Exultation!

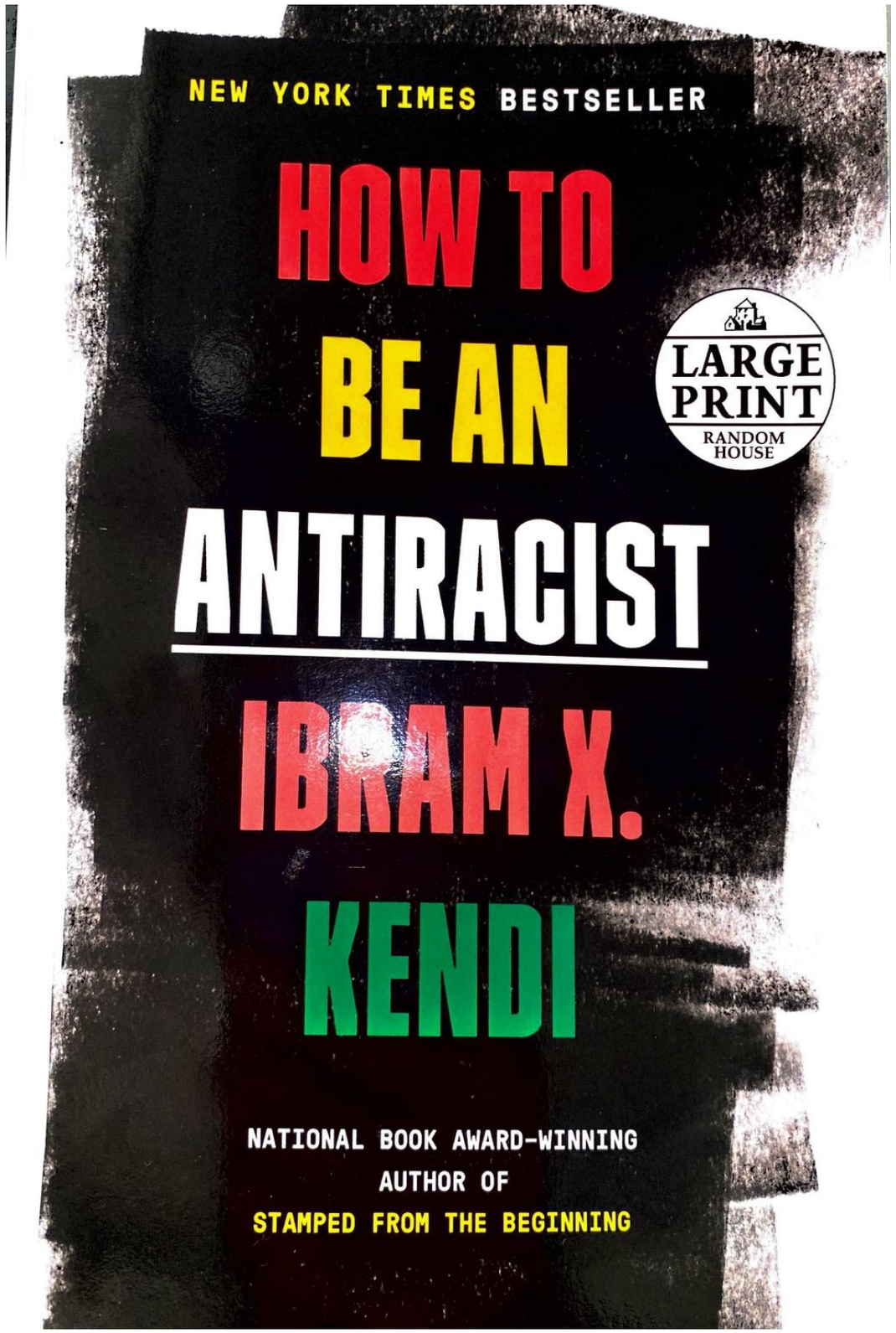
Anthony Japour
The Japour Family Collection
Art Talk & Live Auction
20 December 2020

Exultation

A feeling of triumphant elation or jubilation; rejoicing

Oxford English Dictionary

Martin Luther King, Jr.
I Have a Dream
March on Washington for Jobs and Freedom
August 28, 1963



My parents had not seen each other since the bus ride to Urbana '70. Christmas approached in 1973. Soul Liberation held a concert at the iconic Broadway Presbyterian Church in Harlem that turned into a reunion of sorts for the New York attendees of Urbana '70. Dad and Ma showed up. Old friends beckoned, and something new. After the chords of Soul Liberation fell silent, my parents finally spoke again and a spark finally lit.

Days later, Dad called. He asked Ma out. "I've been called to the mission field," Ma responded. "Leaving in March."

Ma and Dad persevered, even after Ma left to teach in a rural Liberian village outside Monrovia for nine months. Eight years later they were married, daring to name me, their second son, "exalted father" when I arrived in a world not in the practice of exalting Black bodies. Just before that arrival, as my pregnant mother celebrated her thirty-first birthday on June 24, 1982, President Reagan declared war on her unborn baby. "We must put drug abuse on the run through stronger law en-

KEHINDE WILEY

“Painting is about the world that we live in. Black men live in the world. My choice is to include them.”— Kehinde Wiley

BONAPARTE

WILLIAMS
BONAPARTE
HANNIBAL
KAROLVS. MAGNVS. MP.

KEHINDE WILEY

A NEW REPUBLIC

Painting is about the world we live in. Black people live in the world. My choice is to include them. This is my way of saying yes to us.

—Kehinde Wiley

Kehinde Wiley: A New Republic, the first museum survey of Wiley's prolific fourteen-year career, reveals the breadth of his production. The exhibition presents striking portraits of African American men—the artist's signature works—along with perhaps unexpected and less-familiar new developments: portraits of women, bronze sculpture, and stained glass.

Since 2001, the practice of Kehinde Wiley (American, b. 1977) has been based on transforming historical portraits—originally commissioned from European Old Masters and intended to convey the status and power of the sitter—into monumental contemporary paintings that place black subjects front and center. He thereby draws attention to the absence of black men and women from traditional Western art history and from our cultural narratives. His deliberate riffs on art-historical masterpieces skillfully engineer a collision between past and present, initiating timely conversations about race, gender roles, and the politics of representation.

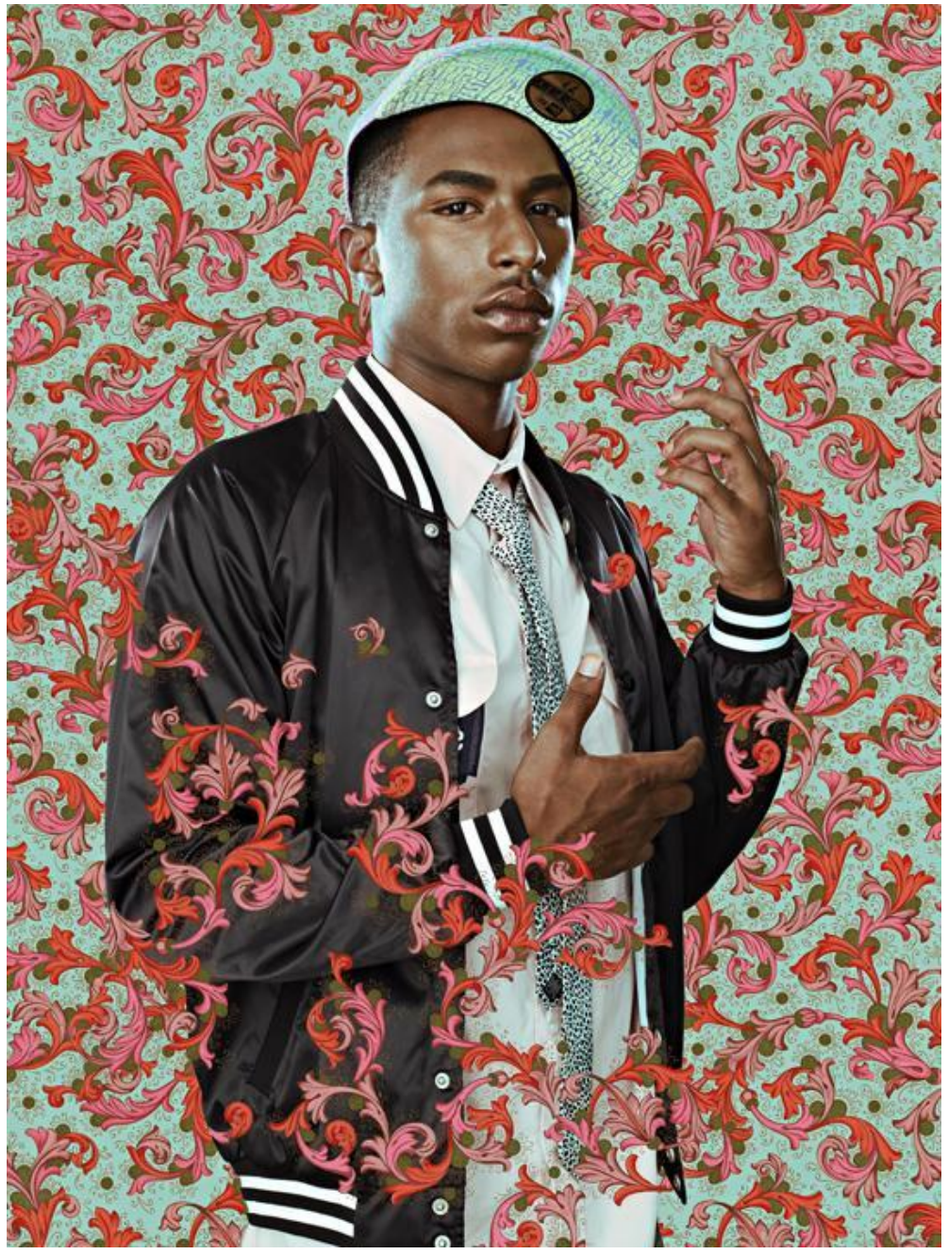
A New Republic opens in the Rotunda with recent examples of Wiley's work showcasing male sitters: stained-glass panels set into a chapel-like structure, paintings from a new series based on Byzantine icons, and bronze portrait busts. In the galleries, important works from throughout his career are on view. The exhibition closes with his recent paintings of female subjects, which surround his first-ever sculpture of women. Within the exhibition, the commentaries about individual artworks are adapted from texts by some of the thirty-five writers who contributed to the accompanying catalogue, reflecting the range and diversity of responses to Wiley's work.

Wiley's vision of what constitutes *A New Republic*, the title he chose for this Brooklyn Museum exhibition, cannot help but appear corrective, even utopian, with its embrace of differences in gender, sexual orientation, and culture, using the power of images to remedy the historical invisibility of black men and women as subjects and producers of culture. Wiley's paintings, sculpture, and stained glass have altered the narrative of art history, and inserted Wiley firmly into it. With his move from critiquing European art-historical traditions to the even more ambitious scope of his *World Stage* series, Wiley shows himself to be at the height of his artistic powers, the exemplary global artist for the twenty-first century.

Eugenie Tsai
John and Barbara Vogelstein Curator of Contemporary Art
Brooklyn Museum

#kehindewiley

Kehinde Wiley
Black Light Series, 2009



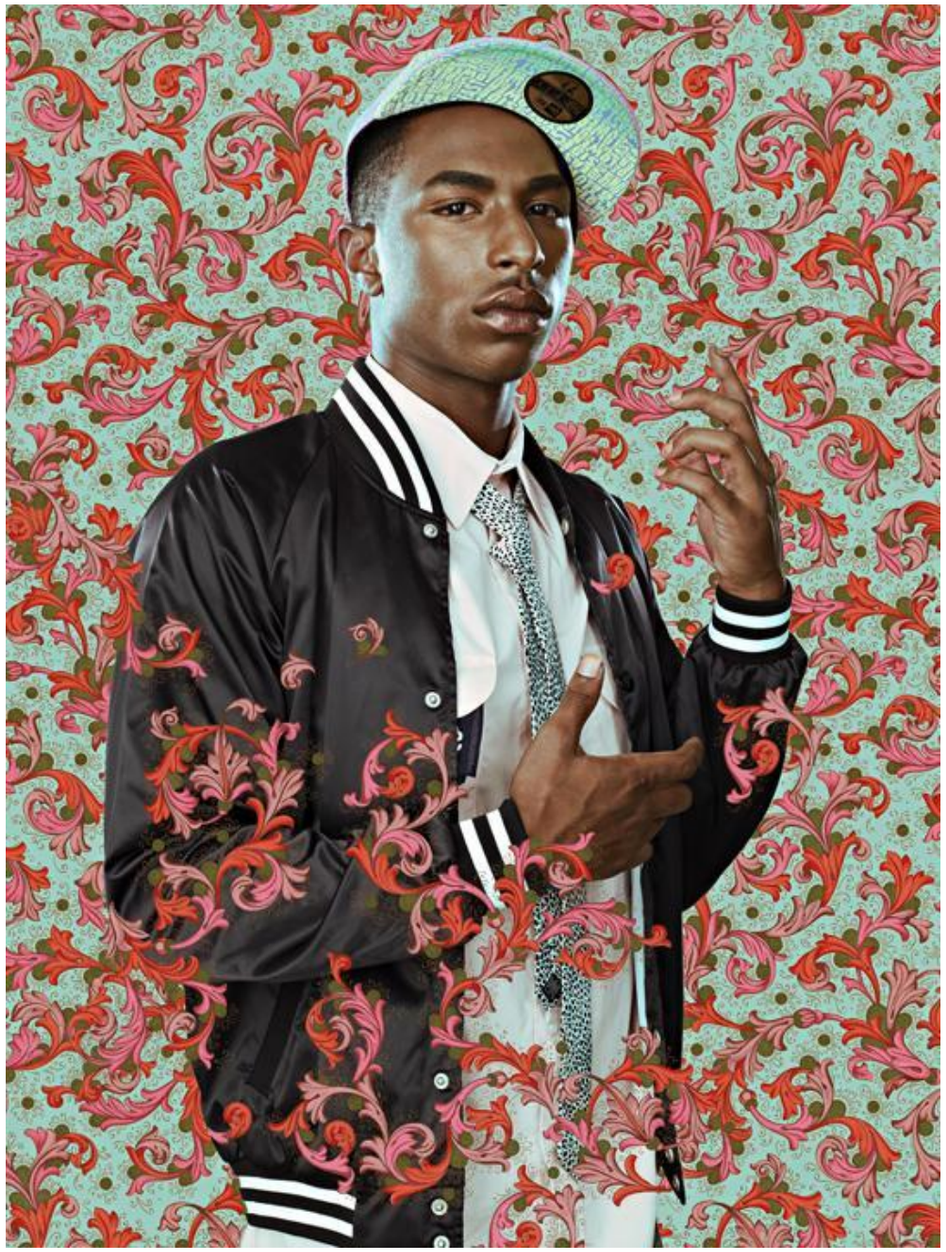
Sharrod Hosten

After Sir Joshua Reynolds'
Portrait of Doctor Samuel Johnson

Oil painting on canvas, Dr Samuel Johnson (1709-1784) by Sir Joshua Reynolds (Plympton 1723 - London 1792), circa 1769/70. A half-length portrait of Johnson aged 60, his eyes partly closed, gesturing with his hands, with short brown hair, and wearing a brown coat with open neck. A replica (now in the Tate collection) is catalogued as 'Dr Johnson Arguing'. It has also been suggested that the pose is characteristic of the sitter.

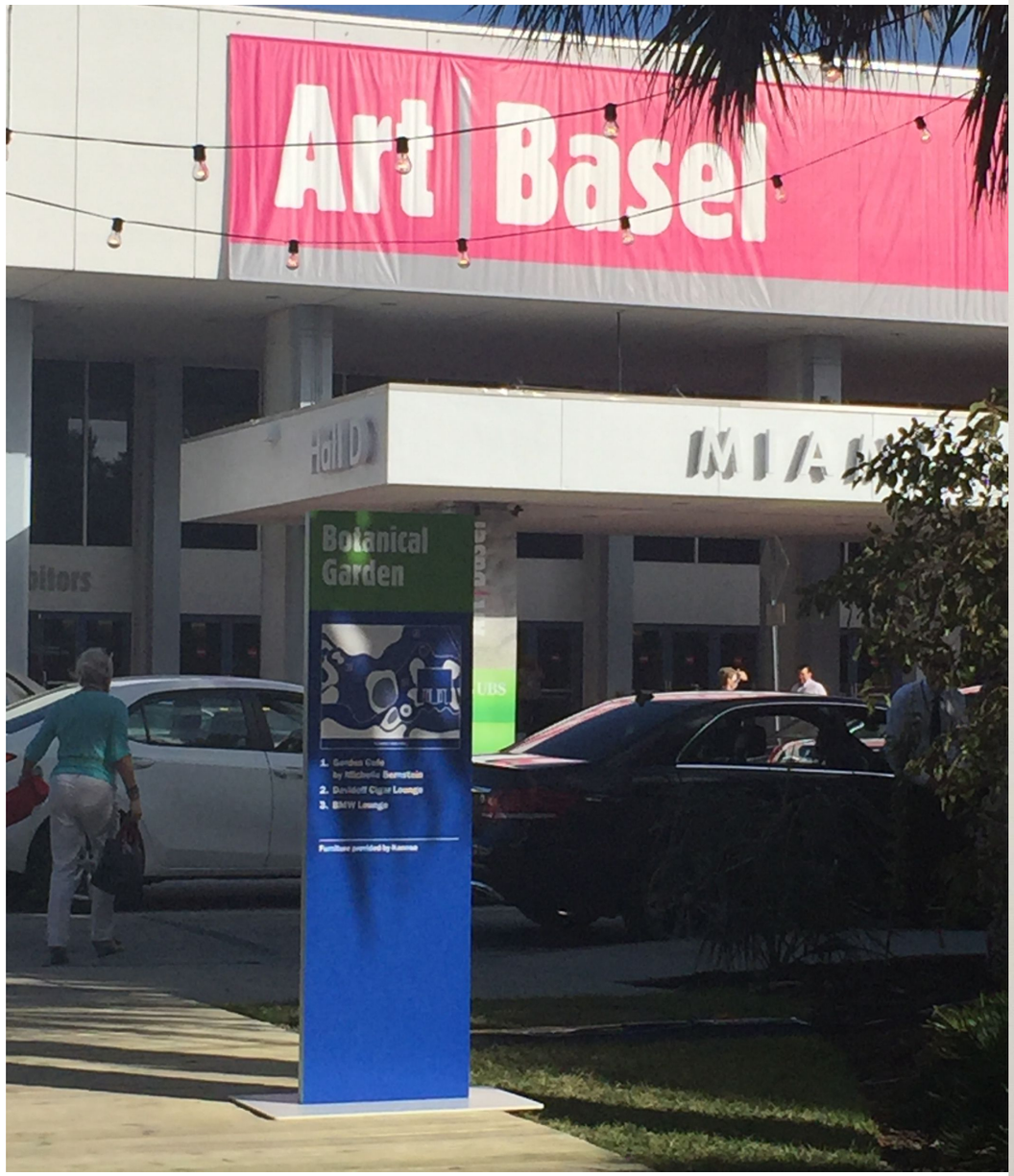
Sir Joshua Reynolds PRA (Plympton 1723 - London 1792)

Dr Johnson, the well-known writer, dictionary-compiler and conversationalist, was a close friend of Reynolds, referring to the artist as ‘the only man whom I call a friend’.
The profile format of this portrait bestows a certain heroic status to the sitter.

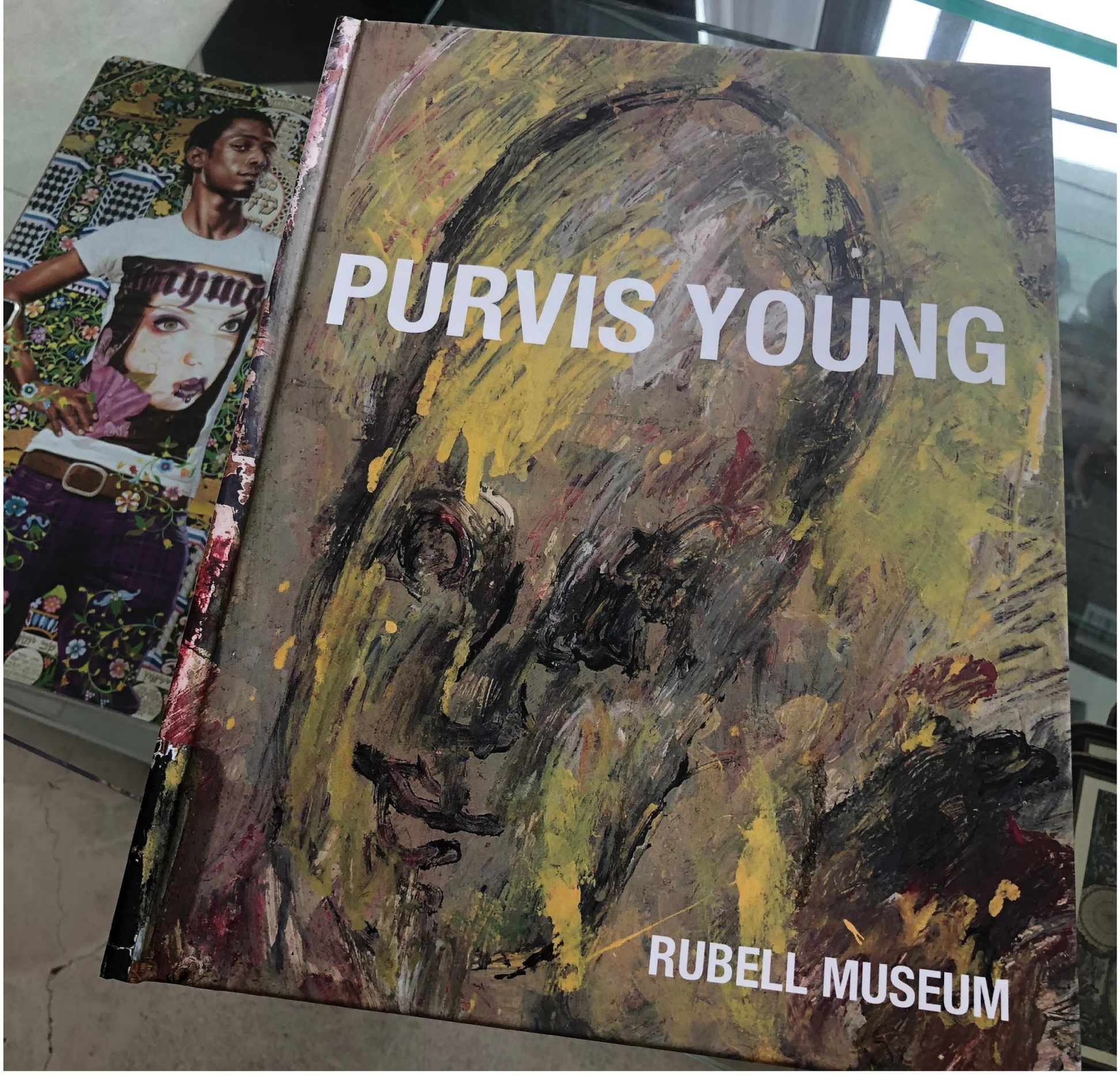


Left: Kehinde Wiley (American, 1977–), *After Jean Auguste Dominique Ingres' "The Virgin with the Host,"* 2009. Archival inkjet print on Hahnemühle fine art paper, 30 × 24.5 in.
Right: Jean Auguste Dominique Ingres (French, 1780–1867), *The Virgin Adoring the Host*, 1852. Oil on canvas, 15.9 × 12.9 in. Metropolitan Museum of Art, New York.

FIRE
HOSE
EMERGENCY EXIT


Art Basel
Botanical Garden
UBS

PURVIS YOUNG


PURVIS YOUNG
RUBELL MUSEUM

The first images Young made as an adult were of angels, angels that "try to make mankind stronger."[21] They are represented in various forms in his work; as individual portraits or masses of gestural figures. In the painting opposite, yellow angels hover around a haloed figure on a mound or mountaintop. The narrow, earthbound form is clothed in robes.

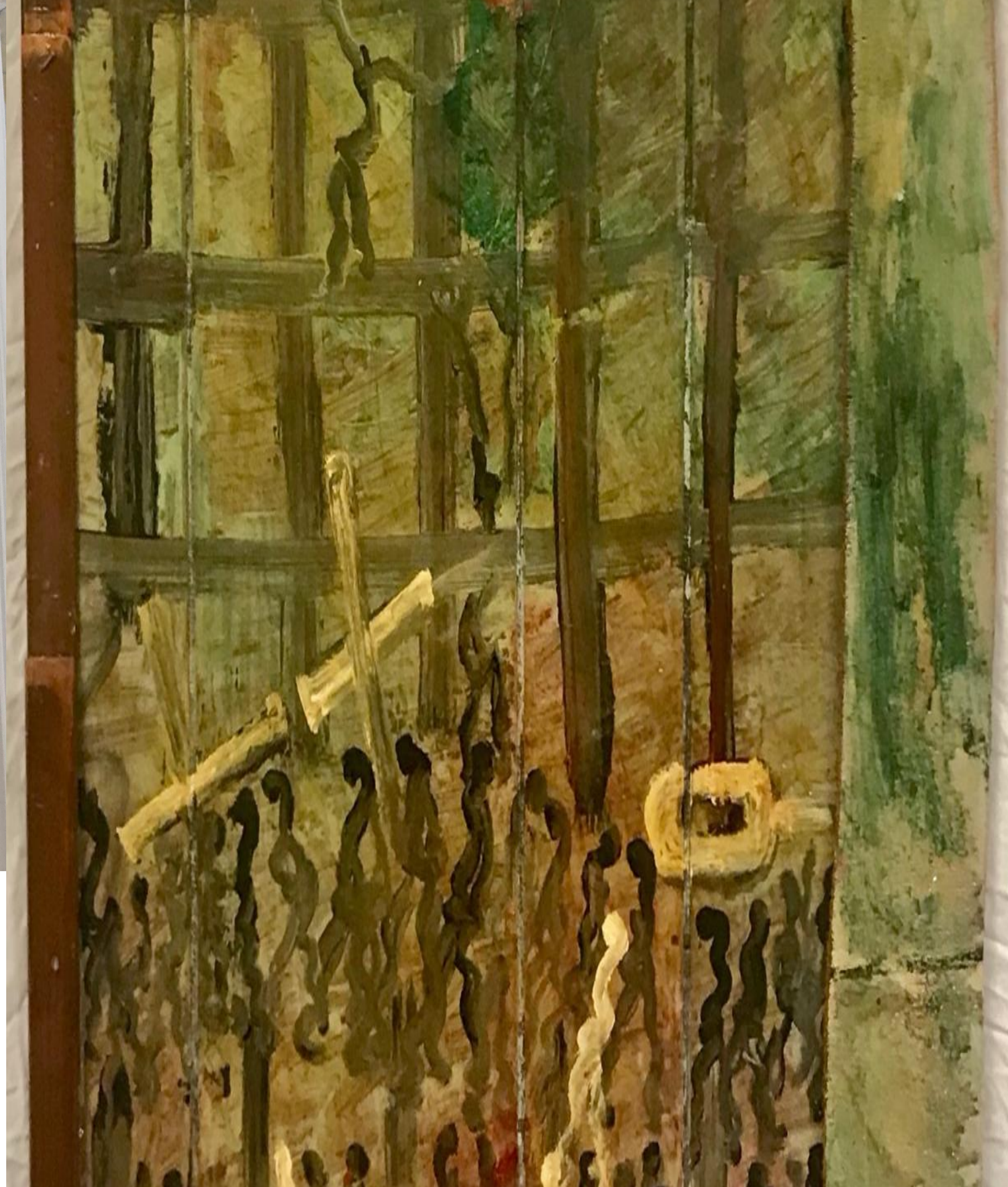
Young did not attend church and kept his religious faith private. He was, however, often in the company of his closest friend, Silo Crespo, a Santeria priest. Young was deeply cynical of mainstream religious leaders for what he perceived as their hypocrisy, their materialism, and their inaction. "[Preachers] watch me all their life and watch me paint and think I'm weird, when I look at them I say they are part of the bullshit too."[22] "I see more churches being built and the world getting worse."[23]

Purvis Young
Mother Angel and Child, 1990's
House Paint and Acrylic on Wood
67 x 42 IN

Young picked up a paintbrush amidst anti-Vietnam War and civil rights protests. He would later speak of his amazement at seeing citizens effecting change via sit-ins and marches: "You got to go to jail for something you believe in sometime."[13] Inspired by these protests and by the art activists that created Chicago's *Wall of Respect* in 1967, Young said, "My feeling was the world might be better if I put up my protests,"[14] many of which feature dense lines of figures with outstretched arms. In 1980, Young's neighborhood erupted in protests and riots after four officers were acquitted in the beating death of Arthur McDuffie, a black man. "I'm just one in the crowd. I seen a picture of Rembrandt on Channel 2, how Rembrandt walked among the people. I smelled tear gas, I've seen people jump. See if I'm not painting the truth."[15]

Prisoners

Purvis Young
Souls Jailbreak
49 x 23 IN



ANTHONY AKINBOLA

Camouflage Series, 2018-2020

White Privilege

10:57

Photo

thejapourfamilycollection
Queens Museum

QUEENS MUSEUM

CAMOUFLAGE
Pop Up Exhibit by Anthony O. Akinbola

Aug 4
2018
2:30pm–
4:30pm

View Insights

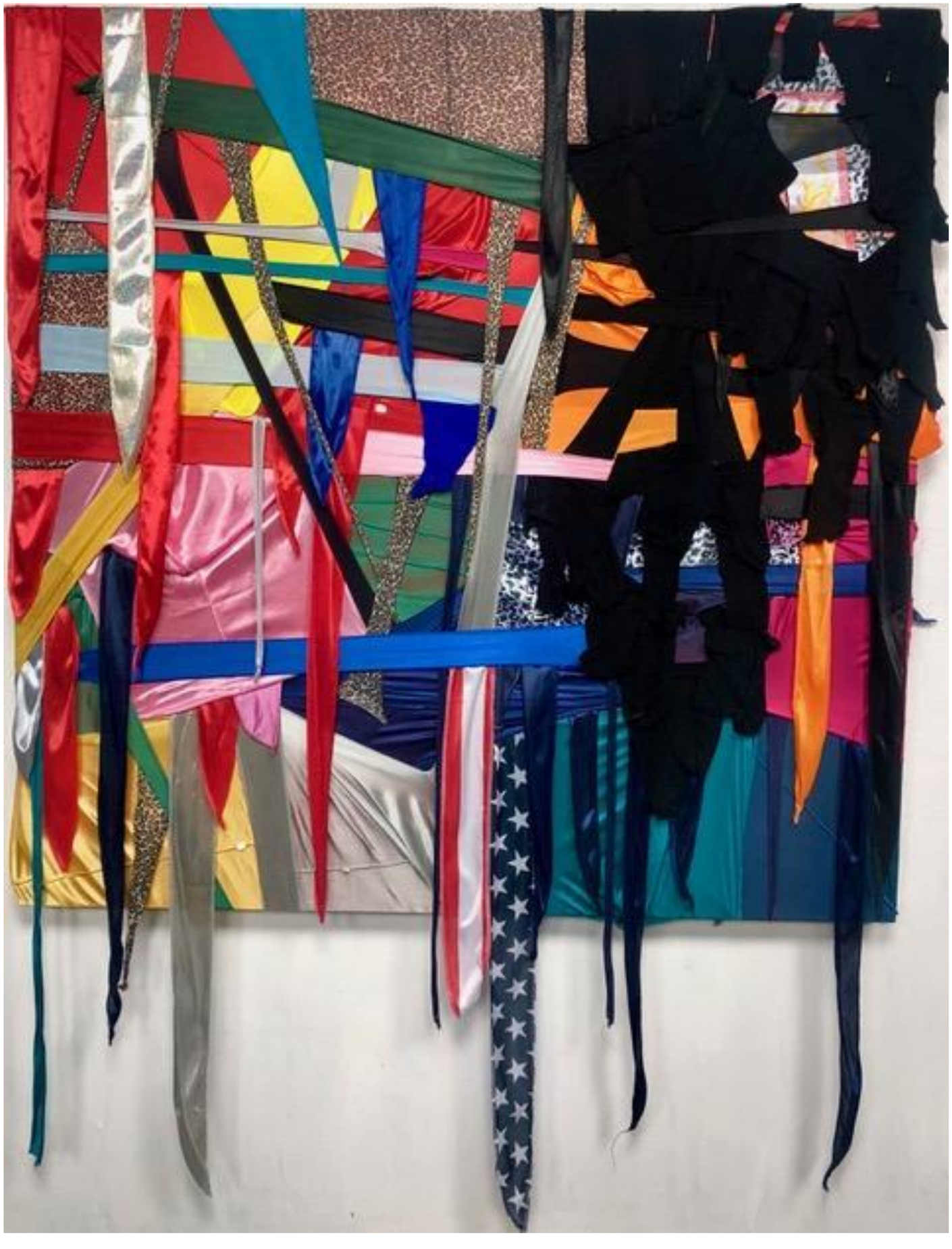
Promote

Liked by **mjapour** and **27 others**

thejapourfamilycollection Anthony Akinbola
Camouflage, 2018

#anthonyakinbola #camouflage
#queensmuseum #newyork

Partnership
Gallery
ANTHONY AKINBOLA
CAMOUFLAGE



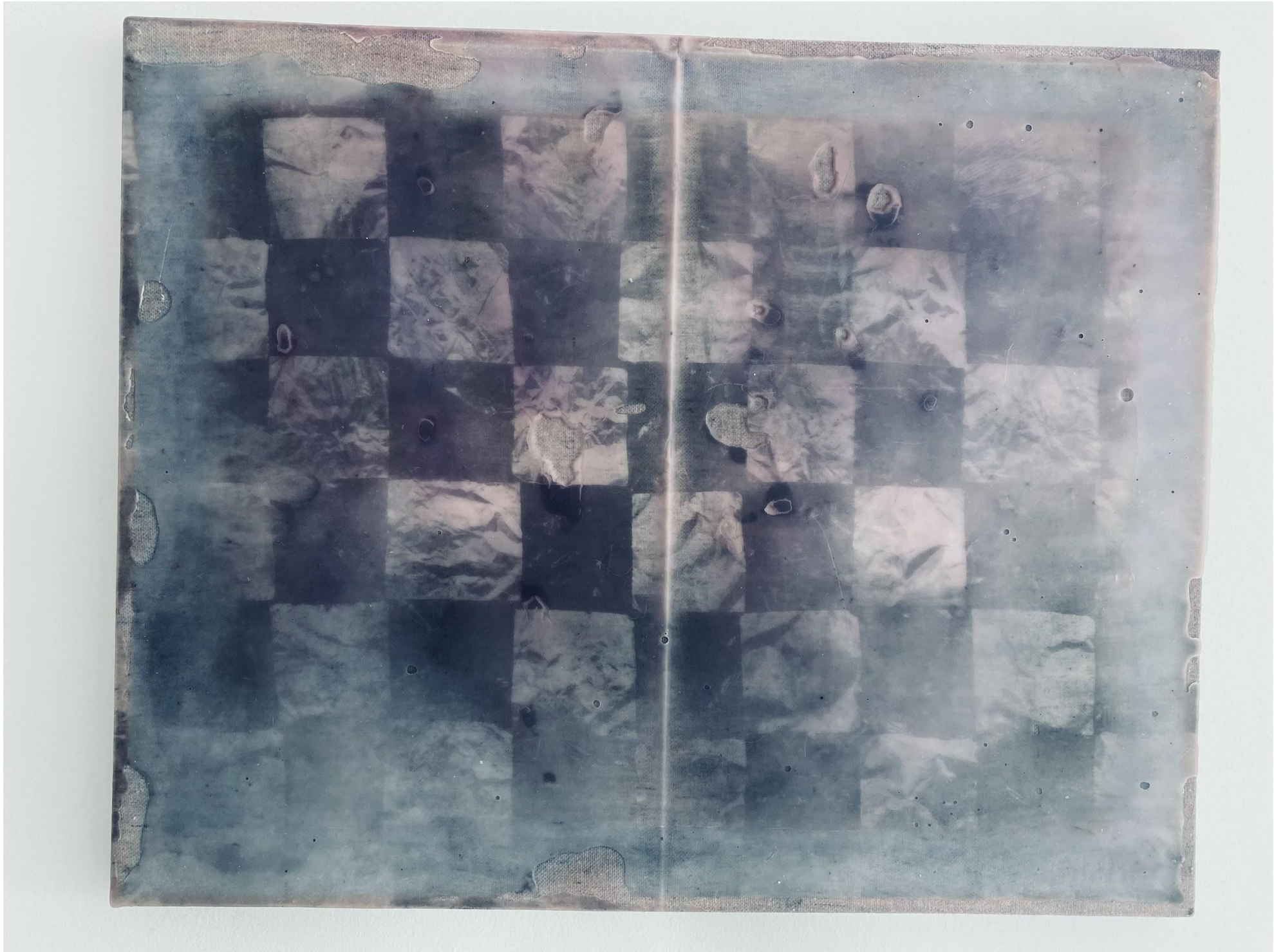
Kehinde Wiley

The Virgin with the Host, 2009

Starting bid $18,000

Archival inkjet print on Hannimule fine art paper

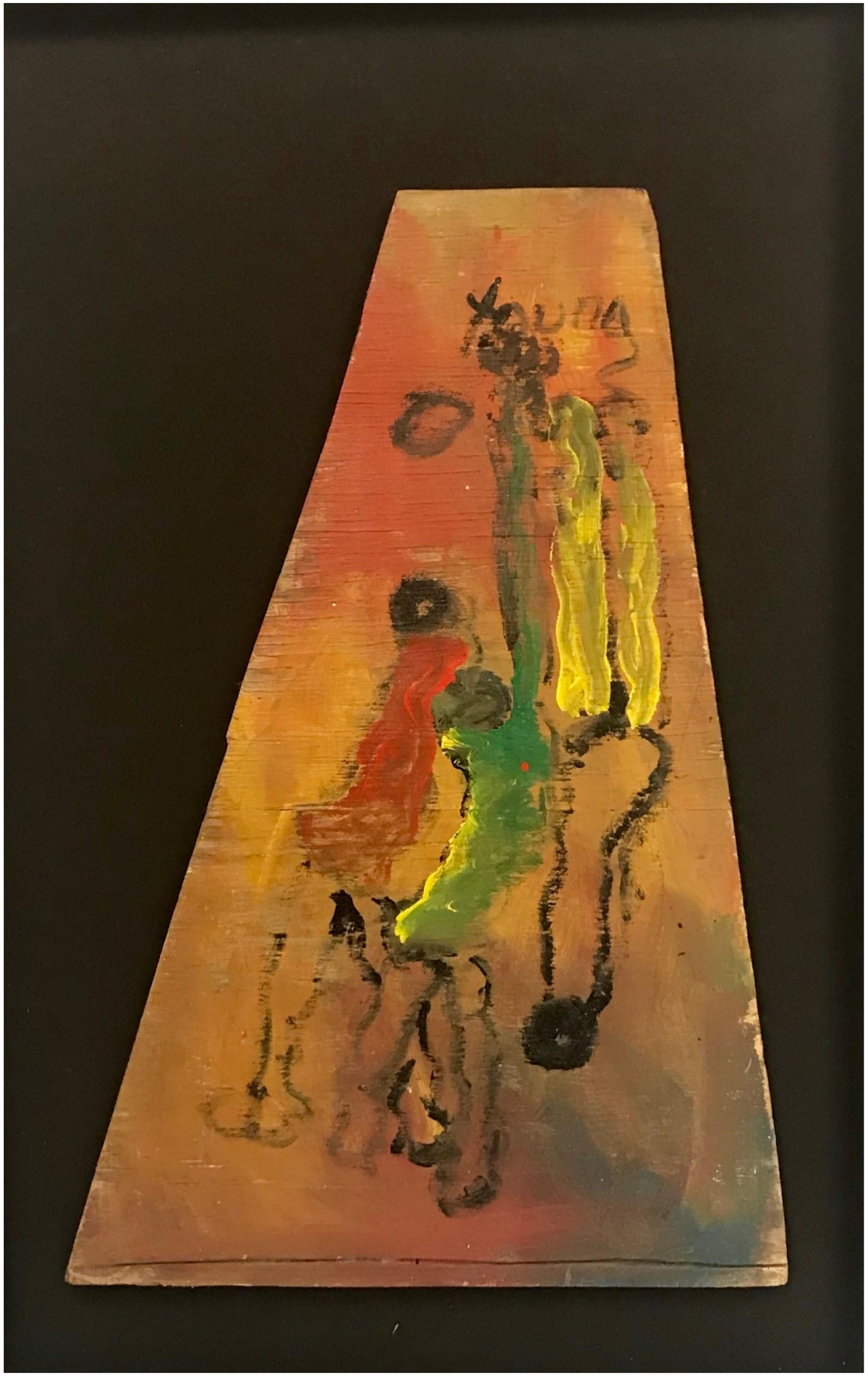
30 x 24 IN

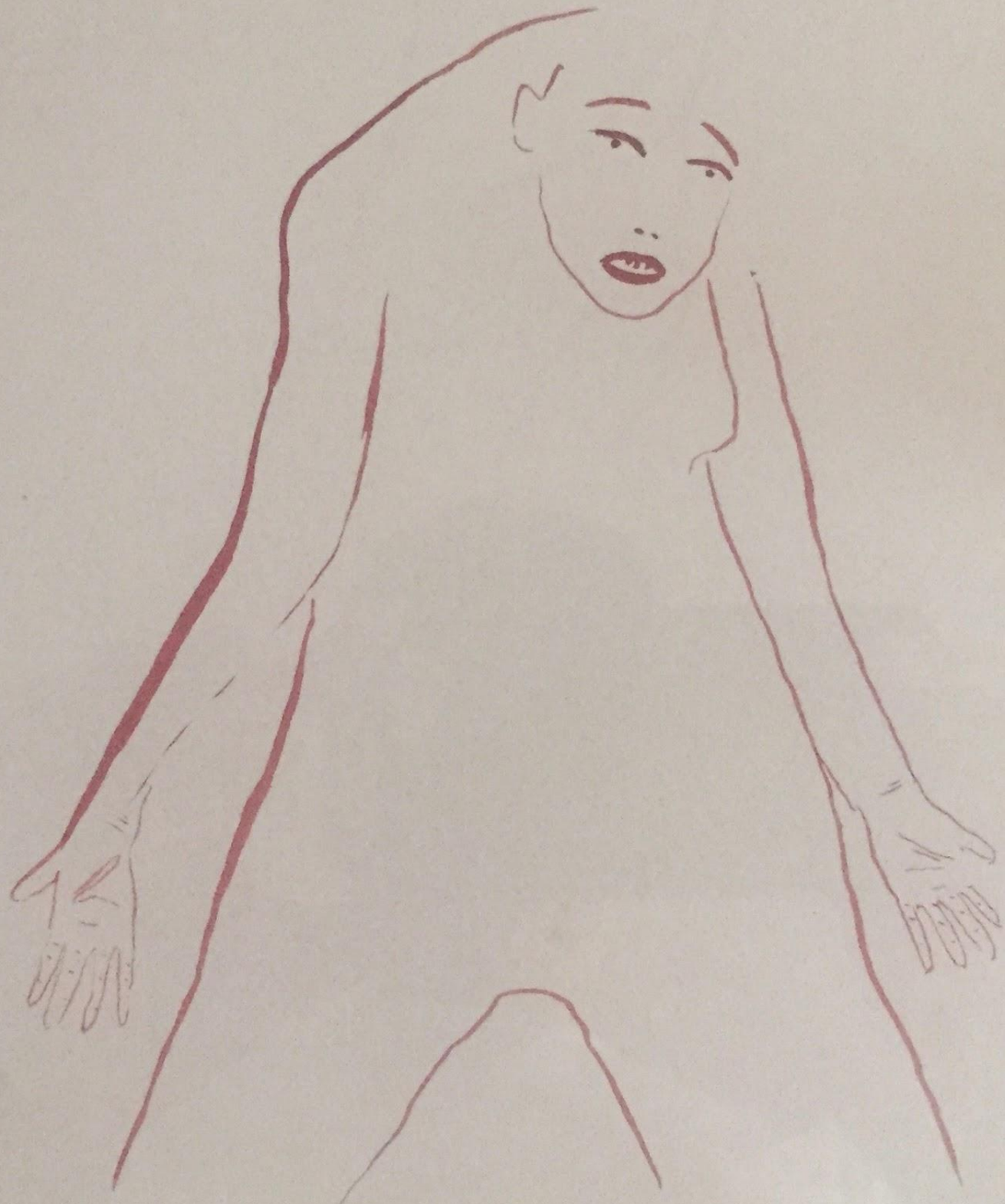


JPW3

Blue Picnic, 2015

Starting bid $3600 Ink transfer and wax on canvas 20 x 16 IN





NF 6-9-00

Thank You

Brooklyn Museum
Rubell Museum
Queens Museum
The Japour Family Collection