

Emory Douglas

Douglas was born in Grand Rapids, Michigan, and, at age eight, moved to San Francisco, California. At age 13, he was sentenced to 15 months at the Youth Training School in Ontario, California, where he worked in the juvenile correctional facility's printing shop and learned the basics of commercial printing.

In 1960, Douglas studied graphic design at the City College of San Francisco. He joined the college's Black Students Association and worked closely with Amiri Baraka, a voice in the black arts movement, to design theater sets.



*Emory Douglas in his studio.*

Emory Douglas (born May 24, 1943) is an American graphic artist. He was a member of the Black Panther Party from 1967 until the Party disbanded in the 1980s.

Douglas drew a lot of inspiration from third world struggles and used art as the primary method of propaganda and outreach.

His graphics served to promote the Party's ideologies, which were inspired by the rhetoric of revolutionary figures such as Malcolm X and Che Guevara. His images were often very graphic, meant to promote and empower black resistance with the hope of starting a revolution to end institutionalized mistreatment of African Americans.



Douglas worked at the black community-oriented San Francisco Sun Reporter newspaper for over 30 years after The Black Panther newspaper was no longer published. He continued to create activist artwork, and his artwork stayed relevant, according to Greg Morozumi, artistic director of EastSide Arts Alliance in Oakland, California: Rather than reinforcing the cultural dead end of "post-modern" nostalgia, the inspiration of his art raises the possibility of rebellion and the creation of new revolutionary culture.

After the monograph's publication, Douglas had retrospective exhibitions at the Museum of Contemporary Art, Los Angeles (2007-08)

and the New Museum in New York. Since the re-introduction of his early work to new audiences, he continues to make new work, exhibit and interact with audiences in formal and informal settings all over the world. His international exhibitions and visits include Urbis, Manchester(2008); Auckland, a collaboration with Richard Bell in Brisbane (2011); Chiapas; and Lisbon (2011).

*An Emory Douglas skateboard design.*

Jenny Baker

At age 10 Jon Key was given a book on HTML coding and used the new language to design posters for his mom's friends and church.

Jon(athan) Key is an art director, designer, and writer. His collaborations have lead him to work with a diverse set of clients and institutions as designer, educator, and artist including HBO, Nickelodeon, IDEO, Grey Advertising, The Public Theater, MICA, American University in Beirut, Parsons, and the Whitney Museum. His creative pursuits have allowed his work to be featured internationally in galleries, museums and collections in Boston, Toronto, New York City, London, and Ljubjana, Slovenia.



He currently serves as a contributing art director to The Tenth magazine, a Black, queer arts, and culture magazine; and just launched Morcos Key, a design studio with his partner Wael Morcos. Jon is a co-founder and the design director of Codify Art, a Brooklyn-based multidisciplinary artist collective whose mission is to create, produce, and showcase work that brings the voices of people of color, highlighting women and queer people of color to the foreground. He is a graduate of the Rhode Island School of Design, where he received a Bachelors of Fine Art in Graphic Design.

Jon is also a Co-Founder and Design Director at Codify Art, a multidisciplinary collective dedicated to creating, producing, supporting, and showcasing work by artists of color, particularly women, queer, and trans artists of color. Jon was selected for Forbes 30 under 30 Art and Style list for 2020 and was the Frank Staton Chair in Graphic Design at Cooper Union 2018-2019. His work has been featured in Jeffery Deitch Gallery NYC, the Armory Show, The New York Times, The Washington Post and The Atlantic.

In today's world of racial tensions and alternative facts, the designer can and must be an active combatant in the fight to dismantle oppressive systems. In a series he began shortly after the Pulse Nightclub tragedy, he explores his identity using green to represent the south, black for race, violet for queerness and red for family. Design can clear space for authentic narratives to (re)emerge. Jona's recent collaborations include work for The Tenth, a Black Queer Arts & Culture magazine, where storytelling and journalism merge; SlayTV a Queer centered digital platform and community; and design as a language of outreach as shown through Codify Art, a Brooklyn-based QTPOC artist collective.

## The first black artist to paint the official portrait of the president.

Jackson Taylor



*Presidential portrait of Barack Obama*

**Kehinde Wiley (born February 28, 1977) is a Nigerian-American portrait painter based in New York City, who is known for his highly naturalistic paintings of black people.**

He was commissioned in 2017 to paint a portrait of former President Barack Obama for the Smithsonian National Portrait Gallery, which has portraits of all the US presidents. The Columbus Museum of Art, which hosted an exhibition of his work in 2007, describes his work as follows: "Wiley has gained recent acclaim for his heroic portraits which address the image and status of young African-American men in contemporary culture." Wiley's portrait of Obama was unveiled on February 12, 2018. He and Amy Sherald, whose portrait of former First Lady Michelle Obama was simultaneously unveiled, are the first black artists to paint official portraits of the president or First Lady for the National Portrait Gallery.

### Early life and education

Wiley was born in Los Angeles, California. His father is Yoruba from Nigeria, and his mother is African American. Wiley has a twin brother. When Wiley was a child, his mother supported his interest in art and enrolled him in after-school art classes. At the age of 11, he spent a short time at an art school in Russia. He continued with other classes in the US.

### Career

Wiley often references Old Masters paintings for the pose of a figure. Wiley's paintings often blur the boundaries between traditional and contemporary modes of representation. Rendering his figures in a realistic mode" while making references to specific Old Master painting"Wiley creates a fusion of period styles and influences, ranging from French Rococo, Islamic architecture, and West African textile design, to urban hip hop and the "Sea Foam Green" of a Martha Stewart Interiors color swatch. Wiley depicts his slightly larger than life-size figures in a heroic manner, giving them poses that connote power and spiritual awakening. Wiley's portrayal of masculinity is filtered through these poses of power and spirituality.

After visiting Richmond, Virginia, Wiley became interested in the Confederate monuments on Monument Avenue and the idea of the Lost Cause of the Confederacy existing within a modern "hipster" town. In response to the monuments, Wiley decided to create Rumors of War, a thirty foot tall statue of a young, black man modeled on Monument Avenue's statue of J. E. B. Stuart. Rumors of War will be unveiled in Times Square before being moved to the Virginia Museum of Fine Arts, a mile away from the J. E. B. Stuart statue which inspired it.