Enthusiastic feedback from patients, families, visitors and staff reinforces the importance of the Art & Environment Committee’s mission to make the Institute’s patient care experience a little easier by providing artwork that is pleasing and appropriate for a healthcare setting.

This retrospective features African American artists and art depicting their unique cultural heritage. Engaging and bold, vibrant color and intricate compositions evoke memories both personal and universal. All the artwork is part of the Dana-Farber art collection and can be viewed at either our Longwood campus or one of our satellite centers.

To learn more about local artist Cheryl Warrick’s engaging Wisdom Series and Harry Benson’s iconic Beatles with Ali, take our complimentary audio art tour. Pick up a hand-held device and map at the Concierge Desk in the Shapiro Center for Patients and Families located on Yawkey 1 or enjoy the tour online at www.dana-farber.org/AudioArtTour.

Elaine Tinetti, Art Program Administrator

Louisiana Bendolph & Loretta Bennett  color aquatint, spit bite & soft ground etching

Gee’s Bend, Alabama is a small rural community nestled in a curve of the Alabama River. Founded in antebellum times, it was the site of cotton plantations, primarily the lands of Joseph Gee and his relative Mark Pettway who bought the Gee estate in 1850. Isolated from much of the surrounding countryside, the formerly enslaved people remained as tenant farmers after the Civil War and developed a distinctive local culture. Combining materials to form uniquely bold, abstract compositions, the Gee’s bend quilters revealed a genius for color and geometry. These quilts were originally made for practical use, piled in layers on beds for warmth.

Loretta Bennett, Forever (For Old Lady Sally), 2006
Corridor adjacent Conference Room 102A- Level 1
DF/BWCC in clinical affiliation with South Shore Hospital
The women of Gee’s Bend passed their skills and aesthetic down through at least six generations to the present. Representing a body of work completed between 1930 and 2000, the "Quilts of Gee’s Bend" exhibition received tremendous international acclaim on its twelve-city American tour. Art critics worldwide compared the quilts to the works of important artists such as Henri Matisse and Paul Klee. The *New York Times* called the quilts “some of the most miraculous works of modern art America has produced”.

Louisiana Bendolph and Loretta Bennett are among the younger generation of quilters whose work was included in the national touring exhibition. Collaborating with master printers, the quilt makers recently made etchings of their work with an innovative technique devised to make a transfer from an actual small-scaled, sampler quilt to an etching plate coated with a thin layer of wax, then treated with acid to create the printable image.

**Allie Pettway**  
*Gee’s Bend quilts*

**Housetop Blocks, 2007**  
Gift of Janet Porter & James O’Sullivan  
Dana 1A  Human Resources/Occupational Health Wait

Four housetop blocks with three borders

**Housetops w/19 patch, 2007**  
Gift of Janet Porter & James O’Sullivan  
Dana 1A  Human Resources/Occupational Health Wait

Nine patch square with five borders

*We never thought our quilts was artwork, we never heard about a quilt hanging on a wall in a museum. Everybody went to talking about our quilts and everybody wanted to meet us and see us and that’s what happened.*  
Arlonzia Pettway
Chakaia Booker is an internationally acclaimed sculptor whose powerful pieces are created from discarded truck, car, and bicycle tires. Booker employs these forms to comment on themes ranging from black identity to urban ecology. The hardiness and adaptability of the tires represent, according to Booker, "the survival of the Africans in the diaspora." In the black color of the tires she sees African skin, and the patterned treads represent tribal designs. Booker draws upon Louise Nevelson's constructions of found objects, Romare Bearden's energetic collages, and Jacob Lawrence's manipulation of color and composition to form her own vigorous sculptures.

Booker received a BA in sociology from Rutgers University in 1976, and an MFA from the City College of New York in 1993. She gained international acclaim at the 2000 Whitney Biennial with *It's So Hard to Be Green* (2000), her 12.5 x 21 foot wall-hung tire sculpture. Booker received the Pollock-Krasner Grant in 2002 and a Guggenheim Fellowship in 2005. She has exhibited in group and solo exhibitions nationally and internationally.

Ernie Bynum was trained as a classical painter at the Art Students League in New York City. He received a BS from Fordham University and a MA *cum laude* from the University of Chicago. Bynum's work has been exhibited in both solo and group exhibitions in Provincetown, New York City, Taos, and San Juan. His paintings are included in private collections throughout the United States, the Caribbean, and Europe.
Ernie Bynum, *Untitled*, 2009
Opposite patient elevators- Floor 3
Dana-Farber/BWCC in clinical affiliation with South Shore Hospital

Bynum applies layer upon layer of paint, reductive in imagery, yet dynamic in its depth of color. He creates a dream-like world with shapes that appear to dissolve into space, the viewer’s eye catching a mere glance at a skiff, wharf, or water tower receding in the field of color.

Ashley Byran  oil on canvas

Charles A. Dana Building- DL1 Lank Imaging
Gift of Barbara & Robert R. Glauber
Born in Harlem, New York in 1923, Ashley Byran is an American writer, storyteller, and beloved illustrator of children’s books. He was the U.S. nominee for the Hans Christian Andersen Award in 2006, winner of the Coretta Scott King—Virginia Hamilton Lifetime Achievement Award and the Laura Ingalls Wilder Award for his contribution to American children’s literature in 2009.

Bryan attended the Cooper Union Art School and studied philosophy at Columbia University. He earned a Fulbright scholarship to study art in Europe and later became head of the art department at Dartmouth College. The artist lives on Little Cranberry Island, off the coast of Maine. His art studio, often open to visitors, is filled with toys, paintings, illustrations, and handmade puppets.

Painting this lush, late-summer garden adjacent to his island home is one of Ashley’s major preoccupations in the summer and fall.

**Sam Gilliam** relief prints on veneer w/chine applied to Arches paper

For the past 25 years, Sam Gilliam has been internationally recognized as the foremost African American Color Field painter, his abstractions featuring saturated color and a highly improvisational and spontaneous technique. Gilliam was born in Tupelo, Mississippi in 1933 and grew up in Louisville, Kentucky where he received a MFA in painting at the University of Louisville in 1961 and an honorary Doctorate of Humane Letters in 1980. He has been the recipient of many commissions, grants, awards and honorary doctorates since his first grant in 1967 from the National Endowment for the Arts. Gilliam has exhibited internationally. His series of three large format prints entitled *Lily’s Print*, 2002 can be viewed at the DF/BWCC at Milford Regional Medical Center.

**Lilla Grant** aquatint

Lilla Grant’s images resonate with color and energy as she reaches back to her early childhood memories to create paintings and monoprints filled with exuberance for life, yet respectful of the people who tilled the land. Grant spent her early years in North Carolina before moving to New York City where she currently resides. Her first art instructor was the late Leo Manso, a highly respected painter and collagist in both New York City and Provincetown. Grant studied painting with Dan Dickerson at the Art Students League of New York and printmaking with George Nama and Serge Hollerbach at the National Academy of Design.
Al Loving  

**silkscreen in three parts**

*Untitled (Morning, Noon, Evening Light)*  
Gift of Friends of Dana-Farber  
Dana 1615 Conference

Alvin Demar Loving, Jr. was born in Detroit in 1935. He earned a BFA from the University of Illinois in 1963 and a MFA from the University of Michigan in 1965. Loving moved to New York City in 1968. From 1988 to 1996, he taught at City College.

Mr. Loving first came to public attention with a solo show at the Whitney Museum of American Art in 1969. Crisp and hard-edged, his early paintings were studies in pure geometric form, often depicting arrangements of cubes. A prominent abstract painter and collage artist, his later work explored the ways color, space, line and form play out in vibrant counterpoint. In the 1960s and 1970s, African American artists were under public pressure to depict the black experience through figurative art. It was striking for an African American of Loving’s generation to make his reputation in abstract art, a genre from which most black artists were discouraged.

Mr. Loving’s work is in the permanent collections of the Whitney Museum of American Art, the Metropolitan Museum of Art, the Studio Museum in Harlem, the Philadelphia Museum of Art and the Detroit Institute of Arts.

Gift of Elizabeth Gross & Peter Thorne  
YC 958 Exam
Ekua Holmes is a lifelong resident of Roxbury and a graduate of the Massachusetts College of Art. A painter, designer, and collage artist, Holmes’ colorful collages answer a need to communicate to future generations what life is like today---what we are feeling and thinking, our struggles and victories. “Visual art,” she says, “holds important clues to understanding the history of humankind. The artist keeps the details of the changing human landscape of time and space, and in this way keeps a conversation with eternity.”

"In my current work I have looked outside of my window for inspiration and subject matter. I work primarily in collage using a process of searching for and rescuing what has been lost, forgotten or discarded. Using these found textures, photographs, and ephemera, I reconstruct new images, which resonate with a larger message, beyond the particularities of place, to reveal relationships between the local and the universal. Although much of my work is set in an urban environment with a predominately black population, these portraits of beloved Aunties, sacred gardens and children at play, sing with lyrics as old as mankind. My goal is that the exploration of the very personal vision enriches and completes a wide social context, while playing with the tension between the very flat medium of collage and an articulated sense of depth."

*Other works by Holmes, Golden, 2014 and Let the Games Begin, 2014 can be viewed in the Jimmy Fund Clinic, Dana 3.
Lester Johnson | yarn wrapped wood totems

Lester Johnson received both a BFA and MFA from the University of Michigan. He retired after thirty-five years as a professor of Fine Arts at the College of Creative Studies in Detroit, Michigan. During his long and productive career as a fine artist, Johnson’s work has been included in exhibitions at the Detroit Institute of Arts, Whitney Museum of American Art, New York, and numerous galleries and museums across the United States and abroad. His work is extensively represented in both private and public collections.

Johnson’s African and Native American spiritual heritage inspired him to create powerful, grand scale totems that are brilliantly colored and high-spirited, a cross-cultural exchange of energy and vision.

Sibusiso Mbhele | colored marker on paper

Sibusiso Mbhele’s story was made into a documentary that premiered at the Museum of Modern Art, New York. Self-taught, Mbhele earned his living creating scrap metal sculptures of planes, cars, and bicycles from wire, car wrecks, oil tin drums, and other recycled materials in Kwazulu, Natal. His scrap metal flying machines ranged from small craft to his beloved life-sized “fish helicopter” which he called home- a home in stark contrast to the more familiar thatched huts in his African village.
Cheryl Warrick, *Sow Melon*, 2007
Gift of Friends of Dana-Farber
YC 7 Shapiro Information Desk

**Cheryl Warrick**  
**acrylic & mixed media on panel**

Boston-based painter best known for her richly colored and quilt-like paintings that explore the journey of wisdom, Cheryl Warrick incorporates folk wisdom, proverbs, symbols, and landscapes into her art. Her work asks the viewer to open doors to find visual relationships in the paintings and quietly discover their meaning. In her acrylic and mixed media Wisdom Series, she unites in quilt-like fashion paintings-within-a-painting, each drawing upon one of the many visual traditions in which she participates - Western landscape painting, African pattern making, and American quilts. Warrick’s work can be found in numerous museum and corporate collections including The Boston Public Library and Museum of Fine Arts, Boston; Philadelphia Free Library; Rhode Island School of Design Museum of Art; Rose Art Museum, Waltham, MA; Harpo Productions, Chicago; and Fidelity Investments, Boston.

Cheryl Warrick, *Jumped Quickly*, 2007
Breast Center Waiting Area 212- Level 2
DF/BWCC in clinical affiliation with South Shore Hospital
Harry Benson  fine art print

This iconic image of the Beatles sparring with Cassius Clay was taken by Harry Benson when he was a young photographer traveling with the Beatles in Europe and on their first American tour in 1964. Little more than a week after that picture was taken, Clay became the new heavyweight champion, changing his name to Muhammad Ali. Benson's coverage of the fight made the front page of the *New York Times*.

Benson photographed every American president from Eisenhower to Obama, along with a who's who of top celebrities. He was appointed a Commander of the Order of the British Empire by Queen Elizabeth II in 2009 for his accomplishments and has received numerous awards for his work.

Daniel Embree  monotype

Daniel Embree earned a BS in Studio Arts from Brigham Young University and a MFA from Tufts University and the School of the Museum of Fine Arts. This Boston area artist has exhibited work in museums and galleries in Connecticut, New Hampshire, Massachusetts and Utah.

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