

## Whitfield Lovell | ADAA The Art Show

DC Moore Gallery is pleased to present works by Whitfield Lovell at ADAA's The Art Show, opening November 1. Known for his immersive installations and tableaux combining detailed drawings and found objects, Lovell invokes issues of personal identity, cultural heritage, and collective memory. Lovell's major wooden tableaux *Autour Du Monde*, 2008, is showcased alongside the debut of his print series *The Wayfarers*.

*Autour Du Monde* (2008) depicts three uniformed World War I soldiers drawn with charcoal on salvaged wallboards. Vintage globes are affixed to the wood surface and surround the panels in clusters on the ground, creating a physical and metaphoric space for these soldiers' passages around the world.

Lovell has long been intrigued by the theme of the African American servicemen, particularly during World War I and World War II, because of the irony inherent in Black men enlisting to fight for a country that did not afford them basic human rights. Despite hopes that demonstrating American patriotism would improve their status in the U.S., returning soldiers were met with violent conflict and continued oppression.

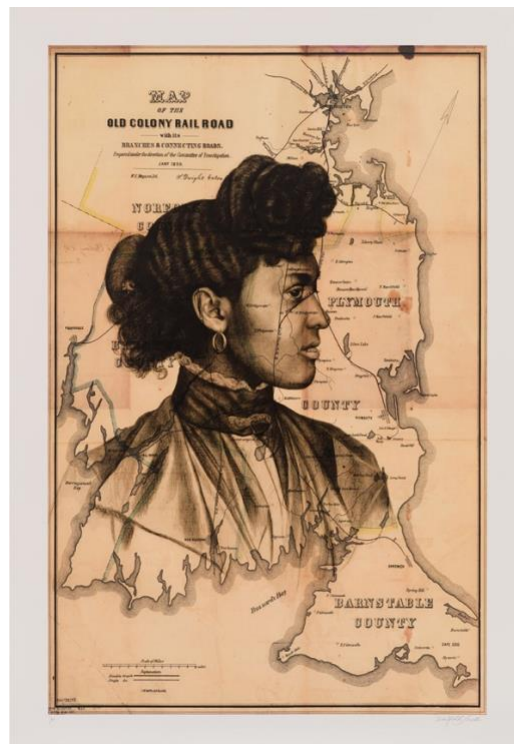


*Autour Du Monde*, 2008, Conté on wood panels with globes, 102 x 189 x 171 inches.

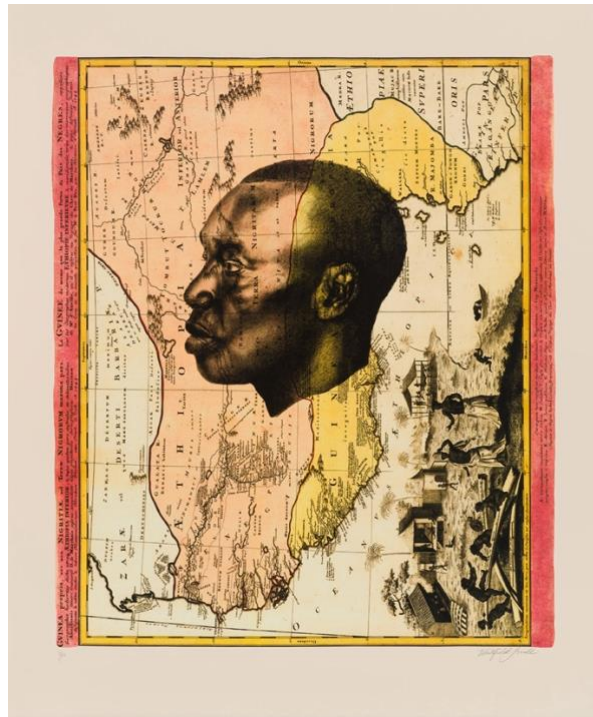
Among the 380,000 African Americans who fought in the army during World War I, about 200,000 were sent to Europe. In 1919, however, these returning veterans were viewed resentfully by whites for so much as wearing their uniforms in public. Racial violence broke out in cities across the United States in what came to be known as the “Red Summer.”

Lovell’s newly published and highly anticipated print series, *The Wayfarers*, will debut at the fair. Images of men and women are overlaid and intertwined with vintage geographic maps. The individuals depicted float above man-made divisions of towns, states, and countries, highlighting journeys in time and place, perhaps before those imposed borders had been created. Many of the antique maps Lovell selected for the series allude to movement and migration such as railroad and harbor maps, evoking both the pleasures of voluntary travel and the pain and suffering caused by forced displacement.

*The Wayfarers* series connotes the spirit of the African diaspora within the United States and the world at large. The faces sometimes hover over nations or regions that are not usually associated with Black communities, underscoring the existence of cultural, spiritual, as well as popular influences and contributions that Black people have made around the globe. Lovell cites the Sheedi peoples of India, the Falasha in Israel, as well as Black inhabitants throughout Europe, Asia, etc., past and present. The map, historically used as a tool of colonization and empire, is held in tension with the liberatory potential of an individual’s journey. *The Wayfarers* denote collective experiences through individual odysseys, and the promise and hope of travel shared across generations.



*Wayfarer I*, Pigment print on Moab Entrada Natural Paper, 38 1/10 x 26 3/8 inches



*Wayfarer V*, Pigment print on Moab Entrada Natural Paper, 27 x 22 5/8 inches

Whitfield Lovell is the subject of a major travelling exhibition organized by the American Federation of Arts. *Whitfield Lovell: Passages* is the most comprehensive solo exhibition of the artist's work to date, which has been shown at the Virginia Museum of Fine Arts in Richmond, the Boca Raton Museum of Art in Florida, and is now on view at the Arkansas Museum of Fine Arts in Little Rock through January 14, 2024. The exhibition will travel to the Cincinnati Art Museum in Ohio (March 1 – May 26, 2024), The Mint Museum in North Carolina (June 29 – September 22, 2024) and the McNay Art Museum in Texas (October 26 – January 19, 2025). *Whitfield Lovell: Passages* is accompanied by a major exhibition catalogue published by Rizzoli, with essays published by Cheryl Finley and Bridget R. Cooks. This exhibition showcases two of Lovell's immersive installations together for the first time, *Visitation: The Richmond Project* (2001) and *Deep River* (2013), alongside other major series and individual sculpture. In 2023, Eakins Press Foundation published *Whitfield Lovell: Deep River*, with texts by Kellie Jones and Julie McGee.

Other recent solo exhibitions include *Whitfield Lovell: Le Rouge et Le Noir* at DC Moore Gallery, New York (2021), and *Whitfield Lovell: Kin Series & Related Works* at The Phillips Collection in Washington, DC (2016–17). The presentation at The Phillips Collection was accompanied by a major monograph, *Whitfield Lovell: KIN*, published by Rizzoli. Lovell's work has also been included in recent distinguished group exhibitions, including *Toward Common Cause: Art, Social Change, and The MacArthur Fellows Program at 40*, organized by the Smart Museum of Art at the University of Chicago (2021); *Supernatural America: The Paranormal in American Art*, exhibited at the Minneapolis Institute of Art, MN, and the Speed Art Museum, KY (2022); and *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, a traveling show organized by the Virginia Museum of Fine Arts, VA (2021–23).

The Art Show is open November 1 – November 5, 2023 at the Park Avenue Armory, New York City.

DC Moore Gallery specializes in contemporary and twentieth-century art. The gallery is open Tuesday through Saturday from 10am-6pm. For more information, photographs, or to arrange a viewing please call 212-247-2111 or email Caroline Magavern at [cmagavern@dcmooregallery.com](mailto:cmagavern@dcmooregallery.com).