

# The New York Times

## Discovered After 70, Black Artists Find Success, Too, Has Its Price

Once on the margins, older African-American artists are suddenly a hot commodity. They are relishing the attention while dealing with the market's grueling demands.

By **Hilarie M. Sheets**

March 23, 2019

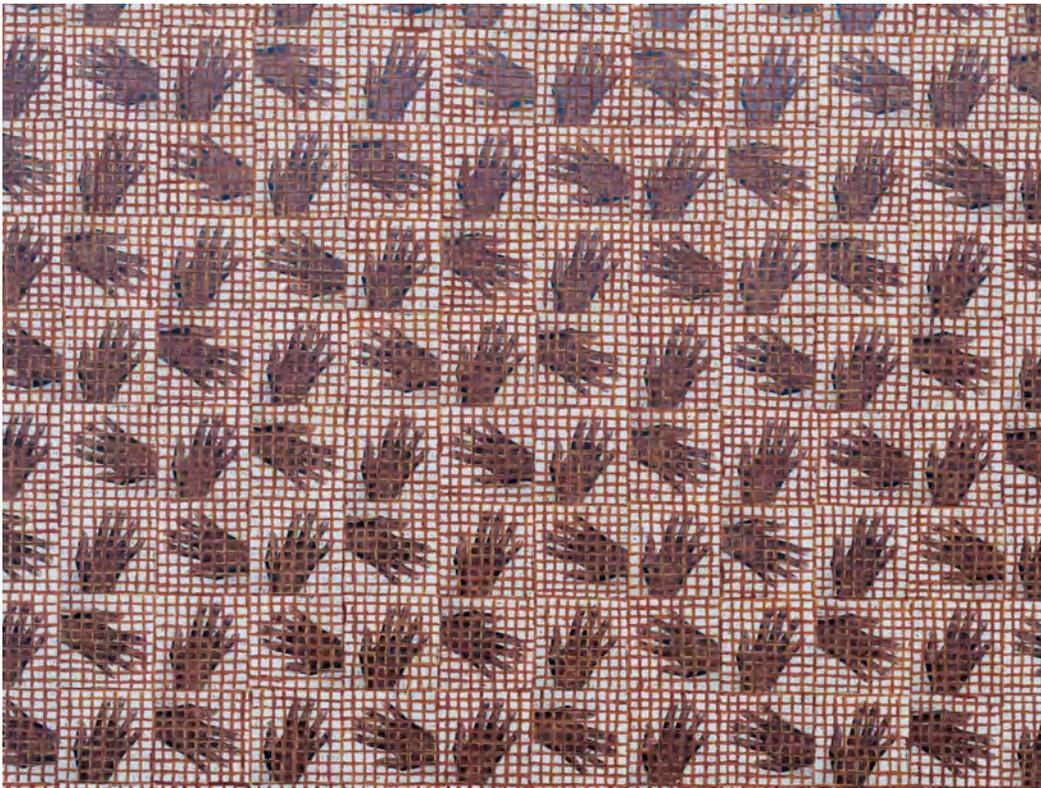


McArthur Binion, the abstract painter, at Lehmann Maupin Gallery in New York. Underappreciated for decades, his work now sells briskly for up to \$450,000. "I'm totally ready for it," the 72-year-old artist said of his new acclaim. Daniel Dorsa for The New York Times

McArthur Binion had been creating art almost completely under the radar for four decades, handling his own occasional sales and raising two children in Chicago on a teaching salary.

Now, Mr. Binion has been fully embraced by the mainstream art world — at the age of 72. His dealer is a prominent Chelsea gallery. Museums and international collectors are snapping up his large canvases, minimalist grids painted in oil stick over collages of personal documents.

With his work selling for up to \$450,000, he can now travel first class and easily afford his daughter's Brown University tuition. "I'm totally ready for it," Mr. Binion said of the acclaim.



A detail of Mr. Binion's "Hand:Work" (2017) at Lehmann Maupin Gallery in New York. The artist observes the labor that goes into painting, capturing his own hands under a grid of lines drawn with oil stick. Daniel Dorsa for *The New York Times*

But he was not totally ready for the coarser realities of the modern-day art market. Mr. Binion rejected one dealer who he felt patronized him — she was hustling his freshly painted works on her cellphone at the Venice Biennale and coaching him on how to speak to curators and the press.

“Nobody’s going to tell me what to say about my work,” said Mr. Binion. “For me, if it wasn’t going to be on your own terms, it’s not worth it.”

Mr. Binion belongs to a generation of African-American artists in their 70s and 80s who are enjoying a market renaissance after decades of indifference. Museums are mounting popular exhibitions of their work, and their names, in some cases, are worth millions on the auction block.

With public appreciation have come demands to attend openings, lectures, interviews and panels at a time when travel can be onerous, or when artists prefer to be in the studio. Those whose work was never political or didactic are apprehensive about being framed as black artists, rather than as just artists.

“The kind of elation I may have had back 30 years, I’m past that point,” said Howardena Pindell, who at 75 uses a walker and can no longer crawl up a ladder to execute her paintings, often collaged with hundreds of paper dots covered in layers of acrylic, dye, sequins, glitter and powder.

Like other artists of color discovered later in life, hers is a different kind of contentment: “It’s a more a sense of feeling protected and safe in terms of the vicissitudes of the art world.”

In interviews, several of these artists spoke of the urge to create new works, which can be physically demanding yet invigorating at the same time. And while all the new money flowing in would have been nice when they were raising families, they were happy to be able to provide some security for their children and grandchildren.

Still, they can only do so much. Alexander Gray, a New York dealer who represents Melvin Edwards, Lorraine O'Grady and Frank Bowling, said he has been guilty of overestimating the speed of his older artists. "With the enthusiasm of the marketplace," he said, "we forget the age of these human beings and their physical capacity to travel all over the world, expected of an artist in the art world right now. I think it can be overwhelming."

Ms. O'Grady, an 85-year-old conceptual artist, has been inundated with requests to appear on panels and make presentations. "Anything that involves travel at this point, she is declining," said Mr. Gray. At 85, Mr. Bowling, who was born in Guyana and maintains studios in London and New York, has also put a moratorium on travel and interviews.

"At this point, for artists of advanced age, time is precious and there's no more precious place to be than in the studio," Mr. Gray said.



Howardena Pindell's thickly painted abstract canvas, "Autobiography: Artemis" (1986) at Garth Greenan Gallery in New York. Daniel Dorsa for The New York Times



Howardena Pindell arrived in New York in 1967 to a cool reception; her abstract art was frowned upon by both white and black members of the art community. Her breakthrough came in 2015. Now 75, she uses a walker but is actively painting with the help of assistants. Daniel Dorsa for The New York Times



Ms. Pindell's "Untitled," an early work from 1972, spray-paint on canvas, at Garth Greenan Gallery. Daniel Dorsa for The New York Times

## 'It's About Time'

Recent traveling exhibitions such as "Soul of a Nation: Art in the Age of Black Power," which opened Saturday at the Broad in Los Angeles, have illuminated the pantheon of black artists working in the 1960s and 70s. "There has been a whole parallel universe that existed that people had not tapped into," said Valerie Cassel Oliver, curator of modern and contemporary art at the Virginia Museum of Fine Arts in Richmond.

*[Read Holland Cotter's review of "Soul of a Nation."]*

Shattering the \$2 million threshold, new auction highs were set last year for Sam Gilliam, 85, as well as Barkley Hendricks and Jack Whitten, both recently deceased. They built on the success of younger African-American artists such as Kerry James Marshall, 63, who recently broke \$21

million at auction. (While the artists do not directly benefit when collectors sell their paintings at auction, the high prices make their newly created works more valuable.)

Ms. Pindell's breakthrough came in 2014, when she signed with Garth Greenan, a Chelsea gallerist; since then a survey of her work has appeared at the Museum of Contemporary Art in Chicago and the Virginia Museum of Fine Arts and is now on view at Brandeis University's Rose Art Museum.

But as a black abstract artist, Ms. Pindell found an inhospitable reception in New York after graduating from Yale in 1967. She was bucking the widespread expectation that African-American artists should create work about social issues.

"Within the African-American community in the 1970s, if you were an abstract artist you were considered the enemy pandering to the white world," said Ms. Pindell. "But white dealers would say that African-Americans who did abstract work were inauthentic."

Unbowed, she followed her own path. She worked in the curatorial ranks at the Museum of Modern Art, then began teaching at what is now Stony Brook University, while showing sporadically at galleries supporting underrepresented artists.

Even dealers who were starting to show women did not often include black women. At one gallery exhibition that had no black artists, she said, "I spoke vocally about that and one white woman came to me said, 'Would you please be cooperative and shut up about race?'"

Since signing with Mr. Greenan she has been asked to produce more work for fairs and exhibitions than she has been used to.

But on the upside, she can now afford studio assistants and a driver to take her to her teaching job.

"I'm being well taken care of," said Ms. Pindell.



The sculptor Melvin Edwards at his studio in Plainfield, N.J., with “Nigba Lailai (The Past),” from 1979.

Melvin Edwards/Artists Rights Society (ARS), New York; Chester Higgins Jr./The New York Times



Mr. Edwards’s welded steel sculpture, “For Modie 218.” The show “Soul of a Nation: Art in the Age of Black Power,” at the Broad, shines a bright light on the work of Mr Edwards, Ms. O’Grady, Mr. Bowling and others.

Melvin Edwards/Artists Rights Society (ARS), New York; via Alexander Gray Associates; Stephen Friedman Gallery

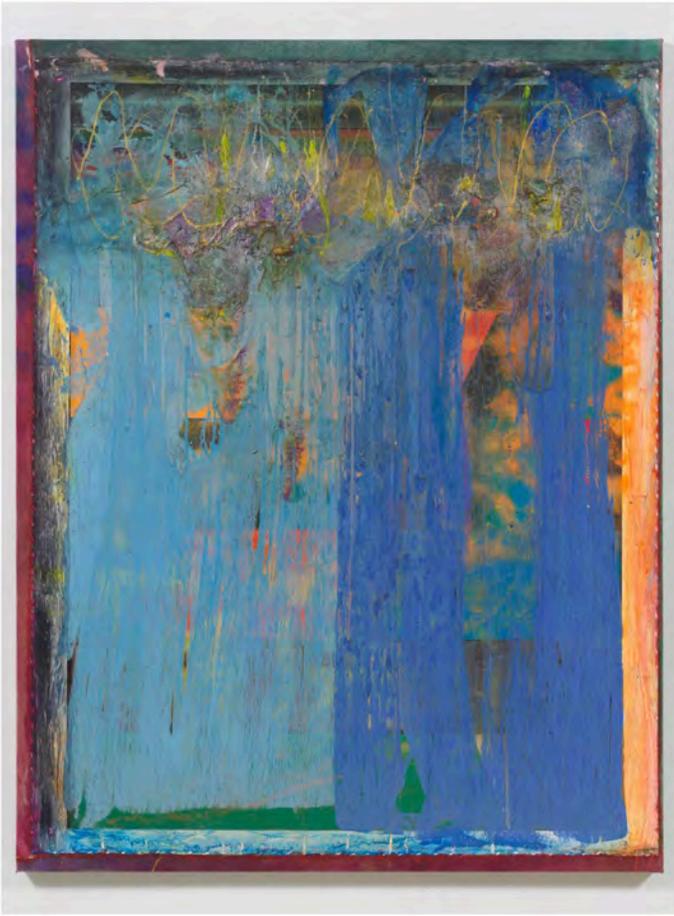
Mr. Edwards, whose abstract, welded-metal sculptures have been acquired by five institutions in the last 18 months, including the Whitney Museum and Tate Modern, turns 82 in May. He, too, said that pursuing abstraction as a black artist was a lonely road.

His geometric barbed-wire and chain structures were shown at the Whitney in 1970, but it would be another two decades before he had his first gallery exhibition. Demand for his work has risen dramatically in recent years as a result of museum shows.

“You invent your own game — and then you push it forward,” said Mr. Edwards, who taught at Rutgers for 30 years. “It’s about time the art world caught up.”

## Not Defined by Race

In some cases, the older artists have had younger African-American stars to thank for the new attention. Mark Bradford, 57, the renowned Los Angeles artist who represented the United States in 2017 at the Venice Biennale, lobbied his gallery, Hauser & Wirth, to take on Mr. Whitten, one of Mr. Bradford’s inspirations. And the conceptual artist Charles Gaines, 75, Mr. Bradford’s former teacher, will have his first show with the gallery in the fall.



Last year Frank Bowling, 85, created “Two Blues,” acrylic and mixed media on collaged and printed canvas.  
Frank Bowling/Artists Rights Society (ARS), New York; DACS, London; via Alexander Gray Associates; Hales Gallery



Drawing from his native Guyana and from Color Field painting, Mr. Bowling’s “Drift II” (2017), printed with bright stripes, “is topped with an eruption of paint as thick as melted ice cream,” the critic Roberta Smith wrote.  
Frank Bowling/Artists Rights Society (ARS), New York; DACS, London; via Alexander Gray Associates; Hales Gallery

Yet there’s a rub for older artists whose work has never overtly addressed identity or politics, as Mr. Bradford’s work does.

Michael Rosenfeld, who represents the geometric painter William T. Williams, 76, and the sculptor Barbara Chase-Riboud, 79, said they both “purposefully withdrew from the commercial gallery world for decades,” because they did not want their work to be seen through the lens of identity.

Still, race is an undeniable factor in the market’s new embrace. Rachel Lehmann, co-owner of Lehmann Maupin, which represents Mr. Binion, said she has asked buyers what they responded to in the artist’s work.

“They were interested in the fact that it is abstract and in the fact that this is an African-American artist — part of the spectrum that has been neglected in our history,” she said.

Like Mr. Binion, Mr. Edwards has welcomed the new income, which allowed him to buy a second home, in Senegal, and the freedom to experiment there with tapestries, which he hopes to show in his fall exhibition at the Alexander Gray gallery. “I’ve got stacks of ideas and things to do,” said the sculptor.



“Lorraine O’Grady: Cutting Out CONYT,” was an exhibition of her work using cut-out type from The New York Times.  
Lorraine O’Grady/Artists Rights Society (ARS), New York; via Alexander Gray Associates

On a personal level, he has college-age grandchildren and would “like to contribute as much as I can to that,” he said. “When the money comes, we can use it.”

He is philosophical about all the new attention.

“Some is serious, some is fickle and some is not at all positive — you just have to find your way through it,” he said.

“But I’ll say this,” he continued. “I don’t think we’ll ever be out of the western world’s art world the way we were before. That just won’t happen anymore.”

**Correction:** March 24, 2019

*An earlier version of this article referred incorrectly to the education of the artist McArthur Binion. He earned a graduate degree from the Cranbrook Academy of Art; he was not the first African-American student to do so.*

A version of this article appears in print on March 24, 2019, on Page A1 of the New York edition with the headline: Hailed After 70, Black Artists Find Success, Too, Has a Price