

## INTRODUCTION

Our mother, Muriel Corrin Davis, took her first trip on a plane from New York to Monrovia, Liberia, in March 1952, to marry our Dad, Griffith Jerome Davis. In his marriage proposal letter to her he said that she would have to join him in Liberia for their wedding. He had to finish editing the film *Pepperbird Land*, which Liberia's President William V.S. Tubman had commissioned. The film was being narrated in Liberia by an emerging actor named Sidney Poitier. The wedding was the culmination of our parents' initial friendship as students at Spelman College and Morehouse College in Dad's hometown of Atlanta, followed by a post-college courtship in New York City. Dad's story and photographs from their "Global Honeymoon"—the trip included stops in Kakata, Liberia, Lisbon, Portugal, Paris, France, and Madrid, Spain, before a return to New York City—was published under that very headline in *Ebony* magazine's September 1952 issue.

Griff Davis' preferred media for creating his outstanding images were the camera, the pen, and typewriter rather than a paintbrush and canvas. After graduating from Morehouse College in 1947, Davis became the first Roving Editor of *Ebony* magazine at the recommendation of his professor, mentor and lifelong friend Langston Hughes to the publication's Founder and Publisher John H. Johnson. Hughes subsequently recommended him to attend Columbia University Graduate School of Journalism as the only African American in the Class of 1949. While attending Columbia, Davis rented a room in Hughes' Harlem home. He also took courses at the New School for Social Research with Kurt Safranski, co-founder of Black Star Publishing Company, the first privately owned picture agency in the United States. Upon graduation, he became the only African American international freelance photojournalist for Black Star and started shooting and filing stories from Liberia, Ethiopia, Ghana and elsewhere between 1949 and 1952. His work appeared in such publications as *Fortune*, *Time*, *Atlanta Daily World*, *Modern Photography*, *Saturday Evening Post*, *New York Times*, *Ebony* and *Der Spiegel*. His exclusive article and photographs of "The Private Life of Emperor Haile Selassie of Ethiopia" was the cover story for *Ebony*'s 5th anniversary issue of November 1950.

In 1952, he passed the U. S. Foreign Service exam and became a pioneer African American Foreign Service Officer and founder of U.S. President Harry Truman's Point Four Program (a predecessor to the U.S. Agency for International Development, or USAID). Our parents' first diplomatic post was to the U.S. Embassy in Monrovia, the first U.S. Embassy in Liberia and simultaneously in Africa led by the first African American US Ambassador Edward R. Dudley. Our subsequent posts were to newly independent Tunisia (1957-1961) and Nigeria during the Biafran War (1966-1971).

From 1952-1985, Davis worked in many capacities for the U.S. Agency for International Development (USAID). He traveled to more than 25 of Africa's then 51 countries (in 1985), and served as

an advisor to several African governments as well as to the U.S. Bureau of Africa and the Bureau for Population and Humanitarian Assistance. He assisted the governments of Liberia and Tunisia in establishing their ministries of information and broadcasting; assisted the federal regional ministries of education in Nigeria in using radio and television for educational purposes; and served as Deputy Chief Education Officer of USAID in Lagos. For ten years, he directed the Information, Education and Communication Branch of USAID's Population Office, which provided family planning training for some 1500 foreign nationals from 102 countries. In 1981, his nomination to the U.S. Foreign Service with the rank of Counselor was ratified by the U.S. Senate. He retired as Senior Foreign Service Officer in 1985.

Throughout his 35-year diplomatic career, Davis was an advisor to emerging African governments and influenced their development policies in communications, education, population and economic development. With his ever-present camera, but also through film and writing, he captured and documented the private and public moments of key leaders and personalities at the heart of the U.S. Civil Rights Movement and the Independence Movement of Africa.

To date exhibitions of his photography have included: the solo exhibition *Liberia 1952*, commissioned by Liberian President William V. S. Tubman at the American Museum of Natural History in New York City (1952); the Smithsonian's traveling *Reflections in Black: A History of Black Photographers, 1840 to the Present* (2000-2003), curated by Deborah Willis; the U.S. Supreme Court's *Reading the Law: Legal Education in America* (2015-2017), and *Griff Davis-Langston Hughes, Letters and Photographs, 1947-1967: A Global Friendship*, at the Florida Museum of Photographic Arts (2020). On October 1, 2020, Davis was posthumously awarded the Lifetime Achievement Impact Award by the Tampa Bay Businesses for Culture and the Arts at the organization's 31st Annual Impact Awards (Virtual) Program.

*Still Here: The Griffith J. Davis Photographs and Archives in Context* is the first time the full range of Davis' images has been publicly shown along with their back stories. We are very excited to have his photographs and films complemented by the works of extraordinary artists like Jacob Lawrence, Romare Bearden, Emory Douglas, Deana Lawson, Zanele Muholi and Hank Willis Thomas.

Thanks to Professor Antoinette Jackson, Chair of the USF Anthropology Department, Margaret Miller, Director and Professor, USF Institute for Research in Art, Noel Smith, Deputy Director of CAM, Christian Viveros-Fauné, CAM Curator-at-large, the entire USFCAM team and all of the sponsors of this exhibition.

Dorothy Davis  
Co-Curator and  
President, Griffith J. Davis Photographs and Archives

## ACKNOWLEDGMENTS + FOREWORD

*Still Here: The Griffith J. Davis Photographs and Archives in Context* showcases portraits of celebrated political and cultural figures taken by the ground-breaking photographer and photojournalist Griffith Jerome Davis. The possibility of an exhibition at the USF Contemporary Art Museum came about when Antoinette Jackson, Professor and Chair of USF's Anthropology Department, introduced us to Dorothy Davis, daughter of Griffith Davis and President of the Griffith J. Davis Photographs and Archives, which contain her father's life work as a photojournalist, diplomat and filmmaker. The curating of this exhibition is a collaboration between Dorothy Davis; Noel Smith, Deputy Director of the Contemporary Art Museum and Curator of Latin American and Caribbean Art; and Christian Viveros-Fauné, Curator at Large. Images and ephemera from the archive of Griffith Davis are presented alongside modern and contemporary artworks by important Black artists in order to provide a unique view of Black visual culture and history from the 1940s to the present.

The USF Contemporary Art Museum has a long history of organizing temporary exhibitions that take on social justice as a central theme. At this watershed moment in our history, we are committed to recalibrating our approach and becoming an active participant and resource for inclusion and equity.

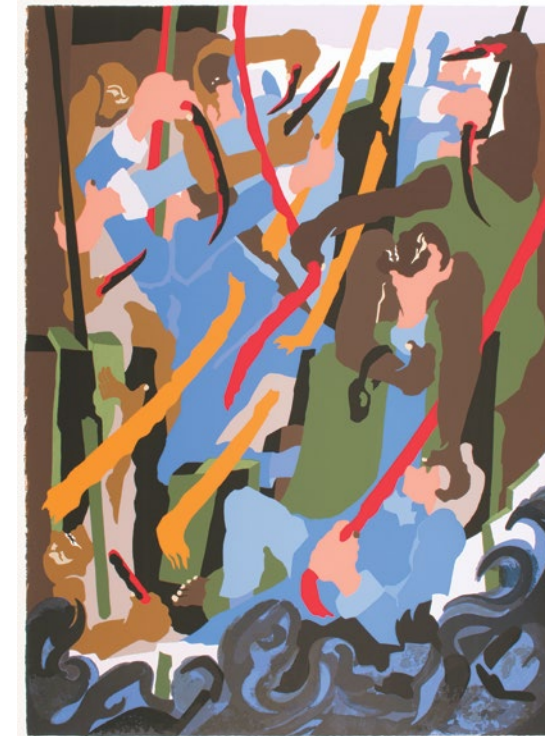
The exhibition was made possible by an internal USF research grant for Understanding and Addressing Blackness and Anti-Black Racism in Our Local, National, and International Communities. Additional funds were provided by Susana and Yann Weymouth, Mort and Sara Richter, the Stanton Storer Embrace the Arts Foundation, Margaret Miller and a grant from the Florida Department of State, Division of Cultural Affairs.

We are most appreciative that the Cornell Fine Arts Museum at Rollins College and the The John and Mable Ringling Museum of Art have loaned significant artworks from their collections to enhance this exhibition. Thank you to the Contemporary Art Museum staff team for their tireless work on the many detailed and complex aspects of realizing this exhibition. I also offer my thanks to Dr. Antoinette Jackson and the curators, Noel Smith, Christian Viveros-Fauné and Dorothy Davis for their hard work on this exhibition. I wish to extend a special thank you to Dorothy Davis for allowing us to introduce the important legacy of Griff Davis to our students and the broader Tampa Bay community.

Margaret Miller  
Professor and Director  
USF Institute for Research in Art



*Still Here: The Griffith J. Davis Photographs and Archives in Context* Installation view. Photo: Will Lynch.



Jacob Lawrence, *Revolt on the Amistad*, 1989. © 2020 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Image courtesy of The Cornell Fine Arts Museum at Rollins College.

### CONTEMPORARY ART MUSEUM

University of South Florida  
4202 East Fowler Avenue, CAM101  
Tampa, FL 33620-7360 USA

Hours: By Appointment M-F 10am-5pm; Closed Saturday, Sunday and USF Holidays

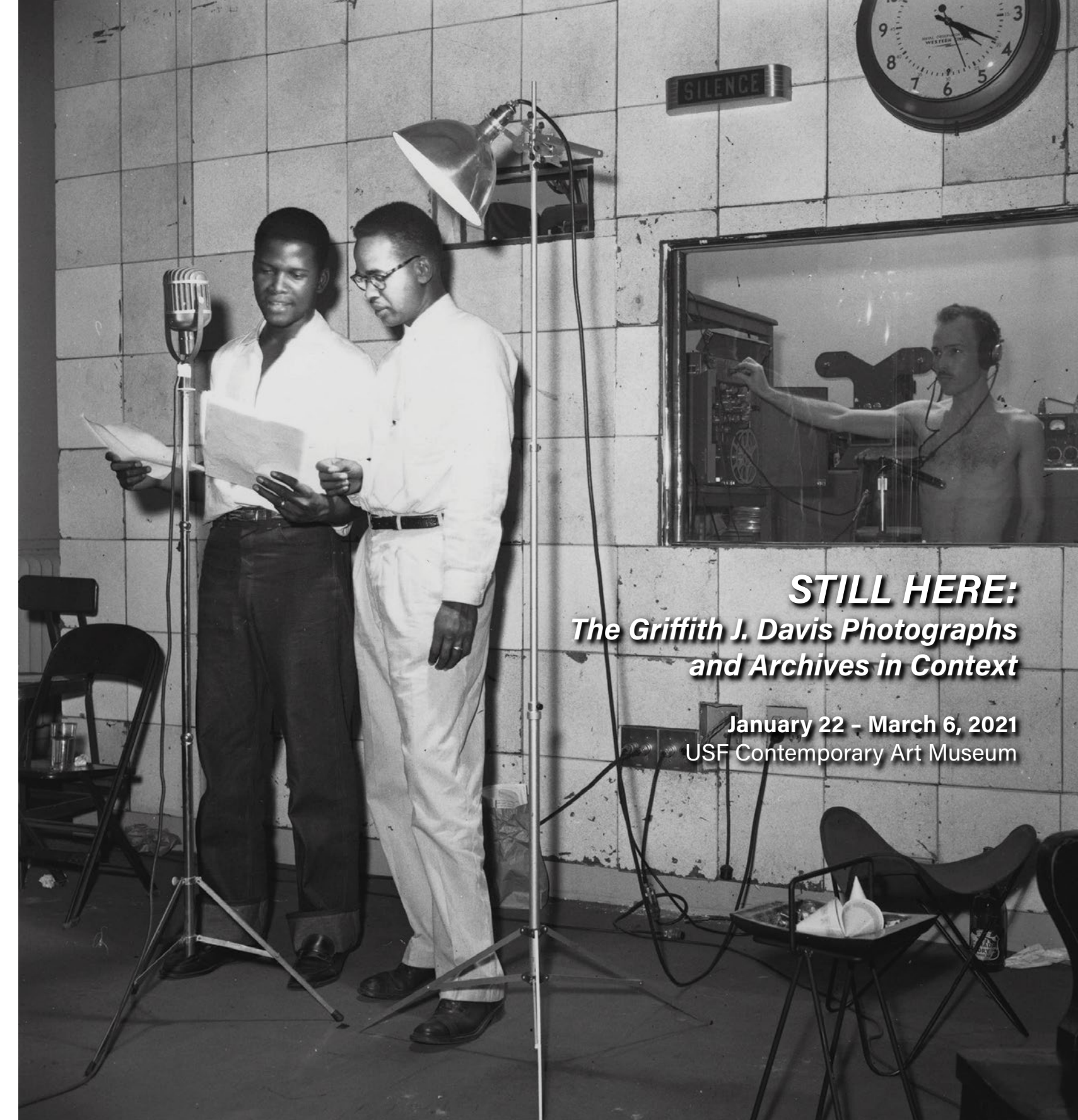
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*Still Here* is curated by Dorothy M. Davis, President of Griffith J. Davis Photographs and Archives; Christian Viveros-Fauné, CAM Curator at Large; and Noel Smith, CAM Deputy Director and Curator of Latin American and Caribbean Art; and organized by USFCAM. *Still Here* is supported by a USF Understanding and Addressing Blackness and Anti-Black Racism in Our Local, National, and International Communities Research Grant; Susana and Yann Weymouth; Mort and Sara Richter; Major Sponsor The Stanton Storer Embrace the Arts Foundation; and the Florida Department of State. The USF Contemporary Art Museum is recognized by the State of Florida as a major cultural institution and receives funding through the State of Florida, Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture, and the National Endowment for the Arts. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



Cover Image: Griff Davis reviews the script for Liberia's first promotional film "Pepperbird Land" with its narrator, emerging actor Sidney Poitier in Monrovia, Liberia, 1952. Griffith J. Davis Photographs and Archives.



## STILL HERE: The Griffith J. Davis Photographs and Archives in Context

January 22 - March 6, 2021  
USF Contemporary Art Museum

## STILL HERE: The Griffith J. Davis Photographs and Archives in Context

*I been scarred and battered.  
My hopes the wind done scattered.  
Snow has friz me,  
Sun has baked me,*

*Looks like between 'em they done  
Tried to make me*

*Stop laughin', stop lovin', stop livin'--  
But I don't care!  
I'm still here!*

—Langston Hughes, “Still Here”

The image of a smiling Nat King and Marie Cole awaiting a flight to Acapulco for a Mexican honeymoon; a portrait of artist Hale Aspacio Woodruff in Los Angeles hard at work on a mural titled *The Negro in California History—Settlement and Development*; a forlorn picture of Emperor Haile Selassie feeding the ducks outside his Imperial Palace in Addis Ababa; a groundbreaking photo of the first meeting between Vice President Richard Nixon and Martin Luther King, Jr., in Accra, Ghana. These are just some of the images that make up an archive of 55,000 photographs and countless documents and memorabilia Griffith J. Davis (1923-1993) bequeathed to his family and the world. Together they chart a parallel cultural and political history of two continents in black and white, and sometimes in color.

Photojournalist, diplomat, and filmmaker, Davis spent a lifetime keeping company with prominent “legislators” of two distinct types. The first were presidents, political leaders, and diplomats from Africa and the U.S. who launched decisive independence and civil rights struggles beginning in the 1950s—among them Martin Luther King, Jr., Supreme Court Justice Thurgood Marshall, NAACP Chairman Julian Bond, Ghanaian Prime Minister Kwame Nkrumah and Presidents William Tubman of Liberia and Habib ibn Ali Bourguiba of Tunisia. The second were figures the English Romantic poet Percy Bysshe Shelley would have dubbed “the unacknowledged legislators of the world”—artists, poets, philosophers, writers and musicians—with whom Davis regularly rubbed elbows after befriending poet Langston Hughes in 1947.

The exhibition *Still Here: The Griffith J. Davis Photographs and Archive in Context* brings together Davis’ images of these celebrated personages from the intertwined worlds of politics and culture, while also addressing the life and work of this pioneering Black figure. In addition, the exhibition places Davis’ images and diplomatic work in context with current and historical artworks made by modern and contemporary Black artists from the United States and Africa—the better to understand the connections between them and the profound cultural and political moment Davis fixed in the amber of analog photography.

In some cases, the inclusion of contemporary artworks serves to chronicle the ongoing social and cultural impact of liberation struggles

on both continents. Included in the exhibition are photographs, collages, lithographs and digital prints from artists Romare Bearden, Emory Douglas, Jacob Lawrence, Deana Lawson, Zanele Muholi, and Hank Willis Thomas. Douglas’ 1970s-era graphic depictions of urban guerrillas extended the nominal discourses of Africa’s anti-colonial struggle and Civil Rights in the U.S. by popularizing the militancy of the Black Panther Party, itself inspired by intellectuals like Nkrumah (his book *I Speak of Freedom* was listed third on the Panther’s official 1968 reading list for prospective members). The inclusion of Thomas’ more recent prints proves another fierce counterpoint. Besides providing examples of rejiggered corporate advertising—not unlike that carried in the issues of *Time* and *Life* in which Davis published—the celebrated American artist is the son of renowned curator and scholar Deborah Willis. A leading authority on Black American photography, Willis has long considered Griff Davis to be one of her mentors.

Clear-eyed in their candor and composition, Griff Davis’ photographs speak directly to our time with the immediacy of origin stories. Take his 1948 picture of Thurgood Marshall. A photo of the Chief Counsel for the NAACP Legal Defense Fund, it features a confident Marshall poised to defend Ada Lois Sipuel in her landmark case against the University of Oklahoma Law School—an important precursor to Brown vs. Board of Education (the photograph is currently in the archives of the U.S. Supreme Court). Davis’ photograph of painter Hale Woodruff in shirtsleeves also contains historical multitudes: a panoramic depiction of the history of Black life and achievement in California from the years 1527 to 1949, Woodruff’s mural was commissioned by Golden State Mutual Life Insurance—the first Black owned insurance company established west of the Mississippi.

But no photograph conveys Davis’ ability to picture a parallel Black global history as much as his rare image of Nixon and Martin Luther King, Jr., Davis’ childhood friend and Morehouse College classmate. Taken in 1957 during the independence celebrations in a newly sovereign Ghana—Davis attended as both a friend of Nkrumah’s and as a representative of the United States Information Service (USIS)—the photo is important precisely because it could not be reproduced in “separate but equal” America. Not published until January 19, 2020, by *The Tampa Bay Times*, the photo captures two of the 20th century’s major protagonists, America’s better and worse angels, in a single frame—while perfectly encapsulating the hidden history of Black self-representation in America.

Again and again, Griff Davis’ photographs perform feats of revelatory photojournalism: they pull back the curtain on history and let the light stream in.

Christian Viveros-Fauné  
Curator-at-Large  
USF Contemporary Art Museum



First Meeting of U.S. Vice President Richard Nixon and Martin Luther King, Jr. March 6, 1957. Black and white inkjet print. 12 1/8 x 11 in. Griffith J. Davis Photographs and Archives.



Portrait of artist Hale Aspacio Woodruff working on the *California Centennial Mural*, 1948. Digital black and white print. 14 x 11 in. Griffith J. Davis Photographs and Archives.



His Imperial Majesty Emperor Haile Selassie feeding his ducks in the pond of the Imperial Palace in Addis Ababa, Ethiopia, 1950. Cover story of *Ebony’s* 5th Anniversary issue November 1950. Digital black and white print. 12 x 12 in. Griffith J. Davis Photographs and Archives.



Fighting for Her Right To Dream: Thurgood Marshall, then-Chief Counsel for the NAACP Legal Defense Fund and future U.S. Supreme Court Justice, defends Ada Lois Sipuel vs. University of Oklahoma Law School, Norman, Oklahoma, 1948. Digital black and white print. 14 x 11 in. Griffith J. Davis Photographs and Archives.



Deana Lawson, *Binky & Tony Forever*, 2009. Pigmented inkjet print. 37 x 43-1/4 in. Museum Purchase, 2019. SN11654. Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida.



Emory Douglas, *Only on the Bones of the Oppressors can the People’s Freedom Be Founded...*, 1969. © 2020 Emory Douglas / Artists Rights Society (ARS), New York. Image courtesy of The Cornell Fine Arts Museum at Rollins College.

## EXHIBITION CHECKLIST

ALL PHOTOGRAPHS AND ARCHIVAL MATERIALS COURTESY OF GRIFFITH J. DAVIS PHOTOGRAPHS AND ARCHIVES.

### GRIFFITH J. DAVIS PHOTOGRAPHS

#### UNACKNOWLEDGED LEGISLATORS:

- 1) Nat King Cole and Marie Cole await plane to Acapulco on the Pacific coast for their honeymoon in Mexico, 1948. Digital black and white print. 10 x 8 in.
- 2) Missionary and Nobel Laureate for Peace Dr. Albert Schweitzer at his clinic for lepers in Lambaréné, Gabon, 1960. Digital black and white print. 14 x 11 in.
- 3) Mordcaai Wyatt Johnson, first African-American President of Howard University, prepares to take a photograph of celebrations during Ghana’s Independence Day in its capital, Accra, on March 6, 1957. Digital black and white print. 12 x 9 in.
- 4) Poet William Stanley Braithwaite in his apartment at 409 Edgcombe Avenue, New York City, 1948 or 1949. Digital black and white print. 14 x 11 in.
- 5) Arna Bontemps and Langston Hughes, January 1949. Cover of their book *Anthology of Negro Writers* (1949) and *Arna Bontemps-Langston Hughes, Letters, 1925-1947*. Black and white inkjet print. 12 1/8 x 11 in.
- 6) First Nobel Laureate for Literature from Africa Wole Soyinka of Nigeria receives an honorary Doctorate from Morehouse College from its President Leroy Keith, Jr., 1988. Digital black and white print. 11 x 14 in.
- 7) Jazz pianist Bud Powell (middle) chats with Eddie Barclay (right), founder of Barclay Records (Paris, France), ca. 1949. Digital black and white print. 14 x 11 in.
- 8) Griff Davis reviews the script for Liberia’s first promotional film “Pepperbird Land” with its narrator, emerging actor Sidney Pottier in Monrovia, Liberia, 1952. Digital black and white print. 10 x 8 in.
- 9) Langston Hughes, 1947. Portrait used on cover of 1947 pocketbook edition of Mr. Hughes’ book, *The Ways of White Folks* and on Dr. Jonathan Scott’s book *Socialist Joy in the Writing of Langston Hughes* (2007). Black and white inkjet print. 12 1/8 x 11 in.
- 10) Mattiwlida Dobbs, Spelman College senior and later internationally renowned concert artist, rehearses with teacher Willis Lawrence James, 1946. Digital black and white print. 14 x 11 in.
- 11) C.A. Scott, publisher of Atlanta Daily World, 1948. Digital black and white print. 12 x 9 in.
- 12) John H. Johnson (founder Johnson Publishing Company) signing copy of his autobiography *Succeeding Against the Odds*, with Griffith J. Davis, 1989. Digital c-print. 12 x 12 in.
- 13) Lena Horne at a backstage party last November at the Copacabana Club in New York, circa 1949-1950. Digital black and white print. 10 x 8 in.
- 14) Jazz artist Duke Ellington composing at piano while blowing smoke, circa 1950. Digital black and white print. 8 x 10 in.
- 15) Portrait of artist Hale Aspacio Woodruff working on the California Centennial Mural, 1948. Digital black and white print. 14 x 11 in.
- 16) Fighting for Her Right To Dream: Thurgood Marshall, then-Chief Counsel for the NAACP Legal Defense Fund and future U.S. Supreme Court Justice, defends Ada Lois Sipuel vs. University of Oklahoma Law School, Norman, Oklahoma, 1948. Digital black and white print. 12 x 9 in.
- 17) Eleanor Roosevelt, circa 1950. Digital black and white print. 10 x 8 in.
- 18) Hale Woodruff, working on California Centennial Mural, 1948. Digital black and white print. 10 x 8 in.

### LEGISLATORS

#### USA

- 19) Julian Bond, 1986. Digital c-print. 14 x 11 in.

#### ETHIOPIA

- 20) His Imperial Majesty Emperor Haile Selassie, 1950. Digital black and white print. 12 x 12 in.

#### LIBERIA / GHANA

- 21) Portrait of President William Vacanarat Shadrach Tubman of Liberia, ca. 1952-1957. Digital black and white print. 14 x 11 in.
- 22) Griff Davis reviews the script for Liberia’s first promotional film “Pepperbird Land” with its narrator, emerging actor Sidney Pottier in Monrovia, Liberia, 1952. Digital black and white print. 10 x 8 in.
- 23) President William V. S. Tubman and First Lady Antoinette Tubman and Griffith J. Davis with his wife, Muriel Corrin Davis, convene in the Executive Mansion in Monrovia, Liberia, ca. 1952-1957. Digital black and white print. 8 x 10 in.
- 24) Dancing into Independence. Gold Coast Prime Minister Kwame Nkrumah teaches Muriel Corrin Davis how to dance the “high life” at a reception in his honor held on the yacht of Liberia’s President William V.S. Tubman, Monrovia, Liberia, January 1953. Digital black and white print. 12 x 9 in.
- 25) Griff Davis, ca. 1952-1957. Digital black and white print. 10 x 8 in.
- 26) Gabriel Meaux, FOA Rice Production Specialist, ca. 1953-1955. Digital black and white print. 8 x 10 in.
- 27) Lumber processed on the sawmill of the Liberia company, ca. 1950 – 1953. Digital black and white print. 9 x 12 in.

- 28) Rubber tapper scraping bark of rubber tree in Liberia, ca. 1952-1957. Digital black and white print. 14 x 11 in.
- 29) Gold Coast Prime Minister Kwame Nkrumah, March 1957. Digital black and white print. 10 x 8 in.
- 30) Prime Minister Kwame Nkrumah first handover ceremony as part of Ghana’s Independence Celebrations, March 1957. Digital black and white print. 8 x 10 in.
- 31) Prime Minister Kwame Nkrumah, March 1957. Digital black and white print. 8 x 10 in.
- 32) Prime Minister Kwame Nkrumah, March 1957. Digital black and white print. 8 x 10 in.
- 33) Ghana’s Independence Celebrations, March 1957. Digital black and white print. 8 x 10 in.
- 34) British flag coming down at launch of Ghana’s Independence Celebrations, March 1957. Digital black and white print. 10 x 8 in.
- 35) Ghanaian flag going up for first time as part of Ghana’s Independence Celebration, March 6, 1957. Digital black and white print. 10 x 8 in.
- 36) Duchess of Kent during Ghana’s Independence Celebrations, March 1957. Digital black and white print. 10 x 8 in.
- 37) President William V. S. Tubman March 1957. Digital black and white print. 10 x 8 in.
- 38) First Meeting of U.S. Vice President Richard Nixon and Martin Luther King, Jr. March 6, 1957. Black and white inkjet print. 12 1/8 x 11 in.

- 51) An Oba Sits, Nigeria, August 1951. Digital black and white print. 14 x 11 in.
- 52) Wigged barrister, Nigeria, August 1951. Digital black and white print. 14 x 11 in.
- 53) Depart II, Nigeria, August 1951. Digital black and white print. 14 x 11 in.
- 54) First of last, Nigeria, August 1951. Digital black and white print. 14 x 11 in.

### GRIFFITH J. DAVIS ARCHIVE

*Ebony* magazine article about Atlanta signed by Davis, Langston Hughes and Alston, January 1948. Facsimile.

*Ebony* 5th Anniversary issue, cover story Haile Selassie, November 1950

“Global Honeymoon” spread in *Ebony* magazine, September 1952

*Ebony* magazine, “World’s Top Negro Statesmen Meet,” June 1953

*Life International Edition*, “Africa: A Continent in Ferment Special Issue,” June 15, 1953

*Time* magazine cover story on Kwame Nkrumah connected to Ghana’s Independence Day celebrations in March 1957. Digital c-print.

Two Contact Sheets of Gold Coast Prime Minister Kwame Nkrumah and Suite traveling on President William V. S. Tubman’s yacht from Accra, Gold Coast for historic meeting in Monrovia, Liberia, January 1953. Digital black and white prints.

Langston Hughes, *The Ways of White Folk* (1947)

Arna Bontemps, *Langston Hughes: Letters 1925-1967* (1980)

John H. Johnson, *Succeeding Against the Odds: The Autobiography of a Great American Businessman* (1989)

Jonathan Scott, *Socialist Joy in the Writing of Langston Hughes* (2006) with image of inscription and self-portrait with Johnson that Griffith J. Davis glued inside the cover.

Audiotape of Benjamin Davis reading speech written and given by Griff Davis in Lagos, Nigeria on occasion of assassination of Dr. Martin Luther King, Jr., April 1968.

DVD Video of “Pepperbird Land – 1952 Liberia (The Country, People, Industry, Leaders)” produced by Griff Davis, 1952. 23 minutes. Color/Sound.

DVD Video of “Coketails for Dorothy: Monrovia Children’s Birthday Party” produced by Griff Davis, 1956. Unedited 25 minutes. Black and white.

### CONTEMPORARY WORKS

**Romare Howard Bearden** (American, 1911 – 1988) **Reunion, 1971** lithograph collage 21-1/4 x 16-1/2 in. Gift of Mr. and Mrs. Robert L. Gardner, 1983.34.6 The Cornell Fine Arts Museum at Rollins College Collection

**Emory Douglas** (American, b. 1943) **The Lumpen-The Heirs of Malcolm have picked up the gun, 1970** offset lithograph on paper 22 x 14 in. The Alford Collection of Art, Gift of Barbara ’68 and Theodore ’68 Alford, 2017.15.8 The Cornell Fine Arts Museum at Rollins College Collection

**Emory Douglas** **Only on the Bones of the Oppressors can the People’s Freedom Be Founded....1969** offset lithograph on paper 23 x 15 in. The Alford Collection of Art, Gift of Barbara ’68 and Theodore ’68 Alford, 2017.15.10 The Cornell Fine Arts Museum at Rollins College Collection

**Jacob Lawrence** (American, 1917-2000) **Revolt on the Amistad, 1989** silkscreen 35 x 25-3/8 in. Museum Purchased from the Wally Findlay Acquisition Fun, 1995.26 The Cornell Fine Arts Museum at Rollins College Collection

**Deana Lawson** (American, b. 1979) **Binky & Tony Forever, 2009** pigmented inkjet print 37 x 43-1/4 in. Museum Purchase, 2019, SN11654 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Zanele Muholi** (South African, b. 1972) **Kodwa II, Amsterdam, from the series Somnyama Nyonyama (Hail the Dark Lioness), 2017** gelatin silver print 44-7/16 x 31-1/16 in. Museum purchase, 2017, SN11594.2 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Hank Willis Thomas** (The Men Cheered! 1945/2015, 2015) digital chromogenic print 28-1/8 x 50 in. Museum purchase with funds provided by William and Jane Knapp, 2016, SN11548.7 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Hank Willis Thomas** **The Breakfast Belle, 1915/2015, 2015** digital chromogenic print 48-7/8 x 40 in. Museum purchase with funds provided by William and Jane Knapp, 2016, SN11548.1 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Zanele Muholi** **Misiwe IV, Bijlmer, Amsterdam, from the series Somnyama Nyonyama (Hail the Dark Lioness), 2017** gelatin silver print 32-5/8 x 20-3/4 in. Museum purchase, 2017, SN11594.1 Dedicated to Nancy Parrish by the Ringling Foundation Board in recognition of her distinguished service as Chair 2018-2020 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Hank Willis Thomas** (American, b. 1976) **Behind every great man..., 1973/2015, 2015** digital chromogenic print 38-5/8 x 50 in. Museum purchase with funds provided by William and Jane Knapp, 2016, SN11548.10 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Hank Willis Thomas** **The Breakfast Belle, 1915/2015, 2015** digital chromogenic print 48-7/8 x 40 in. Museum purchase with funds provided by William and Jane Knapp, 2016, SN11548.1 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Hank Willis Thomas** **Golly, Mis’ Maria, Folks Jus’ Can’t Help Havin’ a friendly feeling’ for Dis Heah! 1935/2015, 2015** digital chromogenic print 40 x 50-1/16 in. Museum purchase with funds provided by William and Jane Knapp, 2016, SN11548.3 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida

**Hank Willis Thomas** **The Men Cheered! 1945/2015, 2015** digital chromogenic print 28-1/8 x 50 in. Museum purchase with funds provided by William and Jane Knapp, 2016, SN11548.7 Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida