ALONG THE COLOR LINE

Traces of a Transatlantic Modernism

October 3, 2026–March 7, 2027

The exhibition *Along the Color Line. Traces of a Transatlantic Modernism* takes its title from a statement by the African American sociologist and civil rights activist W. E. B. Du Bois (1868–1963). In 1900, he wrote on a panel accompanying his presentation *The Exhibit of American Negroes* at the Paris Exposition: The problem of the twentieth century is the problem of the color line. In the decades that followed, Du Bois repeatedly returned to Europe for extended stays. In his travel reports for the *Pittsburgh Courier* in 1936, he describes how the continent had changed before his eyes—from "Europe triumphant" at the turn of the century, through the upheavals of World War I and the rise of National Socialism, to the present. Du Bois observed that, of all the education he had ever received, his travels had been the most important part.

The Museum Ludwig, through which Du Bois's "color line" now runs, is part of such an education through encounter. Founded fifty years ago, the museum holds a collection that reaches back to the beginning of the twentieth century and includes works that were once denounced as "degenerate." In Cologne's city center, it created a space that embraced excluded perspectives and brought them to a wider audience. Today, the museum continues to collect and exhibit—and to exclude. *Along the Color Line* addresses precisely this issue: historical gaps, invisible predecessors, and missed opportunities that, taken together, form a fine, broken line through the museum's own collection.

The immediate impetus for the exhibition came from a survey conducted as part of the previous anniversary exhibition, *We Call It Ludwig*, in 2016. The artist collective Guerrilla Girls identified a marked underrepresentation of artists of color in the collection and noted that the works by these artists were almost exclusively contemporary. To date, Black artists are entirely absent from the collection of Classical Modernism—a consequence of colo-

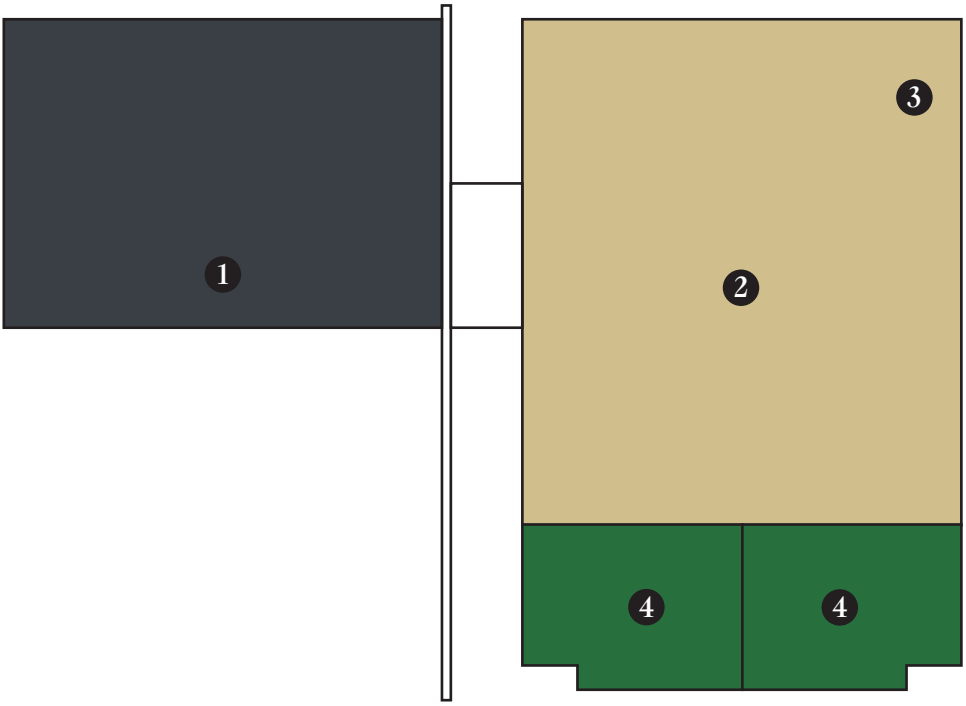
nial and social power relations that extends into the present and that, at the same time, took shape within the very modernity that began in the nineteenth century and, at the beginning of the twentieth, permeated every sphere of culture and life with an entirely new visual language. It was this Europe, which saw itself as the center of modernity, that Du Bois, as an African American intellectual, also observed, while at the same time experiencing the fragility of its transatlantic ties to the Americas and Africa.

Du Bois shared this with other Black artists and intellectuals who, in the decades that followed, engaged with modernism in a wide variety of ways, informed by a new sense of Black identity and self-understanding—most notably in the Harlem Renaissance, of which Alain Locke was one of the leading figures, and in Négritude, which emerged around the same time in Paris. The exhibition traces connections that paved the the precursors of the movements, searching for their precursors and examining their impact on contemporary artistic production. Rather than taking styles or periods as its point of

departure, it focuses on a practice: the ways in which diasporic artists engaged with European modernism.

Rather than tracing artistic movements in the classical sense, *Along the Color Line* follows the threads of a narrative that unfolds along Du Bois's color line. Works and objects from the archive of German-American artist James Gregory Atkinson (*1981) enter into dialogue with works from the Museum Ludwig collection and a wide range of historical loans. In this way, connections become apparent through observation before they are explained. Accordingly, the route through the exhibition is associative rather than chronological: a search for traces that begins in the present, repeatedly reaches back into the past, and just as often returns to the present. Du Bois's reports from and about Germany in 1936 guide visitors through several levels of the museum, from the special exhibition to the collection displays on the first and second upper floors, where new acquisitions and loans expand the existing presentations. In its anniversary year, the Museum Ludwig explicitly understands this temporary expansion of its

own collection not as a belated corrective, but as an invitation to continue following Du Bois's color line beyond this exhibition.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1 FOYER

The exhibition begins with two video works about fathers whose experiences long remained untold. Three themes that run throughout the exhibition already resonate here: the biographical, the theme of (denied) participation, and the role of military service and entertainment culture in the Black diaspora.

2 THE COLOR LINE IN EUROPE

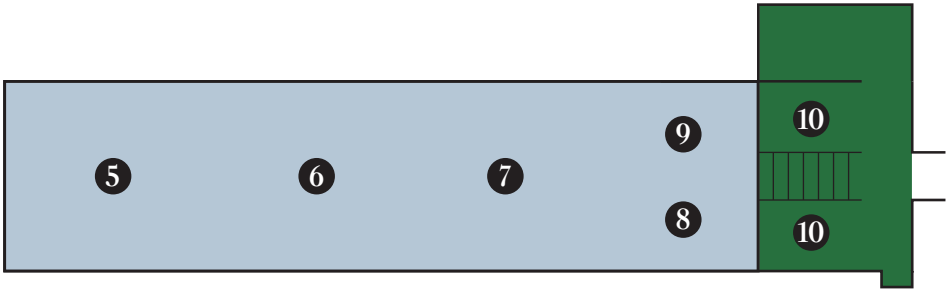
Reproductions of the panels with which W. E. B. Du Bois first made the "color line" visible at the 1900 Paris Exposition encounter James Gregory Atkinson's "time windows": collaged materials from his associative, living archive that tell of Black life in Germany.

3 HOWARD UNIVERSITY & THE HARLEM RENAISSANCE

An edition of stories by Zora Neale Hurston, illustrated by Betye Saar and held in the museum collection leads back to the university Hurston herself attended: Howard University in Washington, D.C.—a historically Black university and one of the main lenders to this exhibition. Two of its most influential faculty members are introduced here: James A. Porter, who established African American art history as a field of study, and the philosopher Alain Locke, whose collaboration with the German-born artist Winold Reiss demonstrates just how transatlantic the Harlem Renaissance was from the outset.

4 SALONS

In the 1920s and 1930s, salons were important meeting places for Black intellectuals—in Harlem, but also in Paris, where students from the French colonies came into contact with figures of the Harlem Renaissance, creating one of the contexts from which the Négritude movement emerged. Two adjoining rooms bring this salon culture into the present, through the archival work of *Black Archive Germany* and a room installation by the artist Peter Uka, who connects the idea of the salon with African traditions of exchange and the oral transmission of knowledge.



5 TRAVELS

Landscape paintings, maps, and personal documents, including entries from artist Laura Wheeler Waring's travel diary, trace where Black life found its place within modernist Europe. From here, the trajectory of Négritude can also be followed: the movement that emerged in Paris and—unlike the Harlem Renaissance, which was limited to a particular historical period—has no clearly defined end date.

6 COLLECTIONS OF AFRICAN OBJECTS

African art forms were a source of inspiration for artists on both sides of the Atlantic. German Expressionists such as Ernst Ludwig Kirchner and the Surrealist Max Ernst drew inspiration from African art without engaging all that closely with their origins or meanings. Some artists and figures of the Harlem Renaissance, including Alain Locke, by contrast, consciously approached African art as a heritage to be reclaimed. The transatlantic slave trade had once violently severed this connection, while colonial appropriation brought African art forms to Europe.

7 RECOGNITIONS

Who had access to education, the art market, and visibility, and who was denied it? Nils Wedel's painting *Jury (Censur)* (1938) responds to the Nazi campaign against "degenerate art": it depicts figures skeptically examining a Cubist-influenced visual language; an aesthetic whose origins also lie in the appropriation of African artistic production. A work by the Guerrilla Girls highlights the extent to which these mechanisms of exclusion affect Black artists while directly addressing their underrepresentation in Western museum collections.

8 CIVILIZATION IS CONTACT BETWEEN PEOPLE I

A brief excursion takes us to Brazil and the *Movimento Antropofágico*. The *Manifesto Antropófago*, written by Oswald de Andrade in 1928, responded to European modernism not by rejecting it but, through the provocative image of anthropophagy ("cultural cannibalism"), by advocating the fusion of European, Asian, Indigenous, and African influences into something distinctly Brazilian. A portrait of de Andrade by

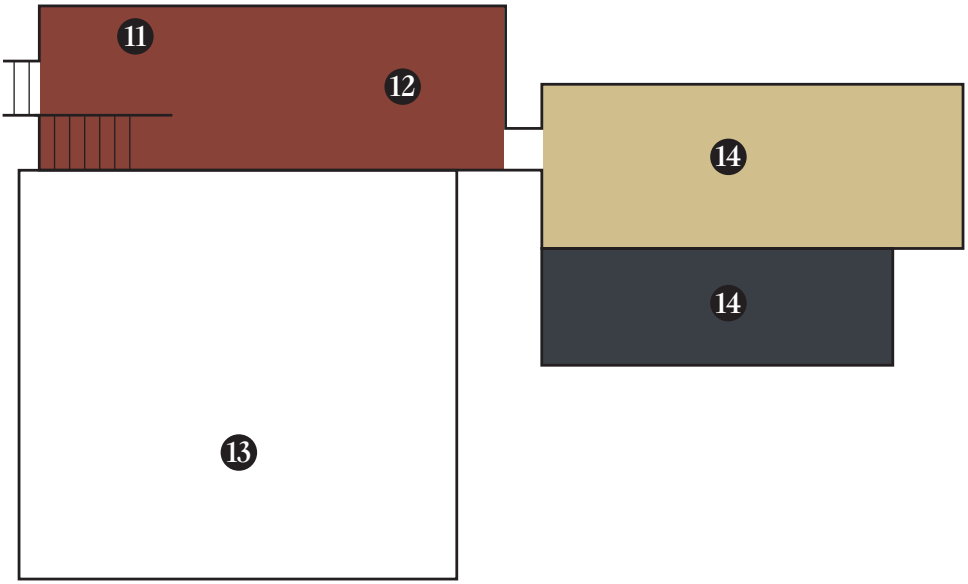
his wife and fellow protagonist of the movement, the artist Tarsila do Amaral, stands for the milieu from which it emerged. The Cuban artist Belkis Ayón belongs to a related tradition: her large-scale collagraphs draw on the mythology of Abakuá, an Afro-Cuban secret society. Works by Ayon are on loan from the Ludwig Forum Aachen and reflect Peter and Irene Ludwig's interest in the Latin American artists.

9 CIVILIZATION IS CONTACT BETWEEN PEOPLE II

Music was a central element of the Harlem Renaissance. Jazz and spirituals not only shaped the movement but were important forms of Black self-determination. Works by Aaron Douglas and Romare Bearden exemplify the close connections between visual art and music. The entertainment industry was once one of the few fields open to Black people in Europe; although often only if they conformed to racist roles and expectations. A jukebox from James Gregory Atkinson's archive plays a selection of twenty-four songs by the German artist Marie Nejar, who performed as "Leila Negra" in the 1950s. "Leila Negra" was a stage name under which she sang melancholy songs, often shaped by racist stereotypes, for an exclusively *white* audience. A portrait of the opera singer Lillian Evanti recalls that, in the 1920s, she became one of the first Black opera singers to perform the title role in Delibes's Lakmé at a major European opera house. The portrait was painted by her friend, the artist Laura Wheeler Waring, who also designed her costume.

10 MODERN INDUSTRY

Following a visit to the Siemens factory, W. E. B. Du Bois describes in his 1936 report *Siemensstadt* how working life and conditions of production were changing across the globe. The interconnections between labor, production, colonial rule, and reclamation are explored here through two iconic Peacock Chairs: a Peacock rattan chair and the Scandinavian PP550, designed by Hans J. Wegner, both featuring the iconic fan-shaped back rest. Rattan chairs of this kind were woven by prisoners at Bilibid Prison in Manila as part of a rehabilitation program run by the US colonial administration and subsequently sold to tourists as souvenirs. In 1967, Black Panther co-founder Huey P. Newton was photographed sitting in such a Peacock Chair, staged as a kind of throne, which thus became a symbol of Black Power.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11 SCHADENFREUDE

The color line does not run only between Black and *white;* it also extends through the Black community itself. This can be seen, for example, in Laura Wheeler Waring's painting of a mother and daughter in profile, one depicted with darker and the other with lighter skin. The color line has thus played a role within families, with some members perceived as *white* and others not. A historic drinking fountain fixture from a US military base in Germany also recalls the segregation that officially existed within the US military until 1948.

12 ASPECTS OF GERMAN LIFE

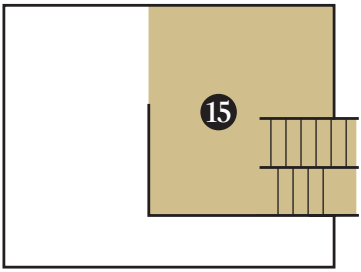
Du Bois wrote his reports from Nazi Germany knowing that he himself was under surveillance. Concerned about persecution, he arranged for his texts to be mailed only after they had been taken out of the country. A copy of one of these letters is displayed here for visitors to read. An American cartoon from 1947 comparing National Socialist ideology with the Jim Crow system in the United States provides the backdrop for a sculpture by James Gregory Atkinson. This recent acquisition by the Museum Ludwig was created from historic CARE packages of the kind once sent by families in the United States to soldiers stationed in Germany.

13 EXPRESSIONS OF HUMAN EXPERIENCE

In the Museum Ludwig's largest gallery, the threads of the exhibition come together across generations and continents. Lubaina Himid's work addresses the transatlantic slave trade; Jacob Lawrence's works tell of the advancement of the Black population in the United States; and Pascale Marthine Tayou's expansive installation explores the disintegration of historical social systems. These lines ultimately lead to architectural elements from James Gregory Atkinson's archive, salvaged from the military base where his father was once stationed. They speak to the entanglements of the more recent German-American history, connecting a personal family history with a global context.

14 THE POSSIBILITY OF HUMAN EXCHANGE

The poet, musician, and painter Ted Joans placed himself within the traditions of Dada and Surrealism with both confidence and humor. His readymade *My Thing Is Bigger than His Thing* (1990) refers directly to Marcel Duchamp's famous Bottle Rack readymade. In his long-term project *Long Distance Exquisite Corpse* (1976–2005), Joans continued the Surrealist game of the *cadavre exquis* over several decades with a network Joans called his "dream people."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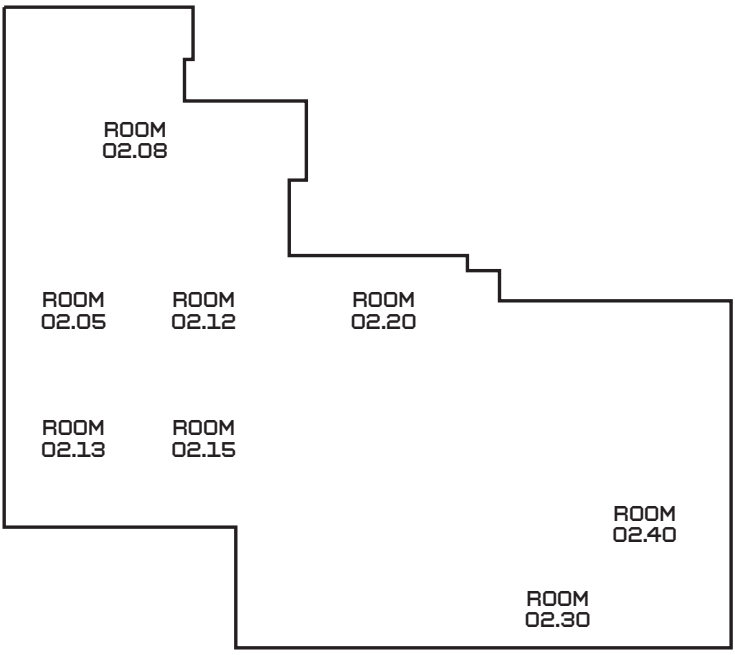
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15 UNDERSTANDING MODERN CULTURE

What the European art market appeared to offer African American artists can be seen in the lives and careers of Mildred Thompson and Herbert Gentry, whose works have recently entered the Museum Ludwig collection. Thompson, a graduate of Howard University, first came to Germany in the late 1950s after failing to receive the support she had hoped for in pursuing her artistic career in the United States. She found her true studio in the forests around Düren, using wood to create assemblages. Herbert Gentry went to Paris in 1946 with support from the G.I. Bill of Rights and exhibited, among other places, at Gallery 8, founded by a group of American artists. Meanwhile, many of his colleagues who had remained in New York City struggled to gain a foothold in an art scene dominated by Abstract Expressionism. Throughout his life, Gentry moved back and forth between the two continents. His monotype *Paris — New York* (1977) captures this.

A WALK THROUGH THE TIERGARTEN

The search for traces concludes in the second upper floor galleries of Classical Modernism, which have been supplemented for the exhibition with key works, including pieces by Laura Wheeler Waring, Beauford Delaney, and Charles White. Positioned among works from the museum's collection, they function as "satellites." This placement was inspired by a walk through Berlin's Tiergarten taken by Harlem Renaissance pioneers Alain Locke and Claude McKay. When they first met in 1923, the two went on a walk and discussed which German artistic movement best exemplified their respective visions of a an African American aesthetic. Locke championed Weimar Classicism, as embodied by the monuments in the Tiergarten, while McKay felt an affinity with the realism of the Dadaist George Grosz.

01 / AARON DOUGLAS *(1899–1979)*

Born in Topeka, Kansas, the painter and printmaker shaped the visual language of the Harlem Renaissance. He began studying in 1925; his teachers included the German-born painter Winold Reiss. Both contributed illustrations to Alain Locke's anthology *The New Negro* (1925). His illustrations for magazines such as *The Crisis*, edited by W. E. B. Du Bois, and his mural series *Aspects of Negro Life* (1934) combine Art Deco geometry with motifs from African art and African American history. The exhibition features two works by Douglas: the illustration *Rise, Shine, for Thy Light Has Come* (1927), once owned by Alain Locke, which shows how closely visual art and spiritual music were connected in the movement, and *The Unknown* (1935). In 1939, Douglas moved to Nashville, Tennessee, where he founded the art department at Fisk University, going on to teach there for almost thirty years

02 / ALAIN LEROY LOCKE *(1885–1954)*

The philosopher and critic from Philadelphia was the first Black recipient of the prestigious Rhodes Scholarship, which enabled him to study in Oxford and Berlin. For over four decades he taught at Howard University in Washington, D.C., to which he also bequeathed the core of his collection of African art. The Howard University Gallery of Art is providing numerous loans for the exhibition. As editor of the anthology *The New Negro* (1925), Locke became the most important theorist of the Harlem Renaissance. In his essay *The Legacy of the Ancestral Arts*, he advocates for looking back to traditional African art as an inspiration for modern artistic expression.

03 / ALFRED STIEGLITZ *(1864–1946)*

Born in Hoboken, New Jersey, and trained in Berlin, the photographer was a pioneer of modern art in the United States. As editor of the magazine Camera Work he also published his own photographs, including *Das alte und das neue New York* (1911), shown in the exhibition, which captures the transformation of the city at the beginning of the 20th century. As director of the art gallery 291 in New York, in 1914 he mounted one of the first exhibitions of African sculpture as art in the United States.

04 / ARCHIBALD MOTLEY *(1891–1981)*

Born in New Orleans and raised in Chicago, the painter depicts urban Black life in the context of the Great Migration: jazz clubs, street scenes and portraits from Bronzeville, as well as leisure activities, as in the work on display, *The Carnival* (1937). After studying at the Art Institute of Chicago, Motley spent a year in Paris in 1929/30. The street scene *Dans la Rue* (1929) captures impressions of Parisian city life. His color-intense, rhythmic pictures made Motley a key figure of the Chicago Black Renaissance.

05 / BEAUFORD DELANEY *(1901–1979)*

The painter from Knoxville, Tennessee, moved to New York in 1929, where he created portraits of people associated with the Harlem Renaissance, before relocating to Paris in 1953. It was there that he developed an increasingly abstract painting style with luminous hues. He was a close friend of the writer James Baldwin, who called him his "spiritual father". Delaney portrayed Baldwin several times, for example in the 1941 painting *Dark Rapture (James Baldwin)*, which, as part of the "satellites", supplements the permanent collection of Classical Modernism on the second upper floor for the duration of the exhibition. A drawing of his friend Herbert Gentry from around the 1960s to 70s, also on display, likewise offers insight into Delaney's friendships with other artists.

06 / BELKIS AYÓN *(1967–1999)*

The Cuban printmaker from Havana used collagraphy to create monumental black-and-white prints. In this printing process, materials are collaged onto a cardboard matrix and layered into a relief-like surface. Ayón's visual language combines West African traditions with Christian pictorial traditions. At the center of her work is the founding legend of the Abakuá, an Afro-Cuban secret society in which the female figure Sikán plays a key role. Three loans from the Ludwig Forum Aachen, two prints and one plate, belong to the fourteen-part "Stations of the Cross" series *Via Crucis* (1993). The cycle was exhibited in 1995 in the Church of St. Barbara in Breinig near Aachen and subsequently at the Ludwig Forum Aachen.

07 / BEN PATTERSON *(1934–2016)*

The double bassist, composer and performance artist from Pittsburgh was a key figure of the Fluxus movement. In the early 1960s, he was active in Cologne and Wiesbaden and taking part in various Fluxus festivals. His humorous scores and actions transformed ordinary life into music. As a Black artist, he also experienced exclusion within the circle of his Fluxus colleagues and addressed this in his works. The exhibited assemblage *Husband and Wife* (1989) combines an early 20th-century metal bed with hotel bedside lamps, two framed pieces of lettering and a leather throw with a motif after Henri Rousseau's *The Muse Inspiring the Poet* (1909). The work addresses intercultural relationships and stereotypical gender roles.

08 / BETYE SAAR *(1926–2026)*

Born in Los Angeles, the artist is one of the most important representatives of assemblage and the Black Arts Movement. In works such as *The Liberation of Aunt Jemima* (1972) she transformed racist everyday objects into symbols of resistance. Two works from the Museum Ludwig's collection are dedicated to important Black women: *Mother Catherine* (1999) portrays a spiritual healer who in the 1920s founded an inclusive community in New Orleans in the 1920s; for the special edition *Bookmarks in the Pages of Life* (2000), Saar illustrated short stories by the writer and anthropologist Zora Neale Hurston, a central voice of the Harlem Renaissance. In 2020 Betye Saar received the Wolfgang Hahn Prize of the Gesellschaft für Moderne Kunst am Museum Ludwig. She died in Los Angeles in July 2026, a few days before her 100th birthday.

09 / BLACK ARCHIVE GERMANY

The project by the artist Cate Lartey (*1988) gathers private photographs from the 1970s to the 2000s taken in African communities in Germany. In response to public calls, she frequently receives digital submissions, so that the collection of family portraits and pictures of personal experiences is continually growing. Lartey thereby makes visible everyday life in the diaspora, barely represented in German public archives so-far. When parts of Lartey's archive come together in exhibitions, spaces emerge for exchanging stories and memories connected with these or similar photographs. Nine reproductions from the *Black Archive Germany* are on view in the salon room of this exhibition. Visitors are invited to take a seat and make themselves comfortable.

10 / BODYS ISEK KINGELEZ *(1948–2015)*

The Congolese artist grew up in an agricultural village at a time of profound political and social upheaval. After studying in the capital Kinshasa, he began building detailed models of cities and buildings from cardboard, paper and everyday materials, which he called extreme maquettes. His colorful utopias combine architecture, politics and optimism with the wish to contribute to a better and more peaceful world. He became internationally known through, among others, the exhibition *Magiciens de la terre* (Paris, 1989). His miniature city *Köln* (2001) from the collection of the Museum Ludwig envisions a metropolis in which different architectural styles meet and modularly designed apartment buildings provide housing for people on low and middle incomes. With this work, Kingelez offers an urban planning proposal to Germany and in particular to the people of Cologne.

11 / CHARGESHEIMER *(1924–1971)*

Karl Hargesheimer, who called himself Chargesheimer, was a photographer, stage designer, and director based in Cologne. In the 1950s he became known for his direct, independent view of people and urban everyday life. His photobooks *Cologne intime* (1957) and *Im Ruhrgebiet* (1958) show street scenes and people of the post-war period in high-contrast black and white. He also captured with his camera, jazz musicians who performed in Cologne while on tour. His portraits of Josephine Baker (1956) and Billie Holiday (1954) from the collection of the Museum Ludwig are on view. Born in St. Louis, Baker became a star in Paris in the 1920s. Holiday performed at various venues in Germany, including Cologne, on the 1954 *Jazz Club USA* tour, her first European tour.

12 / CHARLES WHITE *(1918–1979)*

The painter and printmaker from Chicago made Black history and dignity central themes of his figurative works. At the age of fourteen he read Alain Locke's *The New Negro*, which deepened his interest in African American history. In New Orleans he married fellow artist Elizabeth Catlett. The couple later lived in Los Angeles, where White taught at the Otis Art Institute. His students included David Hammons, Kerry James Marshall and Betye Saar. Two works are on view in the exhibition: a portrait from 1936, which White painted at the age of eighteen and which, as a "satellite", temporarily supplements the permanent collection of Classical Modernism on the upper floor, and *Black Pope (Sandwich Board Man)* (1973), which depicts a street preacher. This "pope" wears a so-called sandwich board—two boards worn in front of and behind the body, bearing only the word "NOW".

13 / DAVID HAMMONS *(*1943)*

Born in Springfield, Illinois, and based in New York City, the artist studied in Los Angeles, among others with Charles White at the Otis Art Institute. In his multimedia works Hammons frequently engages with Black experience, urban everyday life and social power relations. On view in the exhibition is his video work *Ted Joans: Exquisite Corpse* (2019), an homage to the artist Ted Joans. Inspired by a drawing method of the French Surrealists of the 1920s, Joans had begun the work *Long Distance Exquisite Corpse* (1976–2005) and sent it on its journey. On a folded and repeatedly extended sheet, participants added to the drawing one after another without seeing the previous contribution. Among them were Romare Bearden, Loïs Mailou Jones, Jacob Lawrence and Betye Saar, who are also represented in the exhibition. A reproduction of this collaborative drawing project is also on display.

14 / EARLE WILTON RICHARDSON *(1912–1935)*

The painter was born in New York City and studied there at the National Academy of Design. In response to the Great Depression of the 1930s, the US government launched the extensive New Deal reform and relief program. It included The Public Works of Art Project, which commissioned artists to create works about American life that were to be displayed in public buildings. The program ran for only a few months, from late 1933 to mid-1934. Alongside Aaron Douglas, Richardson was one of the few Commissioned Black artists. In the exhibition, his painting

Employment of the Negro in Agriculture (1934) is shown together with two plates from W. E. B. Du Bois' presentation for the 1900 Paris Exposition. Placed together, the info graphic, photograph and painting convey different perspectives on African Americans working in agriculture in the first decades of the 20th century.

15 / EDGAR ARCENEAUX *(*1972)*

Born in Los Angeles, the artist uses drawings, sculptures, installations, performances and videos to question the relationship between history and memory. The video *An Arrangement without Tormentors* (2003/04) from the Museum Ludwig's collection is based on the composition *I Want to Dance* by Arceneaux's mentor Charles Gaines (*1944). In the 1930s, Gaines's father was prevented by discrimination from realizing his dream of becoming a dancer. Arceneaux's work consists of a black-and-white double projection showing two performances of the composition: Gaines himself plays it in Los Angeles in 2001, the Dutch pianist Nora Mulder in Rotterdam in 2003.

16 / ELIZABETH CATLETT *(1915–2012)*

The sculptor and printmaker from Washington, D.C., mostly depicted Black women in her sculptures and prints. In 1946, with a fellowship, she moved to Mexico City with her then-husband, the artist Charles White. There she joined the Taller de Gráfica Popular, a print workshop that understood art as a means of social change. During this period, she created the series *I Am the Negro Woman* (1946/47), whose linocuts form a continuous narrative about the lives of Black women in the United States. The fifth print of the series, *I have given the world my songs (I have made music for the world)* (1946), is exhibited here and shows a woman playing the guitar in front of a burning cross. In 1947 Catlett married the Mexican artist Francisco Mora and later became the first woman to teach sculpture at the National School of Fine Arts. After adopting Mexican citizenship in 1962, Catlett was unable to enter the United States for almost a decade. It was not until 1971 that she returned, for her first New York solo exhibition, *Elizabeth Catlett: Prints and Sculpture*, at the Studio Museum in Harlem.

17 / EMIL DOERSTLING *(1859–1940)*

Born in Königsberg, today's Kaliningrad, the artist was a portrait, figure and landscape painter. His painting *Preußisches Liebesglück* (1890), shows a Black man in Prussian uniform with a *white* woman. Contrary to a long-held assumption, the man depicted is not the military musician Gustav Sabac el Cher, as according to the current state of research there is no evidence for this identification. The painting was created at the height of German colonial policy and a few years after the German Empire had begun to establish colonies on the African continent. The Deutsches Historisches Museum interprets the depiction not as a portrait of a specific couple, but rather as an allegorical image against the backdrop of the colonial policy of the time. The artist James Gregory Atkinson places a 1980 Polaroid of his parents alongside the loan from the Deutsches Historisches Museum.

18 / ERNST LUDWIG KIRCHNER *(1880–1938)*

In 1905 in Dresden, together with Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff, the painter and printmaker Ernst Ludwig Kirchner founded the artists' group Brücke, a nucleus of German Expressionism. One source of inspiration was non-European art, which he studied in ethnological museums. His painting *Stillleben mit Tulpen, Exoten und Händen* (1912) from the collection of the Museum Ludwig bears witness to this. In 1937 the National Socialists confiscated hundreds of his works as "degenerate", including *Eine Künstlergemeinschaft (Die Maler der Brücke)* (1925/26). The painting shows Kirchner together with Erich Heckel, Karl Schmidt-Rottluff and Otto Mueller and today also belongs to the Museum Ludwig collection. In the exhibition it is shown together with a self-portrait by the South African artist Maggie Laubser. In the early 1920s in Berlin she came into contact with German Expressionism and was encouraged by Schmidt-Rottluff.

19 / FRANK BUCHSER *(1828–1890)*

The Swiss painter and world traveler from Feldbrunnen near Solothurn visited the United States from 1866 to 1871. While there, he portrayed people of different origins and standing: post-war politicians and military men as well as Black Americans and Indigenous people during the Reconstruction era. His painting *Art Student or Rising Taste* (1869) shows Black life in the United States after the Civil War, in this case in the context of art education.

20 / GERD ARNTZ *(1900–1988)*

Born in Remscheid, the printmaker belonged to the Cologne Progressives and created socially critical woodcuts. Coming from a family of manufacturers, after the First World War he himself worked as a laborer in a family business—an experience that shaped his later works. He developed a reduced visual language with simplified figures and clear contours. His woodcut *Arbeitslose* (1931) was created during The Great Depression, when millions of Germans were out of work. In the 1930s the Brazilian artist Tarsila do Amaral (1886–1973) also devoted herself to the world of work: her preparatory drawing for the painting *Operários* (1933) shows workers of different backgrounds in front of an industrial landscape. Together, the two pieces combine European and South American perspectives of the conditions of life and work in modern industrial societies.

21 / GUERRILLA GIRLS *(Kollektiv, seit 1985)*

The anonymous collective of feminist artists was formed in New York City in 1985 in response to the low visibility of women and people of color in the art world. With gorilla masks, the pseudonyms of deceased female artists, bold statements and statistics, the Guerrilla Girls make inequalities in museums and galleries visible in a pointed and humorous way. Their poster *It's Even Worse in Europe* (1986), which is on view in the exhibition, extends their critique, formulated in the United States, to European art institutions. On the Museum Ludwig's fortieth anniversary in 2016, the Guerrilla Girls examined the museum collection and identified deficits in the representation of women and people of color. This survey provided the starting point for the conception of this exhibition, ten years later. The poster *Hormone Imbalance. Melanin Deficiency* (1993) is also on view and enters into a dialogue with Max Ernst's painting *Das Rendezvous der Freunde* (1922).

22 / GÜNTHER BRENDEL *(1930–2026)*

Born in Weida in Thuringia, the painter and printmaker studied in Weimar and Dresden and later taught at the Kunsthochschule Berlin-Weißensee. Among his best-known works is the portrait *Paul Robeson* (1964), which the Museum der bildenden Künste Leipzig is lending to the Museum Ludwig for this exhibition. The American singer, actor, lawyer and civil rights activist Paul Robeson (1898–1976) criticized racism and segregation in the United States and campaigned internationally against colonialism. Because of his socialist convictions and his support for the Soviet Union, he came under political pressure in the US during the Cold War. In the GDR, by contrast, he was honored as an artist, civil rights and peace activist. Günther Brendel died in Berlin in January 2026.

23 / GWENDOLYN PHILLIPS *(*1947)*

Born in Pittsburgh, the photographer was the first Black woman to be hired as a permanent staff member by the West Magazine of the Los Angeles Times. In the 1960s and 1970s she photographed artists, musicians and public figures, including Aretha Franklin, Joseph Beuys, Romare Bearden and the Jackson Five. Her works range from documentary photography to artistic portraits and reflect the social upheavals and political tensions of her time. In 1972 Phillips moved to Hamburg, where she worked for ZEITmagazin and ran her own photo studio. The photographs shown in the exhibition, which were taken in Harlem, New York City in the 1970s, include pictures of the Apollo Theater and the Harlem School of the Arts as well as portraits of the sculptor Valerie Maynard and of the artist Romare Bearden in his apartment.

24 / HALE WOODRUFF *(1900–1980)*

The painter and art educator from Cairo, Illinois, went to France in 1927, where he lived, studied and worked for four years. In Paris he attended the Académie Scandinave and the Académie Moderne and moved in a circle of Black artists and intellectuals that included Claude McKay, Augusta Savage and Josephine Baker. After returning to the United States, Woodruff helped build up the art department at Atlanta University. In 1942 he founded the *Atlanta University Art Annuals*, an annual exhibition that offered African American artists from the South a rare opportunity to show their work nationwide. After moving to New York City, he taught at New York University. Together with Romare Bearden,

Charles Alston and Norman Lewis, he founded the Spiral Group in 1963. The group discussed the role of Black artists in the struggle for civil rights, their responsibility towards the community and how to deal with racism and segregation.

25 / HANS J. WEGNER *(1914–2007)*

The carpenter and furniture designer Hans J. Wegner was born in Tønder, Denmark, and studied at the School of Arts and Crafts in Copenhagen. He designed almost 500 chairs, many of them in collaboration with the cabinetmaker Johannes Hansen. The name of the *Peacock Chair* (model JH 550), designed in 1947, whose backrest is reminiscent of a peacock's tail, is said to go back to the designer Finn Juhl. In the exhibition, Wegner's chair is placed close to a rattan *Peacock Chair*. Such chairs were made by prisoners in the Bilibid Prison in Manila as part of a labor and rehabilitation program of the US colonial administration and then sold to tourists as souvenirs. The juxtaposition of the two chairs is by the artist James Gregory Atkinson, who uses it to draw attention to working and production conditions in the 20th century and to prompt reflection on how European and non-European crafts and applied arts are perceived and valued differently. A famous photograph from 1967 shows Huey Newton, co-founder of the Black Panther Party, in a black beret and leather jacket, holding a rifle and a spear, seated in such a rattan peacock chair. Widely circulated on posters, the image became an icon of the Black Power movement.

26 / HAROLD COUSINS *(1916–1992)*

The sculptor was born in Washington, D.C., and grew up in a neighborhood known for its thriving cultural scene and nightlife as "Black Broadway". At Howard University he encountered the writings of Alain Locke, who sparked his interest in African art. After serving in the US Coast Guard during the World War II, Cousins studied at the Art Students League in New York City from 1948. In 1949 he went to Paris with the help of the G.I. Bill, a support program for veterans. There he studied with Ossip Zadkine and socialized in an international circle of artists that included Beauford Delaney and Herbert Gentry. In the early 1950s Cousins learned welding from the sculptor Shinkichi Tajiri and increasingly turned to abstract metal sculpture. From 1957 he developed his so-called Plaitons: sculptures made of metal plates welded together, whose name combines the English word "plate" and the French word "laiton" (brass). In 1967 Cousins moved to Brussels, where he lived and worked for the rest of his life. His sculpture *Plaiton Suspendu (Hanging Plaiton)* (1958) was last shown in Germany in 1959, in the exhibition *Drei Bildhauer aus Paris* at Museum Haus Lange in Krefeld. As one of the temporary "satellites" of this exhibition, the sculpture can now be found in the sculpture cabinet on the second upper floor.

27 / HENRY OSSAWA TANNER *(1859–1937)*

Born in Pittsburgh, the painter grew up in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts. In 1891 he went to Paris to study at the Académie Julian. During a stay of several months in Philadelphia in 1893, Tanner was once again confronted with the racism he faced as a Black artist in the United States. He decided to live permanently in France, where he found greater artistic and personal freedom. He achieved international recognition above all with paintings of biblical scenes. His painting *The Resurrection of Lazarus* (1896) received an award at the Paris Salon in 1897 and was acquired by the French state. From 1897 Tanner travelled several times to Palestine and Egypt to study landscapes, architecture and people. In 1908 he visited Algeria; later, further journeys took him to other places in North Africa, including Tangier. On view in the exhibition is his harbor painting *Gate of Tangier* (undated), on loan from the Howard University Gallery of Art. In 1923 Tanner was named a Chevalier of the French Legion of Honour. He lived in France until his death in 1937.

28 / HERBERT GENTRY *(1919–2003)*

The painter was born in Pittsburgh and grew up in Harlem, experiencing the Harlem Renaissance as a child and teenager. His US Army service during World War II took him to North Africa and France, among other places. With funding from the G.I. Bill, a US legislation from 1944 that reimbursed the cost of tuition for World War II veterans, he returned to Paris as a student in 1946. In 1949, he opened Chez Honey in Montparnasse, an exhibition space by day and a jazz club by night. In the 1950s, he was among the American painters in Paris whose gestural painting style was coined as the "School of the Pacific". Later he lived and worked in Denmark and Sweden, among other places, and finally back in New York City, as a permanent resident at the Chelsea Hotel. Two of his works are on view in the exhibition: the painting *Seeing-Meeting-Understanding* (1967), on loan from the Moderna Museet in Stockholm, and *Paris-New York* (1977), a monoprint with hand painting, which the Museum Ludwig acquired in the course of preparing this exhibition. The title refers to the transatlantic connections that shaped Gentry's life and artistic work. Also on view are letters from, among others, Romare Bearden, Frank Bowling, Beauford Delaney and Loïs Mailou Jones.

29 / HORACE PIPPIN *(1888–1946)*

The painter was born in West Chester, Pennsylvania, and grew up in and around Goshen, New York, working as a hotel porter and warehouse mover. During World War I, he served in the 369th Infantry Regiment, which consisted predominantly of Black soldiers and at times fought under French command. In 1918, Pippin was shot in the right shoulder by a sniper, leaving his arm permanently impaired. As therapy he began to draw and at first burned images into wood before increasingly turning to painting. While working, he supported and guided his right arm with his left hand. He completed his first oil painting in his early forties, creating around 140 additional works until his death. A largely self-taught artist, he painted war experiences and scenes of everyday life as well as biblical motifs and depictions of American history. On view in the exhibition is his painting *Christ Crowned with Thorns* (1938), on loan from the Howard University Gallery of Art.

30 / IBA N'DIAYE *(1928–2008)*

Born in Saint-Louis, Senegal, the painter moved to France in the late 1940s to study at the École des Beaux-Arts in Paris. His painting combines his European training and modernist influences, for example, Abstract Expressionism, with references to African sculpture and his Senegalese heritage. In 1959, at the invitation of President Léopold Sédar Senghor, N'Diaye returned to Senegal to help establish the fine arts department at École des Arts in Dakar, which he was head of until 1967. The art school was part of the cultural policy of Senghor, who as a poet and politician had co-founded Négritude. Emerging in the 1930s among Black intellectuals in Paris, the movement countered French colonial policy and assimilation with an emphasis on Black identity, culture, and African heritage. N'Diaye returned to Paris in 1967. The exhibition brings together five of his works, including three 2025 aquisitions for the collection of the Museum Ludwig: *Fantôme* (1990), *Masque Nimba* (undated) and the bronze sculpture *Masque* (1977). They are complemented by the loans *Étude de chanteuse* (1980), an ink drawing, and the painting *Joueurs de jazz* (1978).

31 / JACOB LAWRENCE *(1917–2000)*

Born in Atlantic City, New Jersey, the painter grew up in the New York City neighborhood of Harlem and was supported early on by artists of the Harlem Renaissance, including Charles Alston and Augusta Savage. In his early twenties Lawrence created the *Migration Series* (1940/41), sixty panels on the Great Migration, which addressed the movement of African Americans from the rural South to the cities of the North. The series brought him nationwide recognition. Two monumental works by the artist are on view in the museum's largest room: *Explorations (Honoring Educator Mary McLeod Bethune)* (1980) and *Origins (African American Historical Experience)* (1984). Each consist of twelve enamel-on-steel panels and were commissions for the Armour J. Blackburn University Center on the campus of Howard University. One is dedicated to the educator and civil rights activist Mary McLeod Bethune and combines different fields of knowledge and disciplines in twelve scenes. Four years later, a second sequence of twelve panels followed, devoted to the African American historical experience. The much earlier painting *Rain* (1938), loaned by the Michael Rosenfeld Gallery, depicts an everyday scene

in Harlem. Lawrence arranges figures, a street corner, and diagonally falling streaks of rain into simplified forms. Created when he was only twenty-one, the work already reveals the distinctive visual language that would define his later art.

32 / JAMES A. PORTER *(1905–1970)*

Born in Baltimore, the painter and art historian graduated from Howard University in Washington, D.C., in 1927, going on to study in at the Sorbonne in Paris and New York University. Porter's thesis later formed the basis of his comprehensive study *Modern Negro Art* (1943), the first major scholarly survey of African American art and a foundational work in establishing African American art history as a field of research. Unlike Alain Locke—his colleague at Howard University, who encouraged Black artists to draw on African artistic traditions, Porter resisted defining African American art through a distinct racial aes-thetic. Instead, he approached the work of African American artists as an integral part of US American art history, to be studied with the same scholarly rigor as any other art. From 1953, he was head of the Art Department and director of the Howard University Gallery of Art, where he had staged the first exhibition of contemporary African art in the United States in 1951. His students included Mildred Thompson, who is also featured in the exhibition. The painting *Still Life with Fruit* (1959), a loan from Howard University, is by Porter.

33 / JAMES GREGORY ATKINSON *(*1981)*

The German-American artist born in Bad Nauheim studied at the Städelschule in Frankfurt am Main. His multidisciplinary practice blurs the boundaries between art production, collecting, and archiving, combining his own family history with the grand narratives of the twentieth century. His father was a US soldier stationed in Friedberg, Hessen. Building on his own history, Atkinson explores the largely overlooked experiences of Black soldiers and their families in Germany, connecting personal memories with broader historical contexts. His video work *6 Friedberg-Chicago* (2021) opens the exhibition. For it, Atkinson returned to the site of the army base with men whose fathers had also served there. Throughout the exhibition, works from Atkinson's steadily growing archive reoccur: architectural and furnishing elements salvaged from the barracks, alongside display cases and pinboards that he continually fills with personal objects and historical documents. With *Mit erhobenem Kopf.*

Re: STAND UND FALL. (2023), Atkinson reaches further into Germany's colonial past. At its center is the bronze figure of an unknown Askari from the Wissmann Monument by Adolf Kürle, erected in 1909 in Dar es Salaam, then part of German East Africa, and re-erected in 1922 in front of the University of Hamburg. In the original monument, the African soldier looks up at the colonial governor Hermann von Wissmann while lowering a German imperial flag over a slain lion. Atkinson removes the figure from its colonial hierarchy, placing the nameless Askari at the centre of attention.

34 / KARL SCHMIDT–ROTTLUFF *(1884–1976)*

Born in Rottluff, now part of Chemnitz, the painter and printmaker was a founding member of Brücke, the Dresden-based artists' group founded in 1905 that had a profound influence on German Expressionism. Like other members of the group, he drew inspiration from non-European art. In 1937, as part of the National Socialist "Entartete Kunst" campaign, hundreds of his works were confiscated from German museums and numerous works were defamed in the Munich exhibition of the same name. In 1941 he was banned from painting. After the war he taught at the Hochschule für Bildende Künste in Berlin from 1947 to 1954. In the exhibition, his watercolor *Stillleben mit Bananen* (1934) from the museum enters into a dialogue with a poster from the archive of James Gregory Atkinson.

34 / KP BREHMER *(1938–1997)*

After training as a reproduction technician and studying graphic design, the Berlin-born printmaker, painter and filmmaker developed a visual language that drew on the means of advertising, mass media, cartography and statistics. The exhibition shows works by the artist from the museum collection: prints from the series *Farbengeografie* (1974), in which Brehmer transferred social and political data into colored diagrams and maps, as well as *Testbild TV (Braunwerte)* (1970/72), a sequence of five cliché prints and linocuts created for the *Weekend*-edition published by the gallery René Block, depicting television test cards in five shades of brown, with a printed swastika. During the printing process, the swastika on the linocut was gradually cut back and ultimately destroyed. The imprint "TV test pattern (for identifying fascist tendencies)" links the aesthetics of mass media with the persistence of fascist symbols and ideologies.

35 / LAURA WHEELER WARING *(1887–1948)*

Born in Hartford, Connecticut, the painter and educator studied at the Pennsylvania Academy of the Fine Arts in Philadelphia and continued her training in Paris. From 1914, she taught for more than three decades at the Cheyney Training School for Teachers, now Cheyney University of Pennsylvania, which traces its origins to 1837 and is recognized as the oldest historically Black college or university (HBCU) in the United States. With numerous works and original archival materials from the artist's estate, the exhibition offers insight into the breadth of her oeuvre. Alongside portraits such as *Girl in a Green Cap* (1943) and *Madam Lillian Evanti as Lakmé* (1925), landscapes, still lifes, and works on paper are on view. *The End of the Village, French Pyrenees* (1927) and *Landscape Bathers* (c. 1929) were created during her stays in France. Two late watercolors, one titled *"Heav'n" I Got Shoes, I Got a Robe, I Got a Crown* (1946–1948), draw on motifs from African American spirituals. Waring also created cover illustrations for *The Crisis*, the magazine long edited by W. E. B. Du Bois. A self-portrait by Waring and her painting *Gold Earrings* (1940) are presented as "satellites" within the Museum Ludwig's permanent collection. There, visitors can also encounter *Still Life: Daffodils with Figurine* alongside the ceramic figurine depicted in the painting.

36 / LOÏS MAILOU JONES *(1905–1998)*

Born in Boston, Massachusetts, the painter studied at the School of the Museum of Fine Arts in Boston and began her career as a textile designer. In 1930, she joined Howard University in Washington, D.C., where she taught for almost five decades. A period of study in Paris in the late 1930s and numerous trips to various African countries broadened her artistic repertoire. The greater artistic freedom she experienced there as a Black artist and her engagement with European and African art shaped her further development. The exhibition shows two loans from the Howard University Gallery of Art: *Jennie* (1943), the painting of a woman in a domestic kitchen scene, was created in the United States a few years after Jones' first stay in Paris. *Paris Rooftops from Montmartre* (1966) shows the view over the rooftops of the city, which remained an important artistic point of reference for Jones throughout her life.

37 / LORRAINE O'GRADY *(1934–2024)*

The artist, writer and critic was born in Boston, Massachusetts, the daughter of Jamaican parents. Her career as an artist did not begin until she was over forty. Previously, she had worked for the US administration, as a translator, and as a music critic. From the late 1970s O'Grady created art works in which she engaged with, among other topics, the exclusion of Black artists from the predominantly *white* art world. Her series *Miscegenated Family Album* (1994) connects personal family history with themes of female identity. The sixteen diptychs, nine of which are on view in the exhibition, juxtapose photographs of her older sister Devonia and her family with depictions of the ancient Egyptian queen Nefertiti's family.

38 / LOTTE B. PRECHNER *(1877–1967)*

Born in Ueckermünde, the painter, printmaker, and sculptor lived in Cologne since the start of the twentieth century. Her artistic training took her to Munich and Paris, among other places, as well as to the schools of applied arts in Düsseldorf and Cologne. She made a name for herself with woodcuts and linocuts in the years after World War I. Prechner belonged to the Young Rhineland association and later to the Rhine Secession, frequently engaging with social and political themes. Her painting *Epoche* (1928), shown in 1929 at the Große Berliner Kunstausstellung, places an elegantly dressed Black intellectual at its center. Lettering, flags and political signs in the background allude to the alarming social and political tensions of the time. After the National Socialists seized power, Prechner, as an artist of Jewish descent, was subjected to persecution and exclusion. In 1938 she emigrated to Belgium, going on to live in Italy after World War II.

39 / LOUISE NEVELSON *(1899–1988)*

Louise Nevelson was born in Kyiv in what was then the Russian Empire and came to the United States with her family in 1905. She grew up in Rockland, Maine, and moved to New York City in 1920, where she studied at the Art Students League. In 1931 she spent three months at Hans Hofmann's private art school in Munich. After Hofmann moved to the United States in 1932 in the face of rising National Socialism, Nevelson continued her studies with him in New York City. From the 1950s she developed the monumental assemblages for which she became internationally known: from found pieces of wood she assembled grand

constructions, often painted entirely black, white or gold. Pieces of furniture, crates, balusters and other fragments lose their original function and become part of complex spatial structures.

40 / LUBAINA HIMID *(*1954)*

Born in Zanzibar and raised in Britain, the artist and curator studied stage design at Wimbledon College of Art and cultural studies at the Royal College of Art in London. Since the 1980s she has been one of the defining figures of the Black British Art Movement. As a curator she organized exhibitions such as *Five Black Women* (1983) and *The Thin Black Line* (1985), which gave Black artists visibility in the British art world. Two works by Himid from the museum collection are on view: *Always have a plan* (2016) and *Le Rodeur: The Cabin* (2017). The latter belongs to a group of works named after the French slave ship Le Rodeur. In 1819, on an Atlantic crossing, many of the 160 enslaved individuals went blind as a result of a spreading eye disease, whereupon dozens of Africans were thrown overboard by the French crew. Himid takes up this historical event without depicting it directly. In 2017 she became the first Black woman to receive the Turner Prize. In 2026 Himid represented Great Britain in the British Pavilion at the Venice Biennale.

41 / MAGGIE LAUBSER *(1886–1973)*

Born on a farm near Malmesbury in what was then the Cape Colony, the painter is one of the pioneers of South African Modernism. After initially studying in Cape Town, she continued her training in London, going on to live for several years in Belgium, Italy, and Germany. In the early 1920s she stayed in Berlin, where she came into contact with German Expressionism, encouraged by Karl Schmidt-Rottluff and others. After her return to South Africa in 1924, her expressive style of painting initially met with fierce criticism. Landscapes, portraits, animals and scenes of rural life remained central motives in her painting.

42 / MARCEL DUCHAMP *(1887–1968)*

Born in Blainville-Crevon in Normandy, the French-American artist used his work to call into question fundamental notions of what art can be. After early paintings influenced by Cubism and Futurism, he increasingly turned away from traditional painting in the 1910s. For his so-called readymades, Duchamp selected industrially manufactured everyday objects and declared them works of art through their selection, title, and context. Along with the *Bicycle Wheel* of 1913, his *Bottle Rack* was among the first objects that he later referred to as readymades.

43 / MAX ERNST *(1891–1976)*

Born in Brühl near Cologne, the artist initially studied philosophy, art history and psychology at the University of Bonn. After World War I he was, together with Hans Arp and Johannes Baargeld, one of the protagonists of the Cologne Dada movement. In 1922, Ernst moved to Paris and joined the circle of Surrealists around André Breton. Before the German occupation of France, Ernst fled to the United States, where he lived from 1941 until 1953. He later returned to France. The exhibition shows three works from the collection of the Museum Ludwig: *Das Rendezvous der Freunde* (1922), a group portrait of the early Surrealist circle, *Geburt der Komödie* (1947) and the bronze sculpture *Apaisement* (1961). They were created in different phases of his life and work, between Paris, the United States and his return to France. *Das Rendezvous der Freunde* brings together, in an imaginary group portrait, artists and writers from the circle of the early surrealist movement.

44 / MILDRED THOMPSON *(1936–2003)*

Born in Jacksonville, Florida, the artist studied at Howard University in Washington, D.C., among others with James A. Porter and Loïs Mailou Jones. In the late 1950s she continued her training at the Hochschule für bildende Künste Hamburg. After a few years in New York City, where she experienced racism and gender discrimination in the art world, Thompson returned to Germany in 1964 and settled in Düren. There she continued her series of *Wood Pictures*, begun in the United States: assemblages situated between painting and sculpture, made of found pieces of wood and other materials. In the exhibition, this development is traced through early etchings from 1959, three *Wood Pictures* from around 1965 and later abstract works. One *Wood Picture* (c. 1965) was acquired for the collection of the Museum Ludwig in 2025.

45 / NILS WEDEL *(1897–1967)*

Born in Gothenburg, the painter, printmaker and educator studied at the Slöjdföreningens skola in Gothenburg and continued his training in Paris in the early 1920s. In his work Wedel combined figurative motifs with increasingly abstract and geometric forms. He developed his own painting technique with "nawax", a mixture of wax and pigments. The large-format painting *Jury (Censur)* (1938), on loan from the Moderna Museet in Stockholm, was created in response to National Socialist art policy and the exhibition *Entartete Kunst*, which opened in Munich in 1937 and defamed modern art. In it, Wedel addresses the power exercised in judging art and in admitting or excluding it.

46 / OLIVER WENDELL HARRINGTON *(1912–1995)*

Oliver Wendell "Ollie" Harrington was born in Valhalla, New York, and was one of the first African American cartoonists to achieve international recognition. After studying art at Yale University, he worked for the Black press, including The New York Amsterdam News and The Pittsburgh Courier. His cartoons commented with sharp humor on racism, segregation and social inequality in the United States. In 1935 he created the character "Bootsie" for his series *Dark Laughter*. In the late 1940s, Harrington left the US, initially living in Paris. In 1961, he moved to the GDR, settling in East Berlin, where he created drawings and texts for American and international media until his death.

47 / PASCALE MARTHINE TAYOU *(*1966)*

Born in Nkongsamba, Cameroon, the artist lives and works in Ghent and Yaoundé. He works with sculpture, installation, drawing, photography and performance and often uses everyday objects and materials that circulate through trade, consumption and migration. His works take up questions of cultural identity and global exchange without treating cultures as self-contained units. Born Pascal Martin Tayou, the artist changed his middle name to Marthine, thereby deliberately subverting gender attributions. His monumental installation *Things Fall Apart* (2014), suspended from the ceiling, from the collection of Kunsthaus Bregenz, is on view in the largest room. The title refers to Chinua Achebe's 1958 novel of the same name, which addresses the consequences of European colonialism in Nigeria. Tayou's work, around ten meters long, combines hundreds of dyed hand brooms with books, sharpened wooden stakes, and upside down masks and figures.

48 / PETER UKA *(*1975)*

Born in Benue, Nigeria, and living in Cologne, the painter studied at Yaba College of Technology in Lagos and later at the Kunstakademie Düsseldorf. The starting point of his figurative painting is often personal memories of his upbringing in Nigeria. For the exhibition, Uka developed *The Village Square* (2026), a multimedia installation that explores the square as a place for gathering and oral storytelling. In it, he contrasts the idea of the "square", the geometrically laid-out plaza of European and colonial urban planning, with the circle that people naturally form when they gather around a storyteller. Forty-eight hand-carved wooden stools are oriented towards a larger chair. From a loudspeaker mounted above it comes the invitation: "Gather around and I will tell you a story..". Two large-format paintings by Uka, incorporated into the installation, also explore this motif.

49 / PIRKLE JONES *(1914–2009)*

Born in Shreveport, Louisiana, the photographer studied at the California School of Fine Arts in San Francisco from 1946. Landscape, social change and the life of different communities in California became central themes of his work. In 1968, together with his wife, the photographer Ruth-Marion Baruch, Jones documented the Black Panther Party in the San Francisco Bay Area over several months. His photographs show members and supporters of the party as well as demonstrations and "Free Huey" rallies during the trial of co-founder Huey Newton. The exhibition presents a larger group of photographs from the museum collection, which came to Cologne in 2013 as a gift from the Pirkle Jones Foundation.

50 / RENÉE GREEN *(*1959)*

Born in Cleveland, Ohio, the artist, filmmaker and writer works with installation, film, photography, sound, and text. She studied at Wesleyan University and took part in the Independent Study Program of the Whitney Museum in New York City in 1989/90. In her works Green examines how history is told, passed down, and remembered. The sixteen-part print series *Selected Life Indexes* (2015) traces the lives of W. E. B. Du Bois, Albert Einstein, Lou Harrison, Paul Robeson and Muriel Rukeyser. After World War II, the five intellectuals were connected by their lives in the United States and their commitment to pacifism and internationalism.

51 / RICHARD BRUCE NUGENT *(1906–1987)*

Born in Washington, D.C., the writer and artist belonged to the inner circle of the Harlem Renaissance. Through the literary salon of the poet Georgia Douglas Johnson, he met the poet and writer Langston Hughes and came to New York City in the mid-1920s. Together with Langston Hughes, Zora Neale Hurston and others, he published the short-lived magazine *FIRE!!* in 1926. It featured his experimental story *Smoke, Lilies and Jade*, one of the earliest openly homoerotic stories by a Black American author. Nugent wrote poetry and prose, drew and painted, and at times worked as an actor and dancer. He treated sexuality, desire and Black identity with an openness unusual for the time. On view in the exhibition is his drawing of the same name, *Smoke, Lilies, and Jade* (1925), from the Howard University Gallery of Art, which was created a year before the story was published.

52 / RICHMOND BARTHÉ *(1901–1989)*

Born in Bay St. Louis, Mississippi, the sculptor and painter studied at the Art Institute of Chicago after racial segregation had prevented him from attending an art school in New Orleans. In 1930 Barthé moved to New York City and became one of the best-known sculptors associated with the Harlem Renaissance. The human figure was at the center of his work; he devoted particular attention to Black personalities as well as to motifs from dance and theatre. The portrait *Dr. Alain Locke* (1930) shown in the exhibition is unusual in that it is not a sculpture but a pastel and charcoal drawing. It depicts the philosopher and editor of the influential anthology *The New Negro* (1925); a key figure of the Harlem Renaissance.

53 / ROMARE BEARDEN *(1911–1988)*

Born in Charlotte, North Carolina, the artist came to New York City with his family as a child during the Great Migration and grew up mainly in Harlem. After studying at New York University, he attended the Art Students League, where he studied with George Grosz. Starting out as a political cartoonist, collage and photomontage later became the central medium of his art. Combining photographs, newspaper clippings, colored paper, and painting, he developed complex scenes of urban and rural life, as well as jazz and blues. In 1963 Bearden was one of the founding members of the Spiral Group. During this period, he began to create collages from photographs and printed images and then enlarge them photographically. These so-called "Projections" include *Jazz (Chicago) Grand Terrace Ballroom* (1964), on loan from the Howard University Gallery of Art.

54 / RUTH–MARION BARUCH *(1922–1997)*

Born in Berlin, the photographer emigrated to the United States with her family in 1927. From 1946 she studied at the California School of Fine Arts in San Francisco, where she met her future husband, the photographer Pirkle Jones. Baruch photographed social life in the San Francisco Bay Area. In 1968 she gained access to the Black Panther Party through Kathleen Cleaver. Together with Jones, Baruch accompanied the Panthers from July to October at political meetings, demonstrations and in everyday life. The photographs were exhibited that same year at the de Young Museum in San Francisco and published in 1970 under the title *The Vanguard: A Photographic Essay on the Black Panthers*.

55 / SARGENT CLAUDE JOHNSON *(1888–1967)*

Born in Boston, the sculptor, painter and printmaker lived in the San Francisco Bay Area from 1915 and studied at the California School of Fine Arts. In the 1920s and 1930s he developed a reduced figurative formal language. In the exhibition, Johnson's two copper works enter into a dialogue with two Dan masks from Liberia from the collection of the Rautenstrauch-Joest-Museum. The juxtaposition invites viewers to consider similarities and differences in the form, material and function.

56 / SEYDOU KEÏTA *(1923–2001)*

Born in Bamako in what was then French Sudan, the photographer was largely self-taught and opened his own studio in 1948. In the following years he portrayed many residents of Bamako. He arranged his sitters in front of patterned lengths of fabric with individually chosen accessories. Keïta's extensive portrait archive has become internationally known since the early 1990s. A large-format print from the collection of the Museum Ludwig is on view in the salon cabinet of the exhibition.

57 / TARSILA DO AMARAL *(1886–1973)*

The painter was born in Capivari in the state of São Paulo and ranks among the leading artists of Brazilian Modernism. She began studying in Paris in 1920. After returning to Brazil, she merged the formal vocabulary of the European avant-garde with the local landscape, flora, and everyday culture. Her painting *Abaporu* (1928) provided the decisive impulse for Oswald de Andrade's *Anthropophagic Manifesto*, which propagated the "devouring" and transformation of European influences into an independent Brazilian culture. The exhibited portraits *Retrato de Mário de Andrade* and *Retrato de Fernanda de Castro* were both created in 1922, during a period of artistic transition between Paris and São Paulo. *Santa Irapitinga do Segredo* (1941) was created almost two decades later, in a creative phase in which the artist increasingly devoted herself to religious and folkloric motifs of Brazilian culture. It takes up an imagined saint figure by the Brazilian writer Ribeiro Couto.

58 / TED JOANS *(1928–2003)*

Born in Cairo, Illinois, the poet, artist and trumpeter studied art at Indiana University and moved to New York City in 1951. He became involved in Black cultural circles, associating with the Beat Generation and Surrealists. Jazz was a defining theme not only for his poetry but also for his drawings, collages, and performances. From the early 1960s Joans lived and travelled between Europe, North America and Africa. In 1976 he began his collaborative drawing project *Long Distance Exquisite Corpse* (1976–2005), a variant of the Surrealist game *Cadavre exquis*. He invited artists and writers each to add a drawing to the folded strip of paper without being able to see the previous contributions in full. His readymade *My Thing is Bigger than his Thing* (1990) is also marked by Joans' playful humor, taking up Marcel Duchamp's famous bottle rack readymade.

59 / THOMAS E. ASKEW *(ca. 1850–1914)*

The African American photographer Thomas E. Askew worked in Atlanta, Georgia, in the late 19th and early 20th centuries. His studio produced portraits of individuals, families and members of the city's growing Black middle class. Around 1899 he took numerous photographs that W. E. B. Du Bois selected for his presentation at the 1900 Paris Exposition.

60 / VERA NILSSON *(1888–1979)*

Born in Jönköping, the painter and draughtswoman first studied in Stockholm and Gothenburg and went to Paris in 1910. There she attended, among others, the Académie de La Palette under Henri Le Fauconnier and engaged with contemporary developments in French art. Nilsson painted portraits, landscapes, and scenes of everyday life, while also addressing social and political issues. In 1949 she travelled to Senegal. Her engagement with anti-colonialism and Négritude found its way into her art. Two works on display in the exhibition testify to this anticolonial movement, that centered on Black identity and self-assertion.

61 / W. E. B. DU BOIS *(1868–1963)*

Born in Great Barrington, Massachusetts, the sociologist, historian, author and civil rights activist was one of the most influential Black intellectuals of the 20th century. After studying at Fisk University and Harvard, he spent two years studying at the Friedrich-Wilhelms-Universität in Berlin. In 1895 he became the first Black American to earn a doctorate from Harvard University. For the 1900 Paris Exposition, Du Bois organized the presentation *Exhibit of American Negroes*, which countered wide-spread racist notions about the Black population of the United States. Under his direction, more than sixty hand-drawn diagrams, maps and charts were produced at Atlanta University, visualizing demographic and economic data as well as developments in education and employment. Together with photographs he had collected, they conveyed a nuanced picture of the lives of African Americans after the end of slavery. Du Bois was one of the co-founders of the NAACP (National Association for the Advancement of Colored People) and, as the long-time editor of its magazine *The Crisis*, he shaped political and cultural debates. In 1961 Du Bois moved to Ghana, where he died in 1963.

62 / WILLIAM H. JOHNSON *(1901–1970)*

Born in Florence, South Carolina, the painter studied at the National Academy of Design in New York City. In 1926 he moved to Europe and worked in France, Belgium and Scandinavia. In the south of France, he met the Danish textile artist Holcha Krake. The couple lived in Scandinavia for several years. After returning to the United States in 1938, Johnson developed a new visual language of strong colors and greatly simplified forms. His subjects included everyday life, religious scenes, and American history. The exhibition shows three works from different phases of his career: *Flicka i röd klänning* (c. 1936) was created in Sweden, *Mom Alice* (1944) after his return to the United States. The painting *Abraham Lincoln* (c. 1945) belongs to the series *Fighters for Freedom*, in which Johnson depicted personalities he associated with the struggle for freedom. The portrait of the 16th US president is surrounded by simplified scenes and symbols referring to Lincoln's biography, the Civil War and his role in the abolition of slavery. After the death of his wife in 1944, Johnson's health deteriorated and he spent the last decades of his life in a psychiatric hospital on Long Island.

63 / WINOLD REISS *(1886–1953)*

Born in Karlsruhe, the painter, illustrator and designer studied in Munich and emigrated to the United States in 1913. He made a name for himself in New York City as a portraitist and designer. In the 1920s Reiss portrayed numerous personalities of the Harlem Renaissance. Some of these drawings were published in 1925 in Alain Locke's influential anthology *The New Negro*. Aaron Douglas was among Reiss's students at his own art school in New York City. The exhibition shows several portraits created around 1925: *Dr. Coleman* (c. 1925), *Harlem Girl with Blanket* (c. 1925) and reproductions of his works *Miss Zora Neale Hurston* (1925) and *William Edward Burghardt Du Bois* (1925). In addition, *City of the Future* (1936) illustrates Reiss' work as a designer of public interiors. The monumental painting once belonged to a nine-part mural cycle for a restaurant on Broadway. Skyscrapers, traffic, and infrastructure evoke an image of the modern city.

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Detail: Winold Reiss, Harlem Girl with Blanket, ca. 1925, Privatsammlung / Private collection

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