically. It joins other recent acquisitions of bronze sculptures, such as those by Manuel Neri and William Tucker, and is one of few metal sculptures made in the past decade to come into the collection, including a work by Gavin Kenyon and a promised gift by Hank Willis Thomas. The sculpture may also be considered in the context of the ready-made object, and resonates well with sculptures and installations in the collection by Kathryn Andrews, Thomas Hirshhorn, and Darío Escobar, among others. *Untitled* similarly generates discussion surrounding Grotjahn's Abstract Expressionist predecessors in the Nasher collection (Al Held), visionary artists' objects (Charlie Lucas), and masks from both contemporary (Romauld Hazoumé) and historical African and Arts of the Americas collections.

Received from:

Doug Smooke and Dr. Kim Blackwell
24 Viking Drive
Cherry Hills Village, Colorado 80113
USA

David Hartt

Born in Montreal, Canada, 1967



Lounge at The Johnson Publishing Company Headquarters, Chicago, Illinois, 2011

Archival pigment print mounted to Dibond

Artist's proof

48 × 64 inches (121.92 × 162.56 cm)

Provenance: Purchased from David Nolan Gallery, New York with funds provided by Doug Smooke and Dr. Kim Blackwell (2020).

Curator's remarks: Founded in 1942 by John H. and Eunice Johnson, the Johnson Publishing Company was a leading media outlet documenting African American life and culture. *Ebony* and *Jet* magazines, two of the company's most prominent publications, chronicled and spawned seminal moments in modern-day black history, particularly during the civil rights era. The legacy of Johnson Publishing also includes the Ebony Fashion Fair, a traveling fashion show that highlighted black fashion designers and welcomed black audiences to an event similar to those from which they were typically excluded. Having outlets that cherished, celebrated, and accurately portrayed the realities of African Americans made a global impact, paving the way for future outlets to do the same. The company's success began to dwindle in the new millennium with the sudden rise of digital publications, a new generation of readers with differing interests, and John H. Johnson's death in 2005. David Hartt sought to memorialize the landmark building as a beholder of the Johnsons' legacy before the company closed its Chicago headquarters in 2010. His photograph/film project and recent solo exhibition *Stray Light* capture bits and pieces of its sleek, mid-century interior, eerily absent of human activity. *Lounge at The Johnson Publishing Company Headquarters, Chicago, Illinois*, a photograph from the project, shows a portion of an August 2010 *Jet* issue featuring Afrofuturist musical artist Janelle Monáe on the front cover. Like a fragment of a memory, the magazine is not shown in its entirety, perhaps indicating that, if not preserved, the influence of Johnson Publishing could be forgotten. In summer of 2019, the company's photography archives were jointly saved and made publicly accessible by the Getty, MacArthur, Ford, and Mellon Foundations.

Born in Montreal, David Hartt now lives and works in Philadelphia. He earned his BFA from the University of Ottawa in 1991, and his MFA from the School of the Art Institute of Chicago in 1994. *Stray Light* toured for three years, beginning its tour at the Museum of Contemporary Art in Chicago and ending at the Carnegie Museum of Art in Pittsburgh. Other recent solo exhibitions have been held at Galerie Thomas Schulte, Berlin; David Nolan Gallery, New York; and the Art Institute of Chicago. Hartt's work can be found in the collections of the Whitney Museum of American Art, New York; The Studio Museum in Harlem, New York; the Museum of Contemporary Art, Chicago; and The National Gallery of Canada.

Lounge at The Johnson Publishing Company Headquarters is the first work by Hartt to enter the collection. In addition to being featured in *Stray Light*, this photograph was also included in Hartt's solo exhibition *MCA: Screen David Hartt* at the Museum of Contemporary Art, Chicago (2011—2012); *By the Book: New Photography Publications* at The Print Center, Philadelphia (2016); and *Human Interest: Portraits from the Whitney's Collection* at The Whitney Museum of American Art (2016—2017). It allows for relevant discussions surrounding the role that visual culture plays in black representation, as well as how black communities continue to reclaim agency of their own representation as a method of resistance. *Lounge at The Johnson Publishing Company Headquarters* adds to the Nasher's growing photography collection, thematically resonating with photographs by Bruce Davidson, Genevieve Gaignard, Xaviera Simmons, Rashid Johnson, Carrie Mae Weems, Paulo Nazareth, and Danny Lyon, among others.

Received from:

Tony Podesta
2438 Belmont Road NW
Washington, D.C. 20008
USA

This is a gift of 10 color photographs. For a complete list of the gifts, see Appendix A.

Laurel Nakadate

Born in Austin, Texas, 1975



November 23, 2010 from the series *365 Days: A Catalogue of Tears*, 2011

Chromogenic print

40 × 50 inches (101.6 × 127 cm)

Provenance: Donor acquired works directly from Leslie Tonkonow Artworks + Projects, New York (c. 2011).

Curator's remarks: Laurel Nakadate is a photographer and filmmaker who has explored issues of femininity, sexuality, voyeurism, and loss. Nakadate's early work, including *365 Days: A Catalogue of Tears*, was an exploration of self-imaging that reflected an emerging cultural trend, one that has been fueled by social media. The series was a year-long performance in which the artist photographed herself daily before, during, or after weeping. It was a response to what Nakadate observed as a ubiquitous cheerfulness and the construction of a happy identity for those on social media: a catalogue of tears. For the artist, *365 Days: A Catalogue of Tears* is an expression of vulnerability in the form of a visual diary, but also raises questions of voyeurism, trauma and self-representation. This series was included in Nakadate's first solo museum exhibition at PS1, New York in 2011.

Nakadate earned her BFA from the Boston Museum School and Tufts University before completing her MFA in photography from Yale University. She emerged in the mid-2000s when her work was included in PS1's survey, *Greater New York* and since that time her photographs and films have been shown at dozens of international venues. These are the first works by the artist to enter the collection and part of a larger group that was divided between the Ackland Museum of Art, the Weatherspoon Museum of Art, and the Nasher. These will integrate well with many other works in the collection that engage with the idea of self-representation including those by Xaviera Simmons, Cindy Sherman, Genevieve Gaignard, and others.

Received from:

Peter Ocko and Kathryn Axelrod
2239 Veteran Avenue
Los Angeles, California 90064
USA

This is a gift of 22 color and black and white photographs. For a complete list of the gifts, see Appendix B.

Mary Ellen Mark

Born in Elkins Park, Pennsylvania, 1940—2015



Man Who Won Moustache Contest, Turkey Fulbright, 1956
(printed later, n.d.)
Gelatin silver print
Edition 13/75
16 x 20 inches (40.64 x 50.8 cm)

Provenance:

Curator's remarks: Mary Ellen Mark was one of the best known photographers of her generation. Throughout her long career, Mark traveled the world working in documentary photography, photojournalism, street photography, and portraiture, chronicling the disenfranchised, the vulnerable, and those otherwise relegated to the margins of society. After studying painting and earning a Master's degree in photojournalism from the University of Pennsylvania, Mark received a Fulbright grant enabling her to travel to Turkey, parts of Europe, the Middle East, and the African continent, where she recorded aspects of daily life, both humorous and heartbreaking. Her first collection was published as *Passport*, one of more than twenty photographic books she produced during her lifetime. Mark continued to make moving and poignant images for the next several decades, including *Ward 81*, about the only women's ward of the Oregon State Mental Institution (1979), *Falkland Road: Prostitutes of Bombay* (1981), and perhaps her best known series, *Streetwise* (1988), about teenagers living on the street in Seattle. She has embarked on similar projects documenting life in the circus in India and homelessness in the US, as well as lighter subject matter in later series such as *Twins* and *Prom*.

For this gift, the curatorial team made a selection of twenty-two photographs that represent five decades of the artist's career. Included in this selection are several images from Mark's earliest work in 1960s New York, showing transvestite culture and life in Harlem as well as one of the best known photographs from her initial trip overseas to Turkey in 1965. Additional highlights include a work from the *Mother Theresa* series, scenes of poverty and rural life in the South, images of Mexican and Indian circuses in the 1990s, as well as one large Polaroid from the artist's *Prom* series. These are the first works by Mark to enter the Nasher's collection and will eventually be joined by her *Young Boy with Mickey Mouse Ears*, *China*, a future promised gift by Frank Konhaus and Ellen Cassily. These photographs

will offer a valuable resource for teaching and can easily be used by disciplines like anthropology, documentary studies, and history, among others. Additionally, they strengthen a growing group of mid- and late-20th-century documentary photography in the collection, including works by Danny Lyon, Jacques Lowe, and Bruce Davidson.

Received from:

Nancy A. Nasher and David J. Haemisegger
8080 North Central Expressway
Suite 100
Dallas, Texas 75206
USA

Hugo McCloud

Born in Palo, Alto, California, 1980



push pull, 2019

Plastic merchandise bags on wood panel
55 x 85 inches (139.7 x 215.9 cm)

Provenance: Donors acquired work directly from Sean Kelly gallery, New York (2019).

Curator's remarks: Central to Hugo McCloud's work is his repurposing of commonplace and industrial materials, such as scraps of metal, roofing paper, tar, and, mostly recently, plastic bags. Informed by his previous experience with industrial design, McCloud merges these found materials with traditional printing and painting techniques to create distinctly textured abstract canvases. *Push pull* is part of McCloud's most recent body of work, made entirely of repurposed single-use plastic bags, focusing on environmental, class, and labor issues across the Global South. This work is newly representational, depicting two partially silhouetted figures strapping bananas or plantains to the back of a bike, presumably readying themselves for a day of selling their product. The scene is rigorous and physical, and subtly alludes to the inequity of global trade, as the figures negotiate the weight of the fruit with their humble means of transportation. *Push pull* is one of several recent works inspired by photos of street vendors in developing countries meant to shed light on human labor as it relates to mass production and consumption. McCloud artistically recycles the ubiquitous plastic bags to highlight their harmful impact on the environment and the geopolitics of the oil economy.

McCloud lives and works in Brooklyn. He studied business at Tuskegee University in Alabama before leaving school to pursue a career in industrial design. Since 2012, McCloud has been included in a number of group exhibitions at Meulensteen Gallery, New York; Papillon Gallery, Los Angeles; ARNDT Singapore Gallery, Singapore; and Luce Gallery, Turin, Italy, among others. Recent solo exhibitions include *Hugo McCloud: Metal Paintings* (2018); *Timeline* (2015); and *Hugo McCloud: Palindrome* (2014). In 2016, McCloud was an artist in residence at Bellas Artes Projects in Manila, The Philippines. His work is in the collections of the National Museum of African American History and Culture, the Joyner Giuffrida Collection of Abstract Art, and the North Carolina Museum of Art.

With its references to environmental concerns, labor, social and racial inequities, and globalization, *push pull* offers rich and timely commentary that will benefit the Nasher's wide array of audiences. Its visual and thematic components pair easily with works by Maria Berrio, Jim Roche, Ebony G. Patterson, Firelei Báez, and Fred Wilson, among others. This is the first work by McCloud to enter the collection, and it will make a valuable contribution to the Nasher's advocacy of emerging artists of color.

Received from:

William R. Kenan, Jr. Charitable Trust
P.O. Box 3858
Chapel Hill, North Carolina 27515
USA

Fritz Scholder

Luiseño, Born in Breckenridge, Minnesota, 1937—2005



Indian and Store Front, 1974
Acrylic on canvas
30 x 40 inches (76.2 × 101.6) cm

Provenance: Donor acquired work directly from LewAllen Galleries, Santa Fe, New Mexico (2020). LewAllen Galleries acquired work from the artist's estate.

Curator's remarks: A pioneer of contemporary Native American art, Fritz Scholder was instrumental in resisting commonly held stereotypes and deconstructing the mythos of the American Indian, while bringing a new visual vocabulary to Native artists beginning in the 1960s. Scholder was born in Minnesota and was a member of the Luiseño tribe of California. As a high school student, his family lived in South Dakota, where his art teacher, Oscar Howe (Yanktonai Dakota), exposed Scholder to European modernism and whose own rejection of the clichéd "Studio Style" imposed upon him while a student at the Santa Fe Indian School, was inspirational to the young artist. In the late 1950s, Scholder moved to Sacramento, California, where he continued his studies under Wayne Thiebaud, before completing his MFA at the University of Arizona in 1964. That same year he accepted the position of instructor in Painting and Contemporary Art at the recently formed Institute of American Indian Arts (IAIA), Santa Fe.

It was at the IAIA that Scholder began to develop a nuanced figurative style that combined elements of Abstract Expressionism with the newly emergent Pop Art. Initially, the artist created abstracted landscapes, deliberately avoiding overt Native subject matter. At the time, Scholder referred to the subject of the Indian in art as “the world’s worst cliché” and was determined to avoid it in his own work. Through his contact with students at the IAIA, such as T. C. Cannon, Alfred Young Man, and others who were painting inventive depictions of Native Americans, however, Scholder began to reconsider this position and painted the first of his seminal figurative *Indian Series* in 1967. From that moment forward, he embraced the Native American figure in his work and used it as a vehicle to challenge perceived stereotypes and disrupt widely held notions of American Indian identity.

Scholder’s *Indian and Store Front* is part of a group of paintings that followed closely on the heels of the *Indian Series* and further challenged perceived stereotypes by exploring Native identity within an urban context. These works often depict Native men in contemporary western dress in bars or on the street and are rendered with the artist’s signature Pop-inspired high-key colors. *Indian and Store Front* may also be understood within a larger historical context of the US policies toward Indigenous communities in post-war America. The Indian Relocation Act of 1956 encouraged and even incentivized Native Americans to leave their reservations and traditional lands for urban areas and terminated the tribal status of numerous groups. It was yet another concerted attempt by the government at assimilation and erasure of Native culture. Scholder’s work from this series may be understood as a commentary on the ambiguity of Native urban identity at this time and the difficulties for many who were affected by it.

The work has an immense amount of teaching potential and can be used to examine not only the innovative path charted by the artist in depicting his Native American subjects, but also to illustrate how the long and painful legacy of colonialism has continued into the recent past (and present) through devastating policies. This painting fits well within the scope of other works in the collection and can easily be shown with figurative works from the late 1950s to today, including those by Bob Thompson, Ellen Lanyon, Barkley Hendricks, as well as more contemporary works by Jeff Sonhouse, Nina Chanel Abney, Kehinde Wiley, and others. This painting is the first work by Scholder and the fourth by a Native American artist to enter the collection, joining works by Jeffrey Gibson, Jaune Quick-to-See Smith, and Wendy Red Star. This is also the first work to be jointly acquired by the Nasher Museum of Art and the Ackland Art Museum. We are lucky to have the opportunity to acquire this painting as it one of the last remaining early works by Scholder on the market.

Received from:

Charles and Linda Googe
11 Broadview Road
Westport, Connecticut 06880
USA

This is a gift of 254 black and white photographs. For a complete list of the gifts, see Appendix C.

Arthur Rothstein

Born in New York, New York, 1915—1985



Dust storm, Cimarron County, Oklahoma, 1936 (printed later, n.d.)
Gelatin silver print
9 × 8 3/4 inches (22.86 × 22.23 cm)

Provenance: See Appendix C.

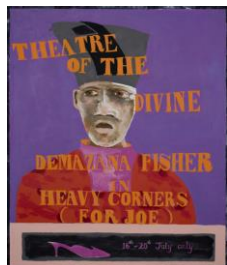
Curator's remarks: This is the third installment of a multi-year gift of photography from Charles and Linda Googe that was announced at the Spring 2017 board meeting. Like the past two installments, the current group of photographs includes a broad range of thematic and artistic approaches and is comprised of several key figures in the history of photography, including Ilse Bing, Alfred Eisenstadt, Danny Lyon, Arthur Rothstein and many others, represented by both vintage and later prints. This group of photographs builds on the first two through several thematic areas, including portraiture of cultural luminaries, advertising imagery illustrating a modernist aesthetic, images from the mid-20th-century Arab world, a group of experimental Polaroid landscapes by Paul Caponigro, additional vernacular portraits by Mike Disfarmer, and a selection of 19th-century French and Italian architectural photography, including a work by Charles Marville, a pioneer of early documentary photography.

Highlights of this installment include five portraits of cultural figures by Henri Cartier-Bresson and a small group of works by Danny Lyon from the 1960s, including several from his documentation of the civil rights movement as well as his images of the destruction of lower Manhattan. Arthur Rothstein is represented by ten photographs from his work for the Farm Service Administration in the 1930s and '40s, including his most iconic image, *Dust Storm, Cimarron* (above). Works by Ken Heyman include a broad range of documentary photographs taken in Asia, Africa, and Europe, as well as several portraits of artists. Heyman was one of the first to document the emerging Pop Art movement of the early 1960s and this group consists of two well-known portraits of Roy Lichtenstein and other Pop artists. Additional notable photographs in this group consist of Nadar's 1886 portrait of Louis Pasteur and nudes by American photographer Karl Struss and Czech modernist photographer František Drtikol, the first works by these artists to enter the Nasher's collection. As in past installments, the gift will integrate well into the existing holdings of photography and allow for tightly focused installations of thematic material and provide a much greater range of historical material from which to teach.

II. Purchase Updates

Lubaina Himid

Born in Zanzibar, Tanzania, 1954



Theatre of the Divine, 2019

Digital archival print on Epson Hotpress Natural

Edition 27/100

24 × 20 inches (60.96 × 50.8 cm)

Retail price:	\$1,500
Discount (10%):	- \$150
Total:	\$1,350

Purchased from: Artspace, LLC

65 Bleecker Street, 8th Floor
New York, New York 10012
USA

Provenance: Artspace acquired work directly from the artist (2019).

Curator's remarks: This print was created in celebration of the 2019 landmark publication *Great Women Artists*, “the most extensive fully-illustrated book of women artists ever published” (Phaidon). Including six women artists featured in the book, the portfolio sells both as a collection and as individual prints to benefit Promundo Global, a leader in promoting gender justice around the world. Lubaina Himid is a British artist and curator who has worked for decades on themes related to silenced histories and cultural movements of the African diaspora. A pioneering member of the British Black Artists movement of the 1980s and ‘90s, Himid has worked for decades to bring stories of forgotten black figures to the public, and to give young black artists a voice through exhibitions she organizes. Himid’s vibrant paintings, drawings, prints, and installations often use her theater background as a means of giving presence to marginalized figures and valorizing “the contributions black people have made to cultural life in Europe for the past several hundred years.” *Theatre of the Divine* incorporates Himid’s signature use of bold colors and shapes to humanize and call attention to the black body. The image presents a fictional advertisement for the “Theatre of the Divine’s” production of *Heavy Corners (for Joe)*, starring an imaginary black actor named Demazana Fisher. A play on the Theatre of the Absurd—US and European dramatic works of the 1950s that explored philosopher Albert Camus’s premise that the human situation is absurd and essentially devoid of purpose—the image invites conversation on the black figure as a subject of cultural interest. Like many of Himid’s more surreal works, this print introduces a mysterious situation as a catalyst for dialogue. As the artist has stated, “We’re dealing with complex ideas and complex ways of making things, filling gaps in histories, continuing political arguments, which are hard to think about as the world shifts and changes around you—those are the sort of conversations we want to engage with.”

Justification: Lubaina Himid (CBE, MBE) is Professor of Contemporary Art at the University of Central Lancashire, England. She studied theater design at Wimbledon College of Art, and earned an MA in Cultural History from the Royal College of Art. In 2017, she won the Turner Prize, making history as the oldest and first black woman ever to earn the coveted award. Himid was appointed MBE (Member of the Most Excellent Order of the British Empire) in 2010 and CBE (Commander of the Most Excellent Order of the British Empire) in 2018 for her services to black women's art. Recent exhibitions of Himid's work have taken place at The New Museum, New York (2019); The High Line, New York (2019); and the Frans Hals Museum, Haarlem, Amsterdam (2019). Her work is in the collections of the Tate Britain, London; the Victoria & Albert Museum, London; Museum Ludwig, Cologne; and National Museums, Liverpool, among many others. This is the first work by Himid to enter the Nasher's collection and will be included in the upcoming exhibition *Graphic Pull: Contemporary Prints from the Collection*. The print adds breadth to the museum's contemporary print collection, which includes other female artists such as Judith Baca, Camille Billops, Stacy Lynn Waddell, and Kara Walker. Himid's figurative imagery, bright colors, and explorations of colonialism and marginalized histories also resonate well with work of various mediums by Emma Amos, Njideka Akunyili Crosby, Noah Davis, Barkley Hendricks, and Amy Sherald, among others.

Board of Advisors Meeting

Nasher Museum of Art at Duke
University

Spring 2020

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Oil on canvas

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David Hart

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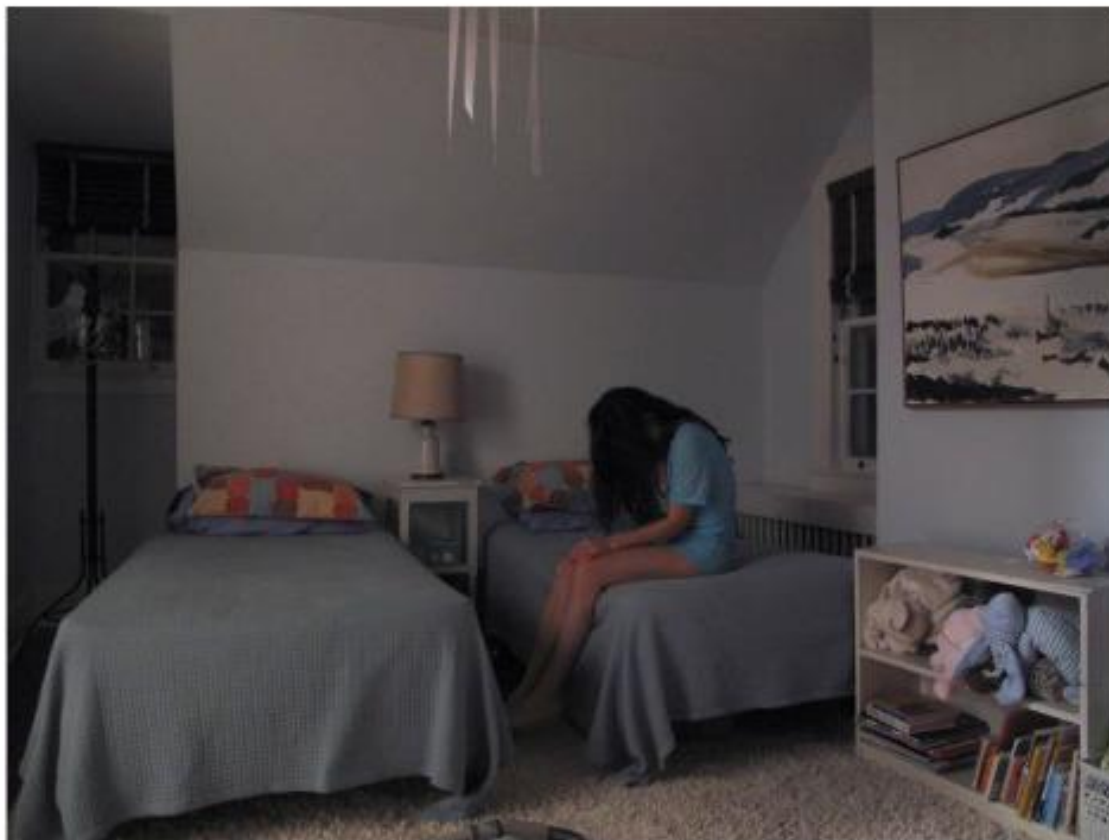
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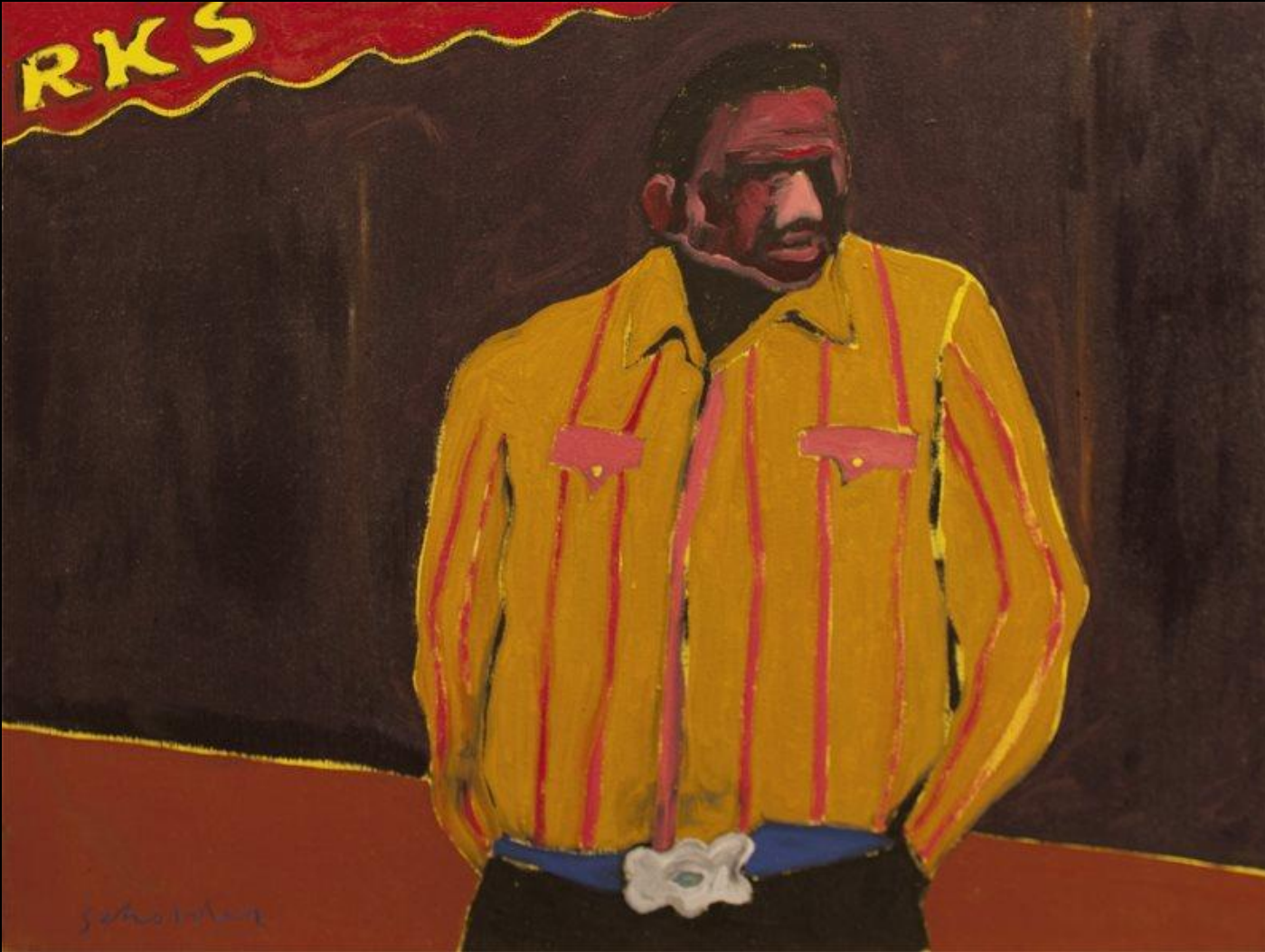
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Fritz Scholder

Luißeño, born in Breckendridge,
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Indian and Store Front, 1974

Acrylic on canvas

30 x 40 inches (76.2 × 101.6 cm)

Received from the William R.
Kenan, Jr. Charitable Trust



Arthur Rothstein

Born in New York, New York, 1915–1985

Dust storm, Cimarron County, Oklahoma,

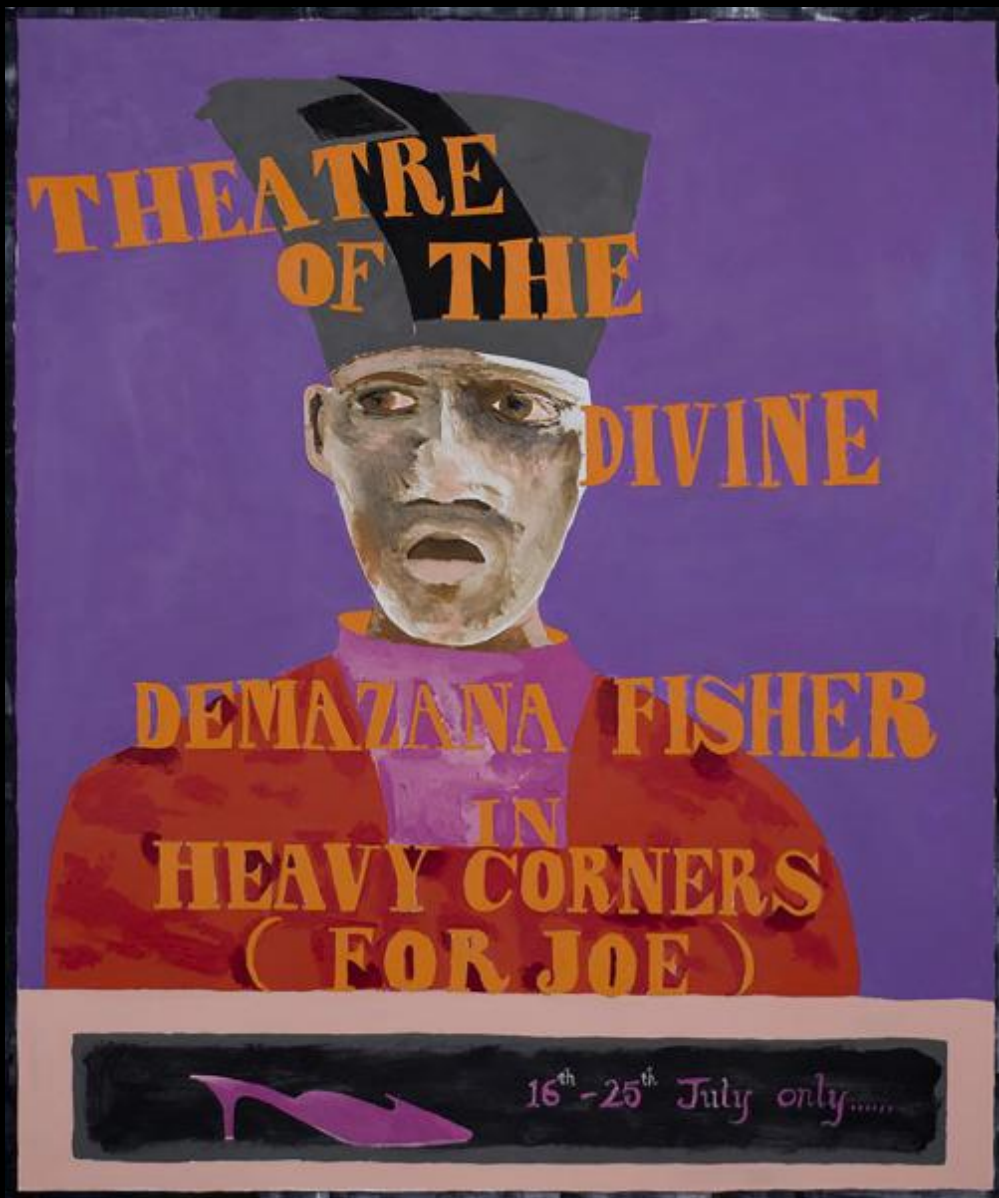
1936 (printed later, n.d.)

Gelatin silver print

9 × 8 3/4 inches (22.86 × 22.23 cm)

Received from Charles and Linda Googe

Purchase Updates



Lubaina Himid

Born in Zanzibar, Tanzania, 1954

Theatre of the Divine, 2019

Digital archival print on Epson Hotpress Natural

Edition 27/100

24 x 20 inches (60.96 × 50.8 cm)