

Bold Visual Language: Emory Douglas

July 7-August 26, 2018

Bold Visual Language: Emory Douglas considers the legacy, contemporary works, and diasporic impact of the visual artist Emory Douglas. Having served as the Minister of Culture of the Black Panther Party (BPP) and graphic designer for the BPP Newspaper, Emory Douglas' vision of black radical politics as a set of aesthetic concerns graph a grammar of global struggle. Using photographic collage, cartooning, illustration, saturated colors, and bold traces, Douglas distributes revolutionary art for the masses. Depicting anti-black police brutality, child welfare, and economic/housing discrimination within American Imperialist projects and anti-colonist struggles happening globally, Douglas designs a visual language of diaspora and kinship with the global underclass. With Douglas' hand, the immediacy of global terror is a call to resistance by everyday folks who are represented as active icons in the project for liberation. Black women, children, and elders wielding grocery bags, guns, brooms, and vermin direct attention at deplorable and violent living conditions for black folks stateside, while also declaring a capacity to contest such statuses through bodily posture and declarations. Douglas' pigs critique and lampoon the violence of the state, the West, and intersecting realms of economics and death. Vietnamese rebels, the United Farm Workers (UFW) movement, Chinese Proletariat, Polynesian Panther Party, and more recent collaborations with Zapatista's community reveal the large influence of Douglas's radical aesthetic. Diaspora works between black folks and the global underclass signify the who and how of "power to the people."

The back page of the BPP newspaper graphs these visions of the fight for justice by constituting the papers' ending as poster art. Adorning the walls of cityscapes and domestic spaces, these iconic images of a black diaspora and anti-capitalist revolution charted a geographical practice of revolutionary art.

Bold Visual Language locates Douglas's initial concerns in contemporary discourse amongst visual artists. In these works the afterlife of COINTELPRO, police violence, America's violent genealogy, and global resistance struggles emerge as collaborative homages to Douglas's works. Douglas has also insisted upon earlier pieces as living material, re-mixed and re-envisioned to contend with our present. In this historical moment, we are reminded of the murky movement of progress, the need to revision justice and the continuous work of resistance that began these movements. Douglas stands as our living revolutionary artist, his ongoing bold visual language is present in other activist movements. This exhibition features Historical Black Panther Party Newspaper's from the Southern California Library and re-mixed images of posters by Emory Douglas, works by Sadie Barnette, Patrick Martinez, Juan Capistrán, and Caleb Duarte in collaboration with Zapatista Women's Embroidery Collectives and Douglas in Chiapas, México.

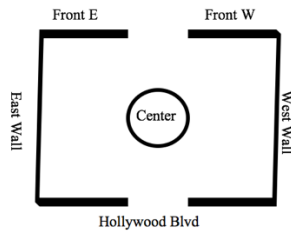
Public programming includes a conversation with Emory Douglas and curators of the exhibition, a panel discussion with participating artists, a performance by Adele Roberson and Anna Luisa Petrisko (Aug 11, 7PM), and a youth workshop in collaboration with My Friend's Place.

LACE summer storefront is dedicated to exhibitions that address deep historical, social, and political research of artistic practices. Focusing on practices that urgently call to be revisited and framed in a contemporary art moment, the storefront allows LACE to integrate significant social movements into the canon of contemporary art history. Summer 2017's storefront exhibition *El Teatro Campesino (1965-1975)* initiated this curatorial focus, highlighting social art projects that define the history of Los Angeles and California and reviving local community and personal archives. These exhibitions also create a space to host cross-generational conversations among contemporary artists.

Co-curated by Essence Harden and Daniela Lieja Quintanar

SUPPORT

Support for *Emory Douglas: Bold Visual Language* is provided by Kathie Foley-Meyer and Irving Meyer, Pasadena Art Alliance, and The Andy Warhol Foundation for the Visual Arts. This project is also possible by the continued collaboration with the community-owned Southern California Library and the invaluable support of artist Emory Douglas.



East Wall (left to right)

Emory Douglas
I'm Homeless
 2018
 Print
 Courtesy of the artist

Emory Douglas
Untitled (Emory/5-2008)
 2008
 Print
 Courtesy of the artist

Emory Douglas
Untitled (Emory 8/11)
 2011
 Print
 Courtesy of the artist

Juan Capistrán
Study for: Coup d'etat
 2016
 Blood sweat and tears on canvas
 Courtesy of the artist

Emory Douglas
Remixed Version
 2014
 Print
 Courtesy of the artist

Patrick Martinez
Hands Up
 2018
 Neon, plexiglass, and enamel paint
 Courtesy of the artist and Charlie James Gallery

See Revolutionary Art by Emory Douglas
Minister of Culture
 1967
 Exhibition Flyer
 Courtesy of Southern California Library

Front East Wall

Emory Douglas
Revolution in Our Lifetime
 1969
 Re-printed banner
 Courtesy of the artist

Center (clock wise)

Zapatista women's embroidery collectives
 From the series *Zapantera Negra*:

La rebeldía se globaliza cada día (The rebellion is globalized every day)

Hay que limpiar los caminos Para que Entre La Paz
 (We have to clean the paths so the peace can come in)

Zapantera Negra Servicio Noticiero Intercultural
 (Zapantera Negra Intercultural Service News)

Zapantera Negra Servicio Noticiero Intercultural
 (Zapantera Negra Intercultural Service News)

Somos La Dignidad Rebelde Y En Rebeldía (We are the rebel dignity and we are in rebellion)

A collaboration between Zapatistas Women, Emory Douglas, Caleb Duarte and EDELO (En Donde Era La Onu) [Where the ONU Was] in Chiapas, México Embroideries
 2012-2016
 Courtesy of Caleb Duarte and Emory Douglas

Front West Wall

Sadie Barnette
Untitled (People's World)
 Diptych
 2018
 Archival pigment prints on Epson Hot Press Bright paper
 Courtesy of the artist and Charlie James Gallery

Sadie Barnette
Special Agents 2
 2018
 Wallpaper, Ink Jet print on photo paper
 Courtesy of the artist and Charlie James Gallery

West wall (left to right)

Emory Douglas
Untitled (Historical Re-print) AP 4/10
 2008
 Silk-screen

Emory Douglas
We Black People Ain't Beggin' No More
 1972
 Print

Emory Douglas
All Power To The People
 1969
 Print

Emory Douglas
Afro-American Solidarity
 1969
 Print

Emory Douglas
Untitled (Historical Re-print) AP 3/10
 2008
 Silk-screen

Emory Douglas
When I Spend More Time Fightin The Rats
 1970
 Print

Emory Douglas
We Shall Survive Without a Doubt
 1971
 Print

Emory Douglas
Whatever is Good For The Oppressor Has Got to be Bad For Us
 1969
 Print

Emory Douglas
Untitled (Warning to America) AP 1/10
 2008
 Silk-screen

All posters courtesy of the artist

Mural by Adrian Alfaro, Gustavo Martínez, and Oscar Magallanes