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 Black artists and art depicting their unique cultural heritage. Engaging and bold, vibrant color and intricate compositions evoke memories both personal and universal. All of 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 online at www.dana-farber.org/AudioArtTour.

Elaine Tinetti, Art Program Administrator

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**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. The quilts were originally made from recycled work clothes and other fabric remnants to create functional bed coverings and this shared practice continues to this day.

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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.

![Image](image_url)

**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, Level 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 Bryan**  
*oil on canvas*

Gift of Barbara & Robert R. Glauber  
Charles A. Dana Building- DL1 Lank Imaging Elevator Lobby
Born in Harlem, New York in 1923, Ashley Bryan 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.

https://www.youtube.com/watch?v=7REBumHUzPM

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Sam Gilliam, Lilly's Print, 2002
DF/BWCC at Milford Regional Medical Center, Level 2 Corridor

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 an 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.
Lilla Grant  monoprint with oil & monoprint collage

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.
Abstract Expressionist artist Alvin Demar Loving, Jr. (1935-2005) was born and raised in Detroit. He earned a BFA from the University of Illinois in 1963 and an 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 called himself a “material abstractionist”. He 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. By 1972 Al’s work dramatically changed as he left behind the tradition of the brush, experimenting with dyed canvas and fabrics, cardboard and spray paint to make new and energetic compositions.

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 included in the permanent collections of the National Gallery of Art, Whitney Museum of American Art, the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Detroit Institute of Arts and the Museum of Fine Arts Boston among others.

**About Wild Goose Lake, Washtenaw County, Michigan**
This series is Loving’s homage to the lake, childhood memories of summer trips to the resort and reunions with friends. Al loved the lake and its wide-open space and wanted to convey a feeling of beauty and freedom. When he received a commission from the Veterans Administration Hospital in the Bronx in 1980, he used brooms, scrub brushes and toothbrushes to create a monumental 58 x 8’ installation onsite that was part of the Wild Goose Lake series.

Sincerest thanks to Mara Kearney Loving and Alicia Loving for their assistance with this article. For additional information, refer to The Working Process, Co-Sponsored by the Organization of Independent Artists and the New York City Department of Cultural Affairs  March 9-May 1, 1981.
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."

Holmes’ layers of cut, torn, painted, and manipulated paper add a richness of depth to each imaginative scene, steeped in maturity and history, but brimming with color and optimism.

*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

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.

Sibusiso Mbhele’s story was made into a documentary that premiered at the Museum of Modern Art, New York.
Cheryl Warrick, *Sow Melon*, 2007
Gift of Friends of Dana-Farber
YC 7 Shapiro Information Desk

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

**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.
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 an 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.
RECENT ACQUISITIONS

El Anatsui

*Black and Silver*, 2018
Inkjet pigment print with irregular hand-cut edges conforming to the image, printed and hand-cut and hand-sculpted aluminum collage, and copper wire
22.25 x 28.25 x 1”
Gift of Friends of Dana-Farber
Main Wait, Level 4
DF-Chestnut Hill

Born in Ghana in 1944, critically acclaimed mixed media artist El Anatsui lives and works in Nigeria. He transforms simple materials into complex assemblages that create a distinctive visual impact. His shimmering, monumental wall hangings have graced the facades of London’s Royal Academy, Venice’s Museo Fortuny and Marrakech’s El Badi Palace, the Vatican, MOMA, Museum of Fine Arts Boston, and Bloomberg L.P. among others.

In this editioned work, El Anatsui merges a digital image of a portion of a woven assemblage with a section of actual folded and crumbled aluminum bottle caps attached along one edge. And like the artist’s larger iconic works, this multiple emphasizes the formal characteristics of color, pattern, and harmonized design. The jewel-like surface invites close inspection and reveals El Anatsui’s innovative transformation of common, discarded materials into objects of beauty and wonder.

Much of the artist’s work interrogates the legacy of colonialism, drawing connections between consumption, waste and the environment, but at the core is his unique formal language that distinguishes his practice.
Maya Freelon

_Tissue paper and archival tape_  
30 x 40"  
Gift of the family of Jane B. Mayer  
Main Wait, Level 4  
DF-Chestnut Hill

Maya Freelon is an award-winning artist whose artwork was described by her godmother and namesake, Maya Angelou as “visualizing the truth about the vulnerability and power of the human being”, and her unique tissue paper artwork was praised by the International Review of African American Art as a “vibrant, beating assemblage of color”. The artist has exhibited her work nationally and internationally in Paris, Ghana, and U.S. Embassies in Madagascar, Italy, Jamaica, and Swaziland. Her large tissue paper installations have hung in the halls of the Smithsonian Arts and Industries Building and the North Carolina Museum of Art. She has received commissions from Google and Cadillac and was recently named one of five young artists to watch during Miami Art Week 2019. Freelon earned a BA from Lafayette College and an MFA from the School of Museum of Fine Arts, Boston.

Her work is deeply tied to her family heritage, a lineage which includes both sharecroppers and pioneering African American artists. Her mother is acclaimed jazz artist Nneena Freelon. Her father, Phil Freelon, was a renowned architect celebrated for his work on the Smithsonian’s National Museum of African American History and Culture, and her paternal great grandfather, Allan Freelon, was an acclaimed impressionist-style painter during the Harlem Renaissance.

Freelon creates Tissue Spiral Sculptures by placing each piece on a long roll with permanent adhesive. The title of the series is 'Historical Significance', referencing her grandmother and sister who taught her how to make quilts when she was young. _Maximizing the minimal_, they always used to say. She explores themes such as preservation and the nature of fragility in her tissue paper works that rip, tear, and break down in the process, and is continually experimenting with new and innovative techniques to create her monumental tissue quilts and sculptures.
Richard Haynes

At Last, Young boys playing with toys in the yard
Acrylic on board
29 x 27"
Check out, Level 2
DF-Foxborough

Born in Charleston, South Carolina, Haynes received an MFA from Pratt Institute in 1979. He is currently the Director of Admissions for Diversity at the University of New Hampshire.

An American visual storyteller, a cultural keeper and maker, Richard uses his art not only to make society aware of the invisible in this world, but also to provoke unity. It reflects his own colorful and diverse life as a painter, photographer, educator, lecturer, professor, mentor, and a strong advocate for social justice.

Using semi-abstract faceless figures rendered in flat, bold colors, he tells our stories and celebrates what it means to be an American in an era of great National transformation.

https://www.historicnewengland.org/how-richard-haynes-creates-a-portrait/
JoSon

(T-B) Clematis Nelly Moser, 2017  & Water Lily, 2006
Archival pigment print
17 x 22" each
N. Exam Check Out & CH4338 -Exam 37, Level 4
DF-Chestnut Hill

Award winning photographer JoSon was born in the Philippines. His father was an African American embassy employee. His mother was a medical doctor of Filipino-Chinese descent. The artist grew up in a monastery in post-war Vietnam, strictly schooled in the ancient Buddhist art of meditation. Later, JoSon emigrated to the United States and received an MFA from the Academy of Art in San Francisco.

Influenced by botanical illustrations of the 14th and 15th centuries, JoSon creates his images using a digital camera, a flatbed scanner and computer software. Described as clean, spare and meditative, his photographs capture the beauty of flowers with such clarity that they often appear to be painted illustrations. His work is included in corporate and private collections and represented by galleries throughout the United States and overseas.
In the late 1800s, Black-Americans began to play baseball on military, college, and company teams, eventually finding their way to all-white professional teams. Moses Fleetwood Walker and Bud Fowler were among the first to participate. However, racism and “Jim Crow” laws would force them from these teams by 1900. In response, black players formed their own units, “barn-storming” around the country to play anyone who would challenge them.

In 1920, an organized league structure was formed under the guidance of Andrew “Rube” Foster, a former player, manager and owner for the Chicago American Giants. In a meeting held at the Paseo YMCA in Kansas City, MO., Foster and a few other mid-western team owners formed the Negro National League. Soon, rival leagues formed in eastern and southern states, bringing the thrills and innovative play of black baseball to major urban centers and rural country sides in the U.S., Canada, and Latin America. The Leagues maintained a high level of professional skill and became centerpieces for economic development in black communities.

Ironically, when Jackie Robinson made his historic walk onto the Dodgers’ Ebbets Field in 1947, his arrival signaled the eventual death knell for the Negro Leagues as Major League Baseball became integrated once again, breaking the color line for good.

Excerpts from the Negro Leagues Museum & American History websites

Learn about Buck O’Neil and his recent induction into the National Baseball Hall of Fame.
https://www.mlb.com/video/hall-of-fame-buck-o-neil?q=ContentTags%20%3D%20%5B%22baseball-hall-of-fame%22%5D%20Order%20by%20Timestamp%20DESC&cp=CMS_FIRST&p=0
Papa Gora Tall

*Untitled*
Gouache on paper
14.5 x 19 3/8"
Gift of Mary Ann Wenniger
Exam 15, Level 2
DF-Merrimack Valley

Born in Senegal, West Africa, Gora Tall currently lives and works in New Jersey.

Artist Statement

My work fuses the past with the future; the traditional with the contemporary, in a spirit of infinite simplicity that transforms daily living into spiritual awareness. Some have said that my work shows my penchant for utilizing strong colors and keen graphic sensibility. In Senegal I studied how to balance art, how to be symmetrical with my art form, how to transform the line and the form, and use aspects of the past to look forward. These characteristics come through in my current artwork.

PGT
Ekua Holmes, *Golden*, 2014, limited edition giclée, Jimmy Fund Clinic, Dana 3

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