



JUAN LOGAN

creating & collecting



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JUAN LOGAN: Creating & Collecting

Hickory Museum of Art
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Willie Cole, American, born in 1955
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Framed: 163.8 x 120.7 x 8.9 cm (64 1/2 x 47 1/2 x 3 1/2 in.)
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7 ACKNOWLEDGEMENTS

Juan Logan: Creating & Collecting represents our team's vision for impacting our community. We could not be more grateful for the many people who stepped forward to support this important project. Our friends at the Corning Incorporated Foundation immediately recognized how this exhibition and accompanying programming would spark important dialogues and critical awareness for learners of all ages. For their efforts on behalf of this show, we are especially thankful to HMA Board Member Anita Doran, Melissa Schmidt and the Community Giving Group at Corning Optical Communications, as well as Andrea Lynch President of the Corning Incorporated Foundation.

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I would like to thank Jennifer Sudul Edwards, Chief Curator and Curator of Contemporary Art at The Mint Museum, for her insightful interpretation of Juan Logan's art and the Logan Family Collection. Her essay presents such a thoughtful commentary on the parallel lines that can be drawn between these two exemplary bodies of work. Similarly, the collaboration between the museum's Associate Director Clarissa Starnes and Exhibitions Manager Kristina Anthony has added so much to our audience's understanding of the dialogues Juan's art opens.

Last, but certainly not least, we are all so appreciative of Juan Logan for his fearless and untiring quest to pose questions that spark social responsibility. Words cannot express our gratitude for his friendship, giving spirit, and belief in this project and our museum.

Jon Carfagno, Executive Director, Hickory Museum of Art



Juan Logan in his studio.

You really should look into that. – Juan Logan

Our team first met Juan Logan when he was serving as the Conservation Manager for the Kohler Foundation's Vollis Simpson Whirligig Project. We were fortunate that Juan was able to include our Simpson sculptures, which had fallen victim to the elements, among the final works that he restored before the project's conclusion. This chance encounter initiated a series of conversations, meetings, and studio visits that eventually birthed *Juan Logan: Creating & Collecting*. On behalf of our board and staff, I can unequivocally say we could not be more grateful this connection occurred.

A visit to Juan's expansive studio provides a singular opportunity to see the world differently. Walking through the cavernous space, you become immediately immersed in the mindset of one of the contemporary art world's most astute and incisive voices. Surrounded by the breathtaking output of his career, new works of art that are in development, and ephemera objects that may be used for future compositions, it is hard not to be inspired by Juan's enthusiasm and boundless creativity.

Then, if you are lucky, he'll even open some of the boxes that house the "Logan Family Collection." With his characteristic laughter and sense of humor, Juan describes this assemblage of art by many of the most prominent artists from the postwar period to today as "some odds and ends that I've picked up over the years." As Juan leafs through works by Jasper Johns, Elizabeth Catlett, and many others who are featured in this publication and exhibition, you cannot help but observe how deeply his eyes can see. Like his own work, his collection reflects a variety of styles, techniques, and narrative devices. Considering the dialogue between Juan's art and the Logan Family Collection, I am reminded of Aesthetic Education Philosopher Maxine Greene's statement, "At the very least,

participatory involvement with the many forms of art can enable us to see more in our experience, to hear more on normally unheard frequencies, to become conscious of what daily routines have obscured, what habit and convention have suppressed." (Greene, 1995)

In describing his art, Juan has said, "Most of my work addresses this American culture as a whole. Who are we as a culture? The decisions made regarding policy and law impact all of us each and every day. But I'm not trying to provide anybody with answers. My goal has always been to ask questions, comment on my investigations and what I feel and how I respond to these questions." Juan is so giving in sharing his awareness of the constructs, injustices, and hypocrisies that define life in our world. Engaging with his art opens the responsibility to explore the questions it evokes and take ownership of your role in making the world a better place.

When Juan calls your attention to an important topic, an element in one of his works, or an artist like the ones in the "Logan Family Collection," he will often smile and say, "You really should look into that." Our team hopes that this presentation inspires you to do just that and to do so in a deeply engaged way. We believe that everyone who does will leave the experience with a heightened perception, as well as a drive to create a more empathetic and creative tomorrow. Truly, this type of transformation stands at the core of our mission, "to bring people together and inspire creativity through the power of art."

Jon Carfagno, Executive Director, Hickory Museum of Art



Juan Logan opening a box containing works in the Logan Family Collection.

Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts, and Social Change* (San Francisco: Jossey-Bass, 1995), 123.

In the layering process the whole story is never on the surface. – Juan Logan¹

Art in any form is a fraught space. Language—visual, musical, literary—is inherently ambiguous. Conveying an idea carries an inherent challenge of communication. To further complicate matters, once the artwork enters the world, the artist's role becomes tertiary and the audience, primary. Marcel Duchamp describes this process as “The Creative Act,” and it shifts the responsibility of creation from the artist and the work to a tripartite system shared with the spectator who determines their legacy.² What if the audience dismisses any critical content and chooses to see the art purely aesthetically?

Juan Logan faces these challenges constantly. His works meld abstraction and figuration, often into dizzying compositions that hint at without full reveals. His personal collection, the art he lives with every day, balances similar concerns. Even the seemingly straightforward figures employ the coded language of abstraction to extend the symbolism beyond the superficial image. To see his work alongside the creations of his predecessors and contemporaries allows us to fully appreciate the extended dialogues Logan initiates in his work between our United States' history and art's history.

This collection—which amasses abstraction and figuration, artists of color and artists of European heritage—reflects that same range in Logan's own work. Coming of age during the Black Arts Movement and the Black Power Movement, Logan was surrounded by rhetoric that urged for those descendants of the enslaved Africans to focus on their African heritage, while Logan considered not only this bloodline, but that of the European and Native American ancestry that was present in his genes.

¹ Juan Logan, in Ken Bloom's “Reliquaries,” *Juan Logan: Close Inspection*, Sumter Gallery of Art, 2005.

² “All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.” Marcel Duchamp, from a 1957 lecture delivered at the Convention of the American Federation of the Arts at the Museum of Fine Arts Houston. <https://www.brainpickings.org/2012/08/23/the-creative-act-marcel-duchamp-1957/>

I know that I do not want to deal with decorations. Painting must be real for me; it must be a weapon and art, must be combat. – Jack Whitten³

Logan works such as *Highland Beach* [Fig. 1] run the gauntlet of the risks associated with critical abstraction. A dizzying patchwork quilt of mid-20th century floral wallpaper patterns form the ground onto which Logan paints bulbous forms, sometimes with the flourish of a bracketed line scalloping the edges. The title implies a beach scene, a subject usually associated with leisure; yet the frenetic ground never gives the eye a moment to rest. The paint—ink black, fiery red, rich sepia—are not the usual light-filled colors found in maritime paintings—taupe sand, cerulean sky, and aquamarine water. All of the associations implied by the title are subverted.

Yet *Highland Beach* represents a place: a two-block stretch of beach on Chesapeake Bay in Southern Maryland. Founded in 1893 by Charles Douglass, son of Frederick Douglass, it is a beach resort for African-Americans established when most beachfronts were segregated, deemed whites-only. While it thrived during the 20th century as a vacation spot for African-American families, its attendance and significance has decreased; many people born after the civil rights acts of the 1960s do not even know that African-Americans had to create their own leisure spaces, often on private land, because the United States government denied them access to the parks and beaches used by whites. Logan's *Highland Beach*—along with his *Hammocks Beach*, *Lincoln Beach* [Figs. 2 & 3], and others—memorialize these times and pass history on to new generations, including white audiences who were afforded the privilege of ignorance of these practices. Because Logan often shows his work in galleries and museums with a majority white audience, these ignored narratives are brought to them through his work, though he must depend on the tension and thwarted expectations of his compositions and titles to compel them to explore the contradictions and learn the stories.

³ Jack Whitten, March 28, 1973, in *Notes from the Woodshed*. Ed. Katy Siegel. (Germany: Hauser & Wirth, 2018), 52.



FIGURE 1

1. JUAN LOGAN
HIGHLAND BEACH, 2008
mixed media | 24 x 30 in.
2. JUAN LOGAN
HAMMOCKS BEACH, 2008
mixed media | 48 x 60 in.
3. JUAN LOGAN
LINCOLN BEACH, 2008
mixed media | 48 x 60 in.



FIGURE 2



FIGURE 3



FIGURE 4

4. LOUISE BOURGEOIS

PARIS REVIEW, 1994
 aquatint and drypoint on paper
 with acrylic stencil additions
 © The Easton Foundation / VAGA at
 Artists Rights Society (ARS), NY
 Photo: Christopher Burke

5. JUAN LOGAN

THE DRAFT, 2002
 tar paper, cattle ear tag, paint,
 basketball rim

6. JUAN LOGAN

BY ANY OTHER NAME, 2003
 wood, tin, steel, Brazil nuts



FIGURE 5



FIGURE 6

These abstract forms tell a story of marginalization and union, discrimination and resilience, unexpected themes for this form of making. Similarly, Louise Bourgeois created a loaded portrait of uncomfortable experience using color—inflamed red over placid blue—and elongated curves in her *Paris Review* (1994) [Fig. 4]. The print came after a period of constant public interviews as Bourgeois prepared to represent the United States at the Venice Biennale. With stylistic flourish, Bourgeois abstracts an image of the juice being squeezed from a pomegranate, just as she said, “[a]ll those interviewers squeeze me to exhaustion. . . so this was a remark on them.”⁴ In the end, the source material was only a reference point; the real import was the impact on the viewer, and for Bourgeois as a release: “These works do not illustrate . . . they are an exorcism. . . I ask, what could this mean? The purpose is to gouge out what is cooking, not to illustrate it. . . That is what I am after . . . to dig and to reveal.”⁵ For Bourgeois as for Logan, abstraction allows the story to be told as much for the artist as for the audience.

Decorative elements like the wallpaper often appear to locate Logan’s works in a certain time. Puzzle pieces fill spaces, symbolizing the unique individuals required to compose a whole. Logan bought large quantities of puzzles not for the printed image, but for the tan and grey tones of the paper backing, thereby connoting skin tones darker than the “portrait pink” historically seen in artworks.

And then there are the forms that repeat and overlap in all sizes and orientations, such as the oval shape with the scalloped sides. It appears in almost all of the work and in the few where it appears singularly—*The Draft* [Fig. 5] and *By Any Other Name* [Fig. 6]—it is more easily read as a head, which it

⁴ Louise Bourgeois in Deborah Wye, *The Prints of Louise Bourgeois*. (New York: The Museum of Modern Art, 1994), 229.

⁵ *Ibid.*, 15.

is. Whose head is unclear. Scholar Ken Bloom identifies it as Aunt Jemima, which would evoke the cultural history of how African-Americans have been represented.⁶ In my conversations with Logan, he always identifies it as his own head, injecting the personal into these abstract paintings that are so often about the larger social dynamic and history.

However, both could be true, as this is the magic of abstraction: to simplify an object enough that it can contain multivalent, even competing references (male/female, self-portrait/mass marketing, consumer image) into a single form. It also leaves the reading up to the audience, much like Jasper Johns's playful inclusion of the duck/rabbit in his *Untitled* (1990) [Fig. 7].⁷ Once a symbol, tied to something external, is used to represent a new meaning, does it still carry the trace of that history or is that eroded away? As Johns asks, "An object that tells the loss, destruction, disappearance of objects. Does it speak of itself. Tells of others. Will it include them?"⁸

This is particularly true of Logan's head as it proliferates over his image, reduced to dots or mashed with other silhouettes so it loses its distinctive contour entirely. The head is not only a mark of Logan as an artist, but an identifying mark of his person, a stamped physical signature. Yet, because of its constant recurrence, especially when it is reduced to dot matrices on the surface of paintings, it slips into patterning. The individual becomes anonymous, dissipated into a form, reproduced with the generic sameness of a stencil or a readymade stamp. Here, the silhouette loses its significance to become just a mark as so many black men in white America become reduced to a statistic.

⁶ Ken Bloom, "Medium of Refraction," in *Juan Logan: Whose Song Shall I Sing?* (Boulder, CO: Boulder Museum of Contemporary Art, 2003), 9.

⁷ Johns's use of this trope harkens back to Duchamp's theories about the creative act; Duchamp and his theories were significant to Johns, his own philosophies, and the development of his own visual language and image usage.

⁸ Quoted by John Cage in "Jasper Johns: Stories and Ideas," in Alan Solomon, *Jasper Johns*. (New York: The Jewish Museum, 1964), 22.

Logan's silhouettes, like the black and brown men we pass in our lives, are "seen and not looked at, not examined;" we dismiss them as "things the mind already knows," passages Johns once used to describe the common objects—flags, numbers, maps—that were the content of his images.⁹ This is magnified by Johns's print *Summer (Blue)* (1985-1991) [Fig. 8] which collects his motifs into a warehouse of tropes, from the American flag and the *Mona Lisa* to quotations from his own work *Diver*. But for Johns, the objects are self-referential, locked in art history's dialogue with itself; for Logan, the erasure of identity mirrors that for an entire people, a reflection of life in the United States, not just life in the studio.

7. JASPER JOHNS

UNTITLED, 1990

Harvey Gantt Portfolio
lithograph

© Jasper Johns and Gemini G.E.L. /
VAGA at Artists Rights Society (ARS),
NY. Published by Gemini G.E.L.

8. JASPER JOHNS

SUMMER (BLUE), 1985-1991

color lithograph

© Jasper John / VAGA at Artists
Rights Society (ARS), NY

⁹ Quoted in Kirk Varnadoe, *Jasper Johns*. (New York: The Museum of Modern Art, 1996), 16.



FIGURES 7 & 8

“We have not arrived at any absolutes; we are searching. Each work of art by each artist has its own form, its own meaning. Today’s form is not yesterday’s. Tomorrow’s is not today’s.” – Elizabeth Catlett¹⁰

Like many of the artists in his collection, Logan uses different forms—printmaking, sculpture, painting—to explore his various themes, or as Louise Bourgeois described her own varied production: “They go together as different modes of expression. They say the same things in different ways.”¹¹

Like Elizabeth Catlett, he could use simple forms with maximum impact, as in his *Ghost* suite [Fig. 9], where the circle is soon revealed as shackles worn by so many enslaved black and brown people, from the early days of the United States to those imprisoned today. They leave their imprint on the paper as they do on the skin of those who wear them. In her portfolio *The Negro Woman* (1946-47), Catlett similarly uses an inexpensive medium, linocut, and places figures sparingly in a simple setting, but each of those few elements is loaded with meaning and emotional weight, such as in *There are bars between me and the rest of the land* [Fig. 10] in which the pensive downward stare and furrowed lines of the African-American woman in her work shirt, separated from the viewer’s space by barbed wire.

Logan can switch comfortably between figuration and abstraction as effectively as he can change media. In *The Draft*, the now-recognizable silhouette of Logan’s head provides the backboard for a basketball hoop, landing somewhere between simple sports equipment and a halo. The repeated, faceless heads stand in for the African-American men churning through the sports entertainment industry, which, as implied by the figures’ anonymity, ignores the person and only sees the useable, physical form. Commercial capitalism continues to exploit the African-American today.

¹⁰ Elizabeth Catlett, “The Role of the Black Artist,” *The Black Scholar* 42:2 (June 1975), 45.

¹¹ In an interview with Wye, *Prints of Bourgeois*, 12.

FIGURE 9



FIGURE 10



9. JUAN LOGAN
GHOST IV, 2009
from suite of 6 prints
polymer plate etching
image size 10 x 10 in.

10. ELIZABETH CATLETT
**THERE ARE BARS BETWEEN
ME AND THE REST OF THE
LAND**, 1946
linocut
© Catlett Mora Family Trust /
VAGA at Artists Rights Society
(ARS), NY

FIGURE 11



11. WILLIE COLE
SILEX MALE: RITUAL, 2004
digital ink jet print on heavy white
wove paper
Photograph © 2020 Museum of Fine
Arts, Boston

Similarly, Willie Cole explores the exploited African-American through imagery constructed of commercial consumer culture. In *Silex Male: Ritual* (2004) [Fig. 11], Cole imprints digital prints of his nude body by scorching them with a Proctor Silex iron, captioning the image as if it were found in an anthropological text book or field guide. The marks on his body reference traditions both African (tribal scarification) and African-American (branding of enslaved Africans and fraternity rituals) while the imprints on his face and radiating from his head create a mask that similarly recalls African tribal costuming and European prison masks. To further connect the two continents, the iron's shape mimics a ship, while the steam vents suggest the bodies of Africans packed onto the transports—as seen in early diagrams from the slave trade. Cole is able to evoke all of these references with simply his black body and a common household appliance (which itself references the domestic service in which generations of African-American women have found themselves employed).

Cole refers to these incorporated objects from daily life as “anxious objects,” a term he uses to reference Jasper Johns, though it actually comes from the art historian Harold Rosenberg’s collection of essays about (white) 20th-century artists and their use of common objects to transformative effect. Similar to Rosenberg’s usage in reference to Johns, Cole explains: “I define anxious objects as things so rich in history that seeing them unleashes a flood of wild fantasies and imaginings.”¹² For Johns, a gay man coming of age in the 1940s, the use of objects could be interpreted as a critical reflection on his position in a country where homosexuality was considered illegal and immoral, but the viewer would have to know this autobiographical detail to make this interpretive leap. Cole and Logan wear identity on their skin and inevitably, their “anxious objects” are more immediately inflated with the pressure of the United States history of racial discrimination and enslavement in its myriad of forms.

¹² Willie Cole, *I put the high heel shoe in the same category as the electric guitar, and the Chevy Corvette*. *Black Renaissance/ Renaissance Noire*, 12 (1) (Fall 2012), 110.

“It does not need revolution as its subject in order to be revolutionary.”

– Elizabeth Catlett¹³

In Octavia Butler’s short story “Bloodchild,” humans serve as the host animals to the Tlic, an insect-like species that must inject their eggs into a mammal for a successful growth from egg to larvae to Tlic. Tlic and humans coexist, almost as a family, with humans serving the Tlic with their bodies, suffering tremendous pain and often death as the host for the eggs, while the Tlic protect their humans, as their race’s survival depends upon their own.

It is hard not to read “Bloodchild” as a metaphor for slavery—with the enslaved Africans making possible everything from the economic survival and success of the European countries and colonies to the literal raising of the slave master’s children. Yet, in her afterword, Butler insists “Bloodchild” was not about slavery. Instead, she uses the story to explore male pregnancy, a subject that long challenged her as a narrative device, and to confront her fear of botflies before a trip to the Peruvian Amazon. Finally, she concludes, “I tried to write a story about paying the rent. . . Who knows what we humans have that others might be willing to take in trade for a livable space on a world not our own?”¹⁴

All people can be found in Butler’s macrocosm, but so can the microcosm of the enslaved Africans on the colonial plantation. Her narrative choices are not defined by her African-American heritage, but they cannot be denied either. Regardless, once the manuscript left her hands, the meaning transferred to the spectator, who would decide the connections and interpretations of her fantastical, metaphorical tales. Butler’s afterword could only control so much.

Logan’s abstractions offer a similar macro/microcosm. The signature marks may be grounded in specific terrain, but the ambiguity of the compositions leaves open a wide berth for spectators to fill with their own interpretations and connotations. It may start in the Southern clay of his ancestors, encompassing the blood and sweat of enslaved and oppressed people, but it has become land we all walk on, for which we all bear responsibility, to tend and sow and revere.

Jennifer Sudul Edwards, Ph.D.
Chief Curator and Curator of Contemporary Art
The Mint Museum, Charlotte, NC

¹³ Catlett, *Ibid.*, 44.

¹⁴ Octavia Butler, afterword for “Bloodchild,” in *Bloodchild and Other Stories*. (New York and London: Walls Eight Windows, 1995), 31-32.

WORKS IN THE EXHIBITION



JUAN LOGAN | **APPROVED** | 1971 | mixed media | 25 ½ x 25 ½ in. (64.8 x 64.8 cm)



JUAN LOGAN & JAMES W.W. GRIER | **PLEASE SAVE THIS I** | 2002
 wood, bottle with cap, bread, paper | 19 x 11 x 3 in. (48.3 x 27.9 x 7.6 cm)

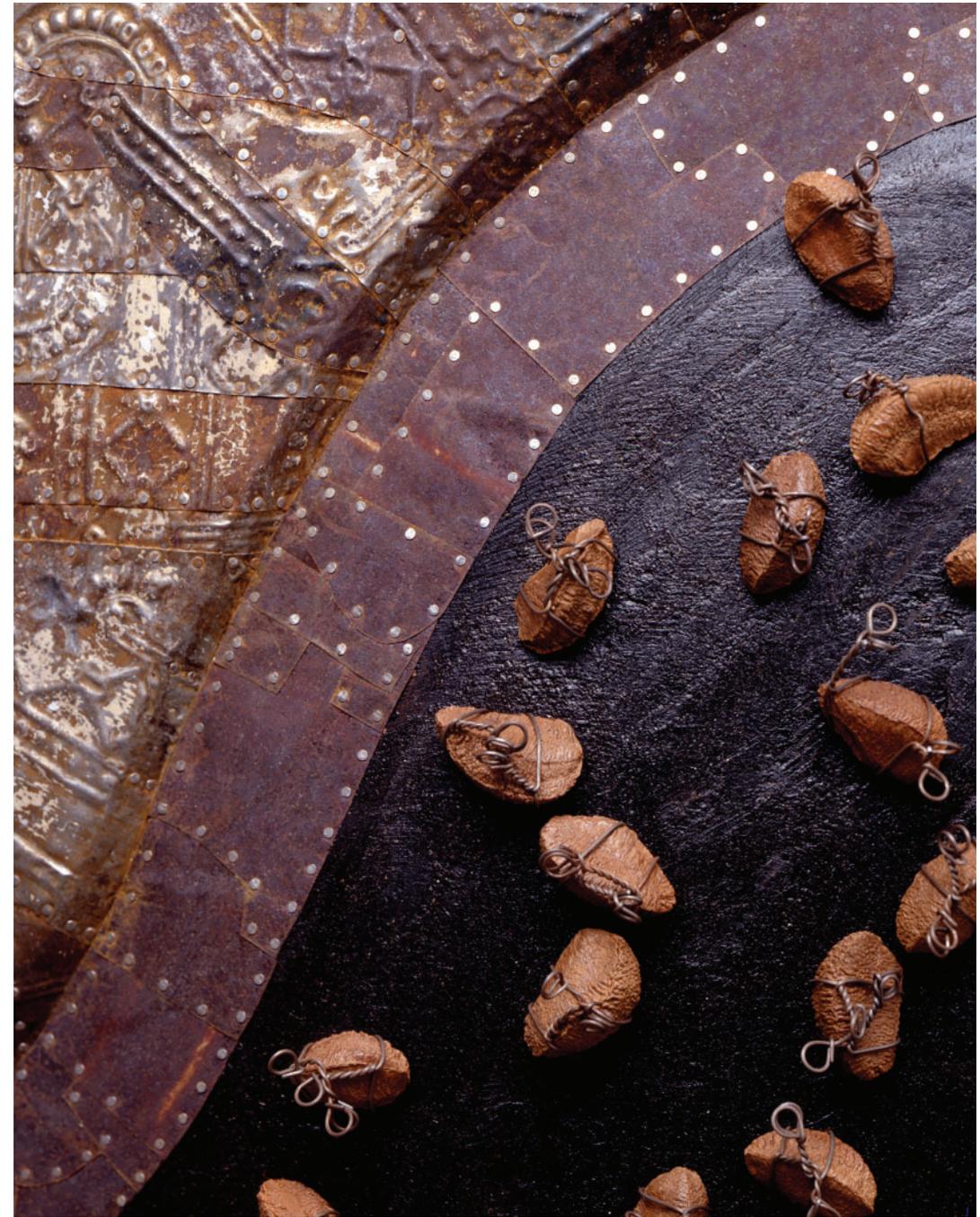


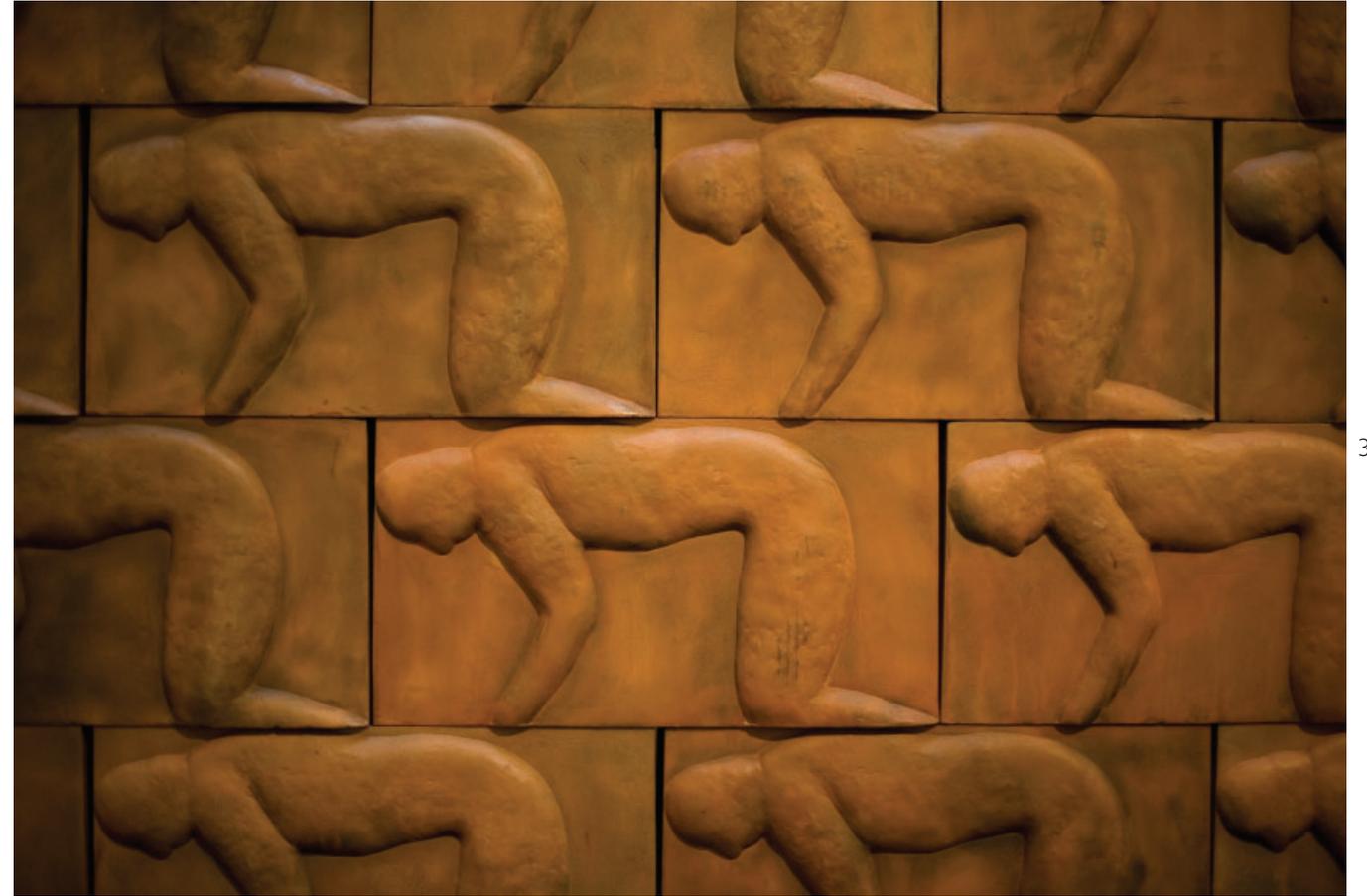
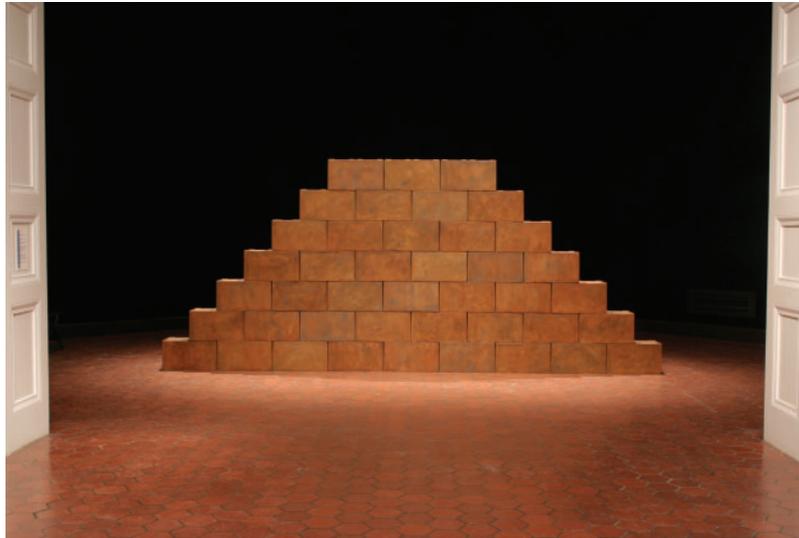
JUAN LOGAN | **PLEASE SAVE THIS II** | 1965 | oil on paper | 18 x 20 in. (45.7 x 25.4 cm)



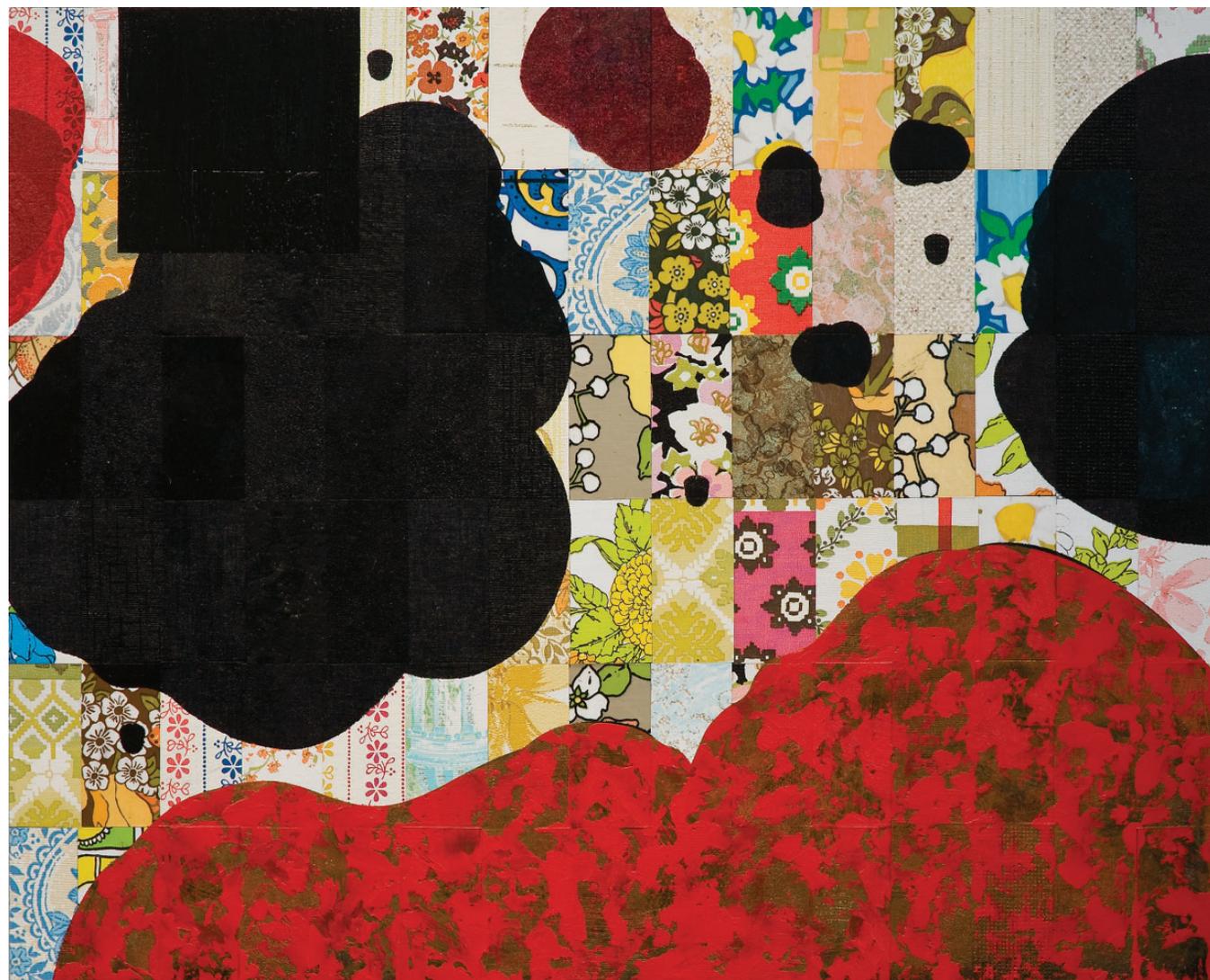
JUAN LOGAN | **BY ANY OTHER NAME** | 2003 | wood, tin, steel, Brazil nuts
60 x 48 x 9 ½ in. (152.4 x 121.9 x 24.1 cm)

DETAIL ON OPPOSITE PAGE





JUAN LOGAN | **FOUNDATION** | 2008 | cast ductile iron
 10 x 10 x 20 in. blocks (25.4 x 25.4 x 50.8 cm) [42 total]
 DETAIL OF REVERSE SIDE ON OPPOSITE PAGE



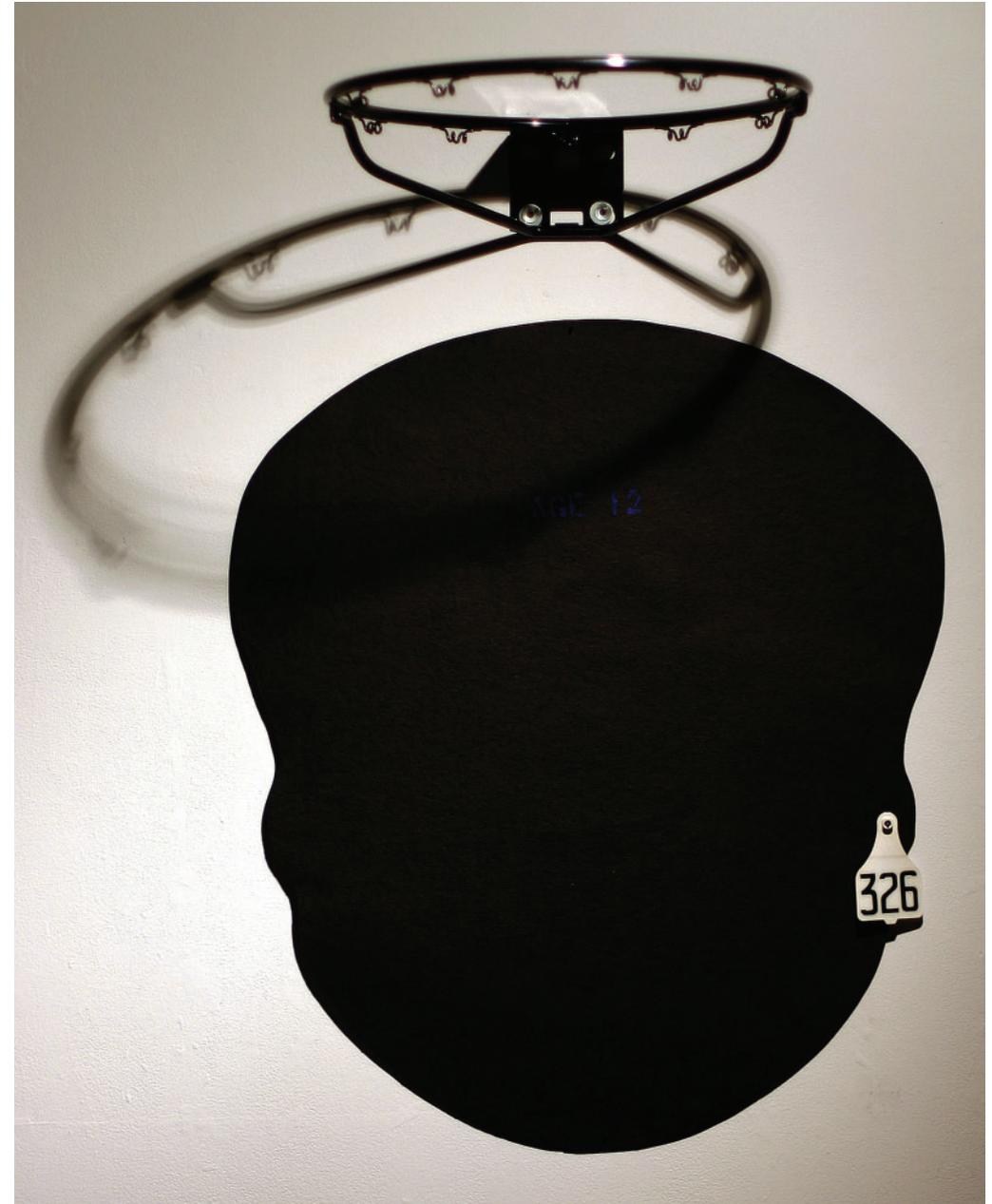
JUAN LOGAN | **HIGHLAND BEACH** | 2008 | mixed media | 24 x 30 in. (61 x 76.2 cm)



JUAN LOGAN | **LINCOLN BEACH** | 2008 | mixed media | 48 x 60 in. (121.9 x 152.4 cm)



JUAN LOGAN | **INK WELL BEACH** | 2008 | mixed media | 48 x 60 in. (121.9 x 152.4 cm)



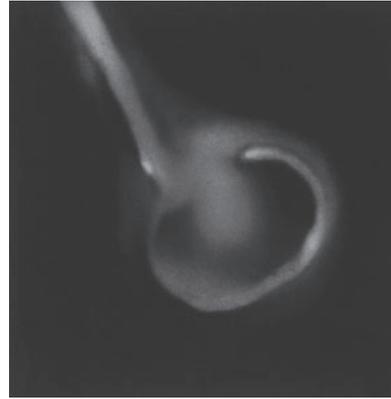
JUAN LOGAN | **THE DRAFT** | 2002
tar paper, cattle ear tag, paint, basketball rim | 44 ½ x 34 x 24 ¾ in. each (113 x 86.4 x 87.3 cm)



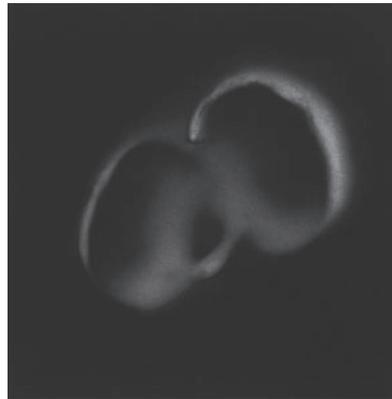
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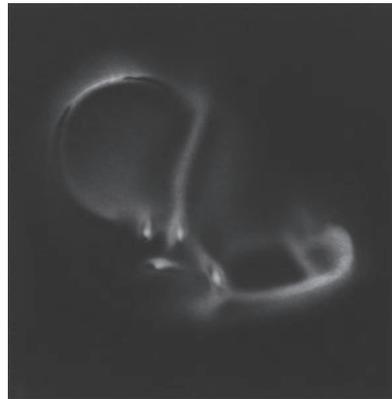
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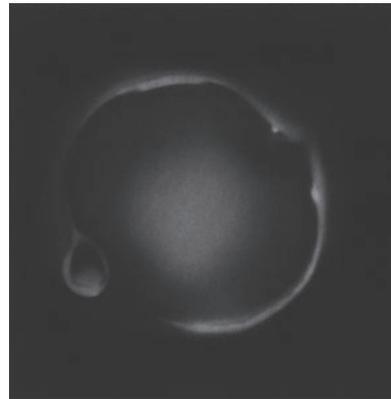
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IV



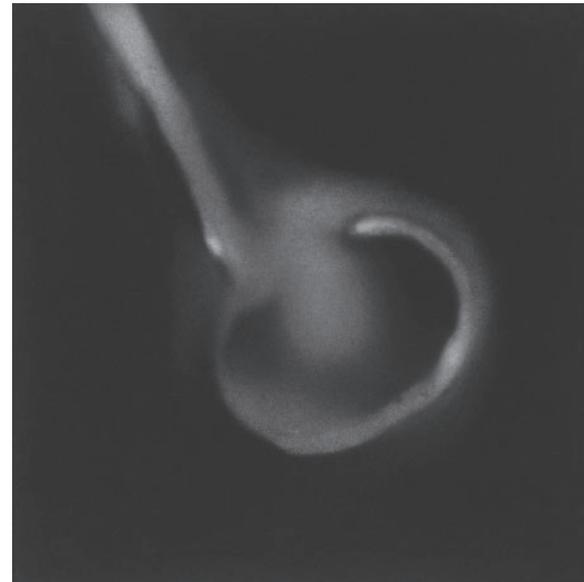
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VI

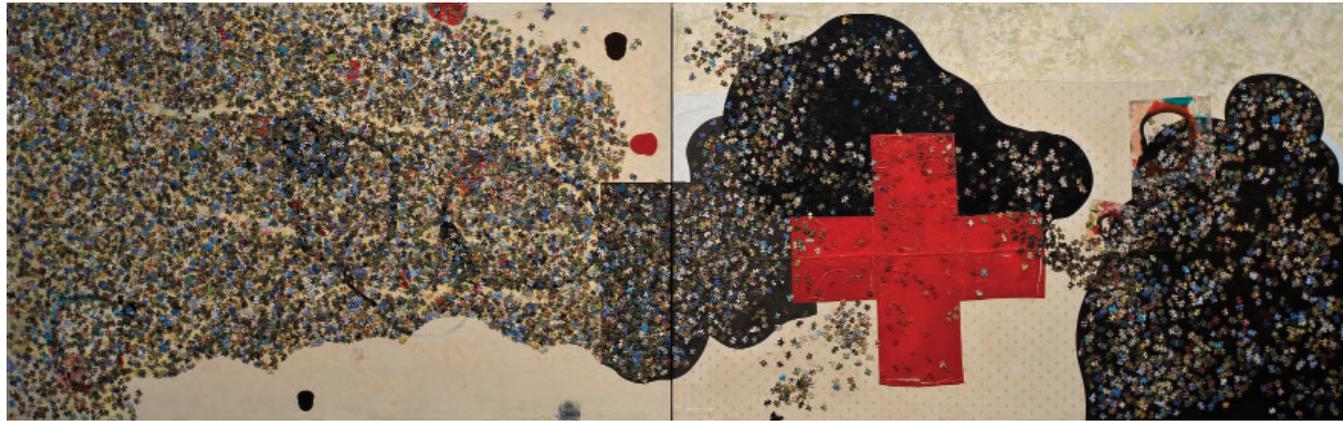


I

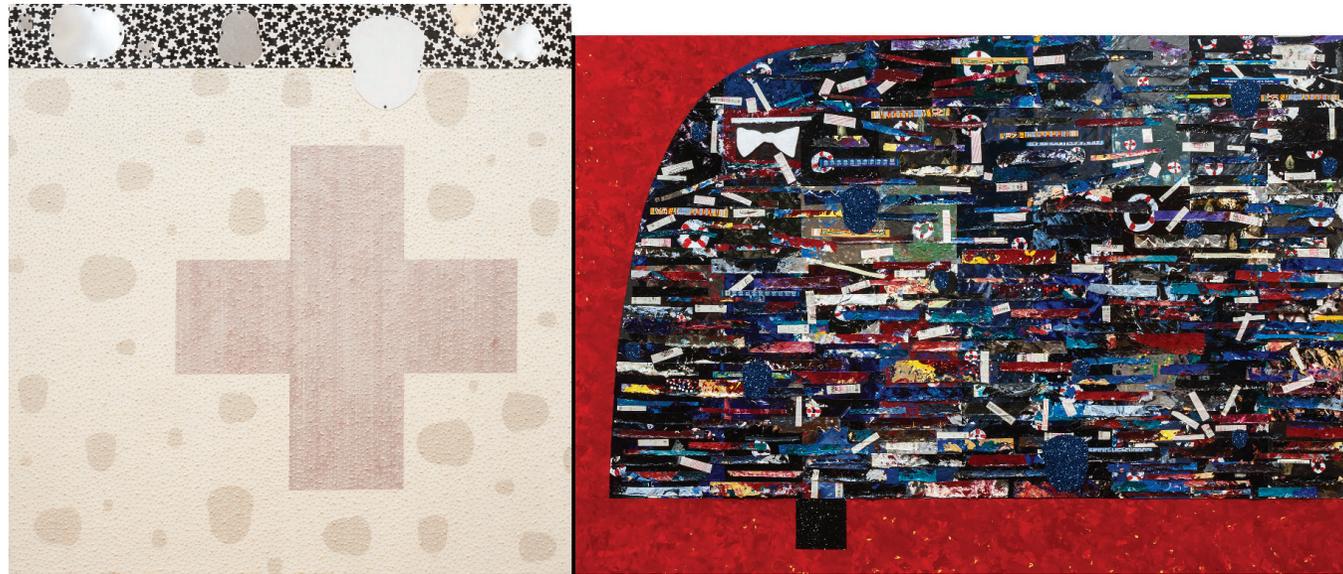


III

JUAN LOGAN | **GHOST** | 2009 | suite of 6 prints | polymer plate etching
image size 10 x 10 in. each (25.4 x 25.4 cm)
DETAILS ON OPPOSITE PAGE

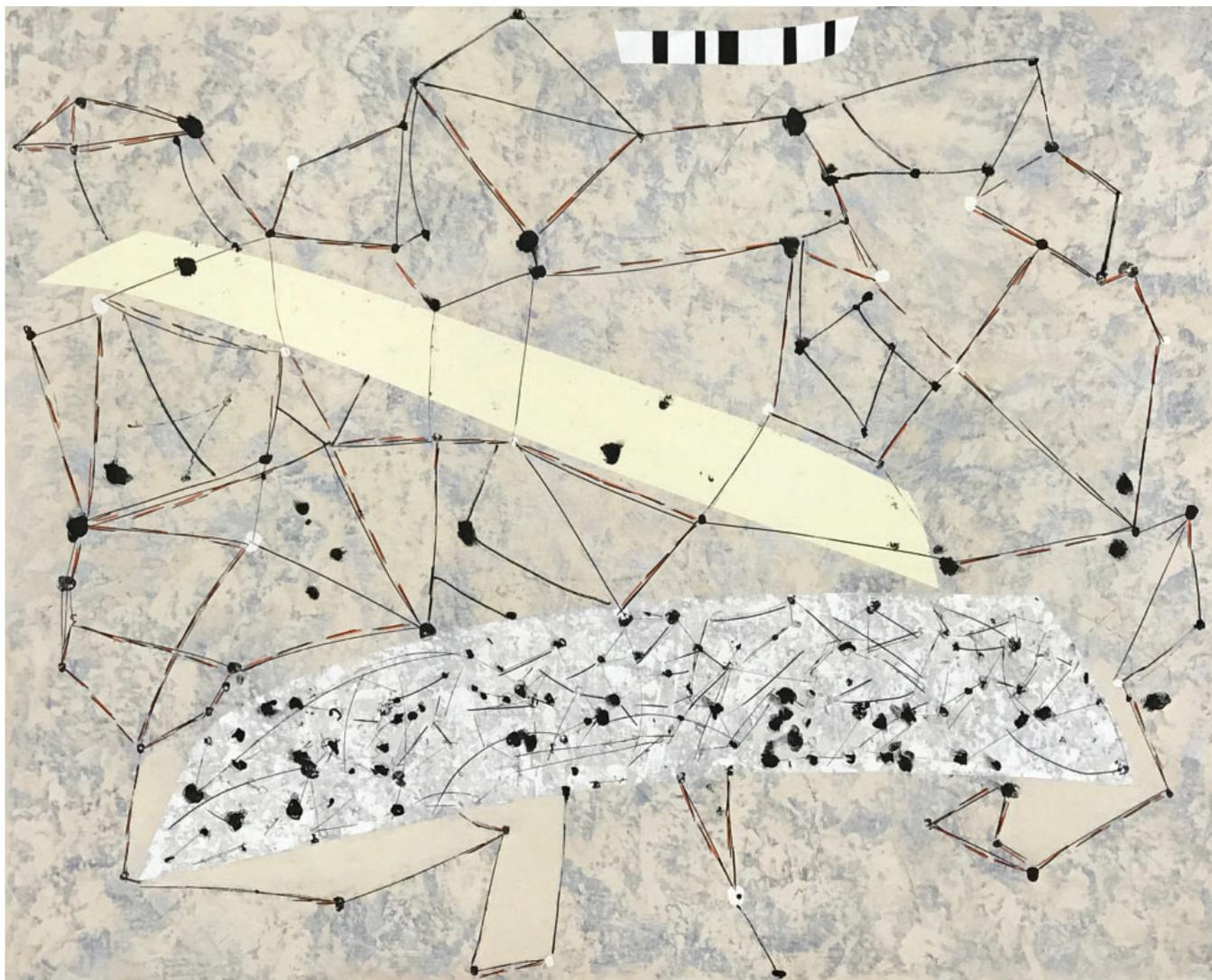


JUAN LOGAN | **HELP ME, SAVE ME, LOVE ME** | 2009 | mixed media | 60 x 192 in. (152.4 x 487.7 cm)
 DETAIL ON OPPOSITE PAGE



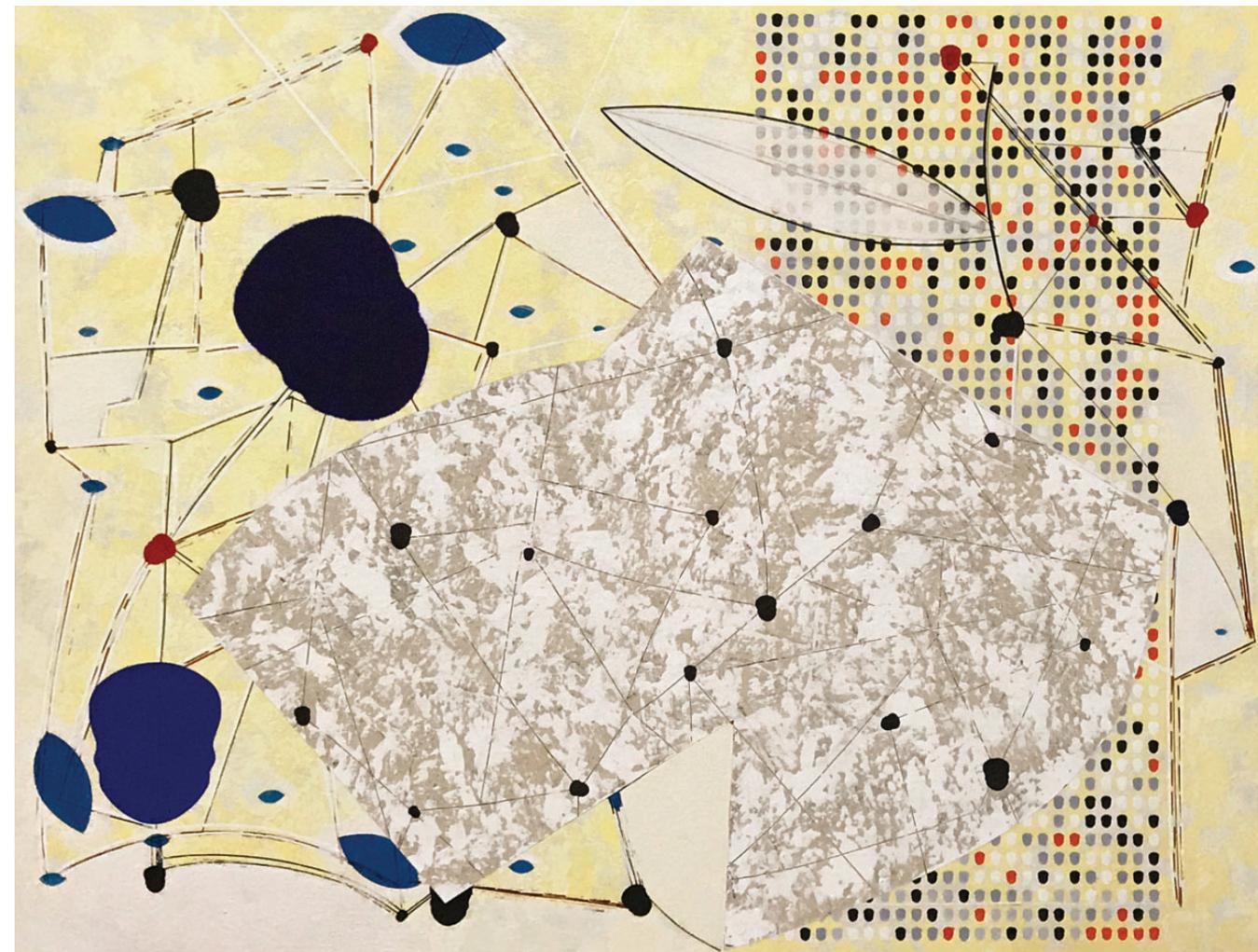
JUAN LOGAN | I'LL SAVE YOU TOMORROW | 2014 | mixed media | 60 x 132 in. (152.4 x 335.3 cm)

DETAIL ON OPPOSITE PAGE



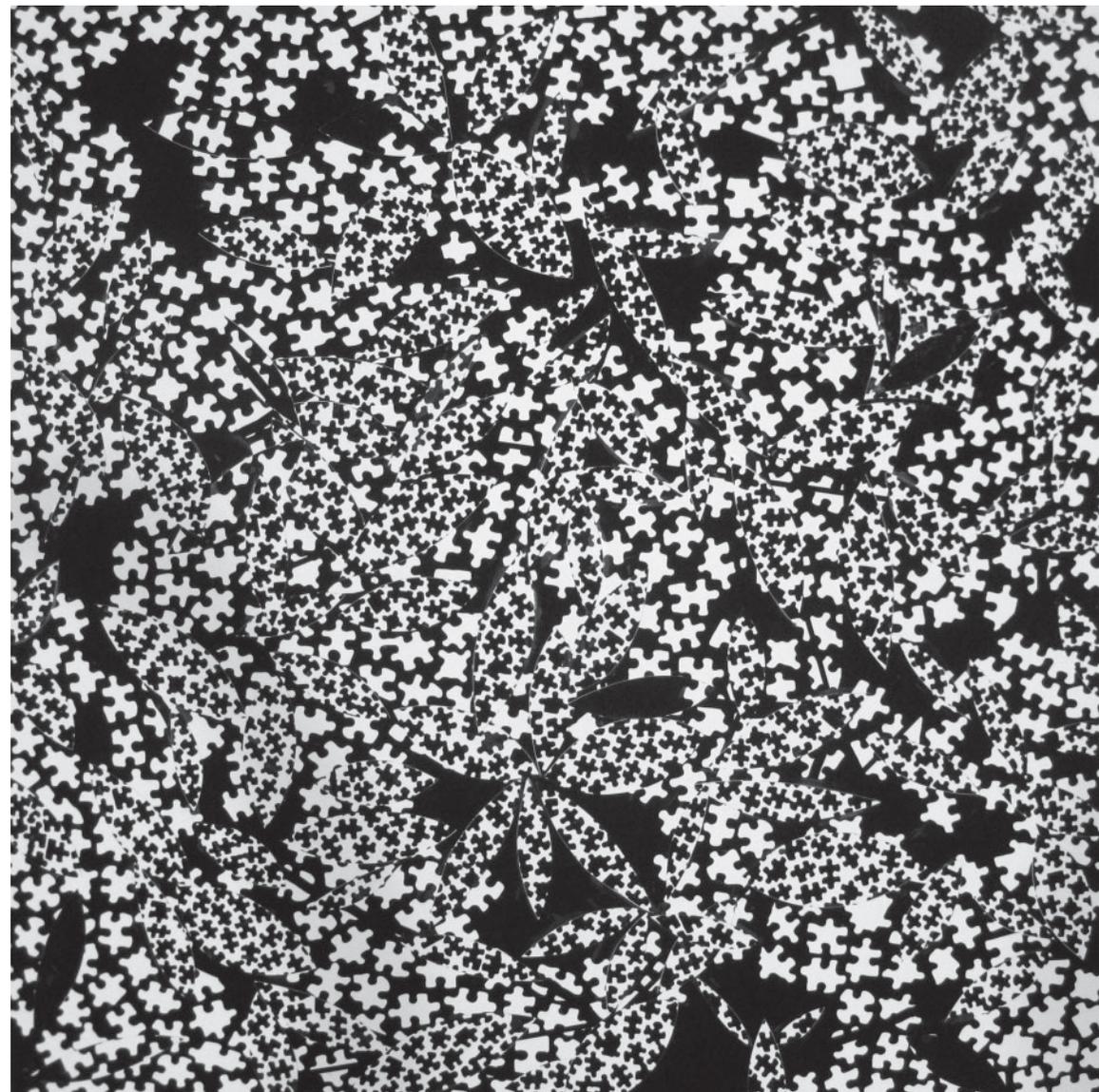
43

JUAN LOGAN | **ELEGY IX** | 2017 | acrylic on canvas | 48 x 60 in. (121.9 x 152.4 cm)



44

JUAN LOGAN | **ELEGY XVI** | 2017 | acrylic on canvas | 36 x 48 in. (91.4 x 152.4 cm)



JUAN LOGAN | **OUTSKIRTS 6** | 2014 | archival digital media | 40 x 40 in. (101.6 x 101.6 cm)

LOGAN FAMILY COLLECTION IN EXHIBITION

ANNI ALBERS
SECOND MOVEMENT I, 1978
 etching and aquatint

ALDWYTH
20TH CENTURY
 mixed media

MARK BRADFORD
UNTITLED XIX, 2004
 lithograph and silkscreen

MARK BRADFORD
UNTITLED XXXII, 2004
 lithograph and silkscreen

LOUISE BOURGEOIS
PARIS REVIEW, 1994
 aquatint and drypoint on paper
 with acrylic stencil additions
page 14

ELIZABETH CATLETT
JACKIE, 1985
 lithograph

ELIZABETH CATLETT
**THERE ARE BARS BETWEEN ME
 AND THE REST OF THE LAND**
 1946
 linocut
page 19

LOUISA CHASE
HOUSE OF HORRORS, 1997
 solar plate etching

WILLIE COLE
SILEX MALE: RITUAL, 2004
 digital print
page 20

THORNTON DIAL
CREEPING CAT, 1998
 oil pastel and graphite on paper

JIM DINE
OIL CAN, 1973
 etching

JASPER JOHNS
SUMMER (BLUE), 1985-1991
 color lithograph
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JASPER JOHNS
UNTITLED, 1990
 Harvey Gantt Portfolio
 lithograph
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JACOB LAWRENCE
THE CAPTURE, 1987
 screen print

ZUN LEE
**BRENDAN SMITH TEACHES
 HIS PARTNER, TYRICE
 HESTER, HOW TO FLOAT IN
 WATER. TORONTO. JULY 2016**
 archival digital print

BRICE MARDEN
ETCHINGS TO REXROTH #21
 1986
 etching

ROBERT MOTHERWELL
ALBERTI ELEGY, 1981
 lithograph

ROBERT MOTHERWELL
RUNNING ELEGY, 1983
 etching, aquatint

CLAES OLDENBURG
**STUDY FOR SCULPTURE IN
 THE FORM OF AN INVERTED
 Q: ABOVE AND BELOW
 GROUND**, 1975
 lithograph, etching, aquatint

JIMMY LEE SUDDUTH
ROOSTER
 acrylic on panel

ROBERT RAUSCHENBERG
ARCANUM I, 1981
 screenprint in colors with
 hand-coloring and collage

ROBERT RAUSCHENBERG
ARCANUM VI, 1981
 screenprint with silk collage and
 watercolor additions

EDUCATION

M.F.A. Maryland Institute, College of Art, Baltimore, Maryland, 1998
 Painting/Mixed-Media Sculpture

SELECTED SOLO EXHIBITIONS

- 2020 **Juan Logan: Creating & Collecting**, *paintings and sculpture, catalogue*
 Hickory Museum of Art, North Carolina
- 2018 **Juan Logan: Elegies**, *paintings*
 SOCO GALLERY, Charlotte, North Carolina
- 2017 **Juan Logan: Fatal Links**, *paintings, prints and works on paper*
 The Southern - Contemporary Art Gallery, Charleston, South Carolina
- 2016 **Juan Logan**, *paintings*
 Tweed Museum of Art, Duluth, Minnesota
Upstream I: Sweetmare, Paintings by Juan Logan, *paintings*
 Lyndon House Arts Center, Athens, Georgia
- 2014 **Juan Logan: I'll Save You Tomorrow**, *paintings and sculpture*
 Ogden Museum of Southern Art, New Orleans, Louisiana
- 2013 **Juan Logan: The Other City**, *paintings and prints*
 N'Namdi Contemporary, Miami, Florida
- 2012 **Juan Logan: Without Stopping**, *paintings, brochure*
 Weatherspoon Museum of Art, Greensboro, North Carolina
Juan Logan: Pleasure and Power, *paintings, catalogue*
 Barton Art Galleries, Barton College, Wilson, North Carolina
- 2009 **Juan Logan: Leisure Space**, *paintings, catalogue*
 Gantt Center for African American Arts and Culture, Charlotte, North Carolina
Prop Master: An Installation by Juan Logan with Susan Harbage Page, *mixed media*
 Gibbes Museum of Art, Charleston, South Carolina
Juan Logan – Notes and Observations, *paintings, catalogue*
 African American Atelier, Greensboro, North Carolina
- 2007 **Juan Logan: Notes and Observations**, *paintings, catalogue*
 Rocky Mount Arts Center at the Imperial Centre, North Carolina
- 2006 **Juan Logan: The Third Place, Paintings, Drawings and Sculptures 1996 – 2006**, *catalogue*
 Tweed Museum of Art, Duluth, Minnesota
Juan Logan: Caught Off Guard, Selected Works from 1965-2005, *paintings and works on paper, catalogue*, Sturgis Gallery of Art, Kennesaw State University, Georgia

SELECTED GROUP EXHIBITIONS

- 2019 **New Skin**, Curated by Jason Stopa
Monica King Contemporary, New York
- Atlanta Collects, The Renaissance Continues**, Curated by Michael Harris
ARTSXCHANGE, Jack Sinclair Gallery, Atlanta, Georgia
- Faces in the Crowd**, Curated by Jen Sudul Edwards
SOCO Gallery, Charlotte, North Carolina
- Varied States: Diverse Work from 6 North Carolina Artists**
Whitespace, Atlanta, Georgia
- Youthful Imagery of the Profoundly Practiced:
New Work by Robert Straight & Juan Logan**
Schmidt/Dean Gallery, Cherry Hill, New Jersey, *catalogue*
- New Acquisitions**
Tweed Museum of Art, University of Minnesota, Duluth
- Sagas**
Tiger Strikes Asteroid Philadelphia, Pennsylvania
- New Acquisitions: Featuring Works by African American Artists**
Gibbes Museum of Art, Charleston, South Carolina
- 2018 **Studio Rigour: 30 Years of Investigations**
Schmidt Dean Gallery, Cherry Hill, New Jersey
- Under Construction: Collage from the Mint Museum**
Mint Museum of Art, Charlotte, North Carolina
- Truth Be Told: For Freedom 50 States Initiative**
Diggs Gallery, Winston-Salem State University, Winston-Salem, North Carolina
- Loud Silence: Expressions of Activism**
Sordoni Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania
- A Creative Journey: The Collection of Judy and Patrick Diamond**
Harvey B. Gantt Center for African American History and Culture, Charlotte, North Carolina
- Works from the Permanent Collection**
Brad Cushman Gallery, Windgate Center for Art + Design, University of Arkansas at Little Rock, Little Rock, Arkansas
- Selections from the Permanent Collection**
Chazen Museum of Art, University of Wisconsin, Madison, Wisconsin
- Portraits of Who We Are**, *catalogue*
The David C. Driskell Center, University of Maryland, College Park
- Resistance, Reform and Reasoning**
I.P. Stanback Museum, Orangeburg, South Carolina
- If Not Now...When?**
September Gray Gallery, Atlanta, Georgia
- Black Matters**
72 and Sunny, Playa Vista, California
- Shadow as Witness**
Curator Love, Los Angeles, California
- 2017 **SOCO Gallery at | UNTITLED Art Fair**
Miami Beach, Florida
- Glitter Bold: Matthew Carter, Juan Logan, Abdul Mazid**
Jai & Jai Gallery, Los Angeles, California
- 2016 **Remix: Themes and Variations in African American Art**
Columbia Museum of Art, Columbia, South Carolina
- Here. African American Art from the Permanent Collection of the Arts & Science
Center for Southeast Arkansas**
Arts & Science Center for Southeast Arkansas, Pine Bluff, Arkansas
- 2015 **Grand Opening of the Benjamin Dineen, III and Dennis C. Hull Gallery**
Hudson County Community College, Jersey City, New Jersey
- Power, Protest and Resistance: The Art of Revolution**
Skylight Gallery, Brooklyn, New York
- Confluence**
N'Namdi Contemporary Fine Art, Miami, Florida
- Messages 5**
Press Street/Antenna Gallery, New Orleans, Louisiana
- 2014 **arts/INDUSTRY: Collaboration and Revelation**, curated by Ruth DeYoung Kohler
John Michael Kohler Arts Center, Sheboygan, Wisconsin
- Hoi Polloi**, curated by Brian Garner
Kaplan Gallery, Visarts at Rockville, Maryland
- 2013 **N'Namdi Contemporary at | Fusion MIA Fair**
Miami, Florida
- 2012 **Manifesting Memory – Plantation Legacies of the South**
Art institute of Charleston, South Carolina
- 2010 **The Narcissism of Minor Differences**, curated by Gerald Ross and Christopher Whittey
Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore, *catalogue*
- Mixing Metaphors: The Aesthetic, the Social, and the Political in African American Art**
Guest Curator: Deborah Willis, *brochure*
Selections from the Bank of America Collection at the Gallery of Art, Howard University, Washington, District of Columbia and The Jimmy Carter Presidential Library & Museum, Atlanta, Georgia
- On the Mark: Contemporary Works on Paper**, curated by Ann Shafer
Baltimore Museum of Art, Maryland

SELECTED PUBLIC COLLECTIONS

Ackland Art Museum | University of North Carolina at Chapel Hill
Aljira, A Center for Contemporary Art | Newark, New Jersey
Art in Embassies Program | Lome, Togo
Art in Embassies Program | Pretoria, South Africa
Asheville Art Museum, | North Carolina
Atlanta Fulton Public Library | Atlanta, Georgia
Baltimore Museum of Art | Maryland
Bechtler Museum of Modern Art | Charlotte, North Carolina
Boulder Museum of Contemporary Art | Colorado
Cameron Art Museum | Wilmington, North Carolina
Chazen Museum of Art | University of Wisconsin, Madison
Crocker Art Museum | Sacramento, California
Davidson College | North Carolina
Des Moines Art Center | Iowa
Fine Arts Center, School District of Greenville County | Greenville, South Carolina
51 Gantt Center for African American Art and Culture | Charlotte, North Carolina
Gaston County Museum of Art and History | Dallas, North Carolina
Gibbes Museum of Art | Charleston, South Carolina
Greenville County Museum of Art | Greenville, South Carolina
Hammonds House Galleries | Atlanta, Georgia
Henry Copeland Art Collection | University of North Carolina at Chapel Hill
Hudson County Community College | Jersey City, New Jersey
International Arts and Artists | Washington, District of Columbia
Johns Hopkins University, Weinberg Building | Baltimore, Maryland
John Michael Kohler Art Center, Arts/Industry Collection | Sheboygan, Wisconsin
Memphis Brooks Museum of Art | Tennessee
Mint Museum of Art | Charlotte, North Carolina
Mint Museum of Craft & Design | Charlotte, North Carolina
Morris Museum of Art | Augusta, Georgia
Museum of African-American Art | Los Angeles, California
Museum of Art, North Carolina Central University | Durham
National Gallery | Harare, Zimbabwe
National Museum of African Art | District of Columbia

North Carolina Arts Council, Artworks for State Buildings | Raleigh, North Carolina
North Carolina A & T State University, | Greensboro
Petrucci Family Foundation Collection of African-American Art | Asbury, New Jersey
Mary and Leigh Block Museum of Art, Northwestern University | Evanston, Illinois
Philadelphia Museum of Art | Pennsylvania
Robbins Center for Cross Cultural Communications | Washington, District of Columbia
School of Law, University of North Carolina at Chapel Hill
Southeast Arkansas Arts and Science Center, | Pine Bluff
Smithsonian, National Museum of African American History and Culture | District of Columbia
Spirit Square Center for Arts and Education | Charlotte, North Carolina
The New York Public Library | New York
Tubman African American Museum | Macon, Georgia
Tweed Museum of Art | Duluth, Minnesota
Weatherspoon Art Museum | Greensboro, North Carolina
Winthrop University Galleries | Rock Hill, South Carolina
Whitney Museum of American Art | New York, New York
Winston-Salem State University | North Carolina
Jane Voorhees Zimmerli Museum of Art, Rutgers, The State University of New Jersey | New Brunswick

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ARTIST IN RESIDENCE / VISITING ARTIST

Joan Mitchell Center | New Orleans, Louisiana, 2014
Ogden Museum of Southern Art | New Orleans, Louisiana, 2014
Maine College of Art | Portland, 2011
40 Acre Art Gallery | Sacramento, California, 2008
Kent State University, School of Art | Ohio, 2006
Kennesaw State University | Georgia, 2005
San Francisco Art Institute | California, 2002
North Carolina State University | Raleigh, 1999
Texas Tech University, Lubbock and the Lubbock Fine Arts Center | 1998
The Penland School of Crafts | Penland, North Carolina, 1997
St. John's Museum of Art | Wilmington, North Carolina, 1997
College of Charleston and Burke High School | Charleston, South Carolina, 1996
Southeastern Center for Contemporary Art | Winston-Salem, North Carolina, 1993

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