

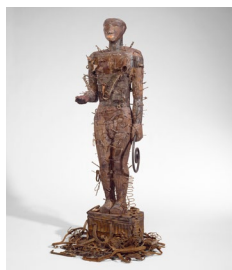
# Whitfield Lovell: PASSAGES

Explore artists in the 21st Century galleries, on level 2, who use similar artistic techniques, materials, and sources of inspiration as Whitfield Lovell.



**Ronald Lockett, *The Inferior Man That Proved Hitler Wrong* (2018.66)**

Both Whitfield Lovell and Ronald Lockett use archival photographs as inspiration for their work. Lovell often turns to his personal collection of photos for source material, while Ronald Lockett took inspiration from a photograph of Jesse Owens to immortalize the famous athlete in this work.



**Alison Saar, *Untitled (from the Crossroads installation)* (92.233 a-qqq)**

Both Whitfield Lovell and Alison Saar enrich their artwork by adding found materials. Lovell layered playing cards, rope, and flags on top of his pictures of people, while Saar added nails and other metal objects onto the figure's surface.



**Wilmer Wilson IV, *lack & Wh* (2019.304)**

The artwork of both Whitfield Lovell and Wilmer Wilson IV centers on anonymous images of Black individuals. Lovell is inspired by photographs of anonymous people who represent the Black experience in America's history. Wilson was inspired by a poster he found in Philadelphia that features an African American couple.



**Mildred Thompson, *Wood Picture* (2019.2)**

Both Whitfield Lovell and Mildred Thompson use wood from specific locations as elements in their work. Lovell inscribes figures onto the surface of wood, while Thompson combined and assembled wood fragments to create her compositions.

# BENJAMIN WIGFALL

## & Communications Village

Explore the American Art galleries on level 2 to find works by African American artists that Wigfall may have seen during museum visits. These artists helped carve a path at VMFA for a younger generation of Black artists.



**Leslie Garland Bolling, *Cousin-on-Friday* (44.2.1)**

Bolling's wood sculptures received praise in major cities from Chicago to New York in the 1930s, and were shown often in his native Richmond. *Cousin-on-Friday* was the first work by an African American artist to be exhibited at VMFA, in 1936, the museum's opening year. In 1944 it became the first work by an African American artist to enter the permanent collection.



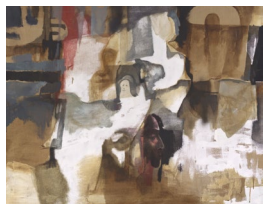
**George H. Ben Johnson, *Idyll of Virginia Mountains* (45.10.3)**

In 1945, this painting was purchased from VMFA's biennial Virginia artists exhibition. First known in Richmond as a cartoonist who boldly criticized segregation and voter suppression, Johnson was also a respected painter who mentored Wigfall and wrote him a letter of recommendation for his first VMFA fellowship in 1949.



**Samella Lewis, *Tired* (L12.44.1)**

This piece was featured at VMFA in a 1944 exhibition of works by art students at Virginia's colleges and universities. Samella Lewis was a star student at Hampton Institute (now University), and *Tired* was bought from the exhibition and given to the museum as an indefinite loan. Wigfall would have seen it in the American galleries, where it was displayed prominently through the early 1950s.



**Alexander Brooks Jackson Jr., *The Man and the Wall* (2022.84) Atrium | Level 1**

A. B. Jackson and Wigfall were close friends. They met in 1954 while attending Yale University, where they were among the first African American students in the Master of Fine Arts program. Both Jackson and Wigfall went on to teach fine arts at the university level in the Tidewater region, both securing reputations as beloved Virginia artists.