



## **too Black, too Strong!**

an exhibition of video and works on paper  
organized by Reginald Woolery  
*April 14 - May 14, 1988*

**Artists Space**



## PROGRAM 1

*What Goes Around, Comes Around*, by Philip Mallory Jones  
3 min., color, 1986

*Some People*, by Mary Easter  
19 min., color, 1988

*Suppositions on History*, by Albert Marshall  
29 min., color, 1985

## PROGRAM 2

*Shopping Bag Spirits and Freeway Fetishes: Reflections on Ritual Space*, by Barbara McCullough  
60 min., color, 1984

## PROGRAM 3

*Water Ritual #1*, by Barbara McCullough  
4 min., b&w, 1980

*The Trouble I've Seen*, by Philip Mallory Jones  
10 min., color, 1976

*Extra Rooms*, by Philip Mallory Jones  
20 min., color, 1980

*Storme: A Life in the Jewel*, by Michelle Parkerson  
21 min., color, 1987

## WORKS ON PAPER

### Daniel Tisdale

*Contacts, Ponytails, Noses and Bleach*  
Graphite on Xerox (presented in slide format), 1988

*Video Paintings*  
Polaroid photographs (presented in slide format), 1988

### LaMonte Westmoreland

*The Watermelon Series*  
mixed media collages, 1986

### Reginald Woolery

*Felice/Mary* (1987), *Quilt* (1987), *too Black* (1988), *too Strong!* (1988)  
mixed media collages

## ESSAY

by Deirdre A. Scott

*too Black, too Strong!* can be a thought provoking premise on which to base an exhibition. It is an invitation to viewers to think about their own response to what they are seeing. However, during the viewing process, something else may take place which transforms the verbal suggestion into a potentially unsettling visual experience. Such potential may override a viewer's ability to perceive their own reaction to the visual art presented. Therefore, "too Black, too Strong!" may be the end response despite the fact that art, not (psycho)-sociological reform is the purpose of this exhibition.

The goal here is not to present a case for the Black experience. Rather, the concentration is on presenting various modes of expression by artists; artists who create within the context of the American culture while utilizing the richness of their African-American existence/heritage as a most logical point of reference.

This exhibition features the work of Mary Easter, Philip Mallory Jones, Albert Marshall, Barbara McCullough, Michelle Parkerson, Daniel Tisdale, LaMonte Westmoreland and Reginald Woolery. Together, they represent a group of artists who are currently using video as either a form of expression or a point of departure.

In a time when television, movies and the "vcr" are a major source of entertainment and information that influence the way the population perceives the world, Philip Mallory Jones, Barbara McCullough and Daniel Tisdale have chosen different paths in their use of the video medium. Their works add substance to the video experience converting the screen from an "idiot box" into a tool through which magical ideas and images may be relayed.

In *Shopping Bag Spirits & Freeway Fetishes*, Barbara McCullough explores rites and rituals through interviews with, among others, artists David Hammons and Bettye Sayr, creating a dialogue on the act of making art. McCullough's short film, *Water Ritual #1: An Urban Rite of Purification* is also featured.

Philip Mallory Jones' three videos, *The Trouble I've Seen*, *What Goes Around, Comes Around*, and *Extra Rooms* present introspective narrative as well as hand-rendered visual images to create a multi-layered look at the inner complexities of man and his relationships.

**ARTISTS SPACE, 223 WEST BROADWAY, NEW YORK, NY, 10013**  
**GALLERY HOURS: TUESDAY THROUGH SATURDAY, 11am to 6pm**

Cover: *Michelle Parkerson*, by Sharon Farmer, 1987.