

Large-Print Labels

The Brockman Gallery: Los Angeles, 1967–1990

Artworks are organized by section.

Table of Contents

Introduction	3–8
The Early Years 1967–1972	9–47
The Nonprofit (CETA) Years 1973–1981	48–75
The Late Years 1982–1990.....	76–95
Gallery Closure	96–97
Archive and Legacy	98–120

The Brockman Gallery: Los Angeles, 1967–1990

In 1967, brothers Alonzo and Dale Brockman Davis—then just 25 and 21 years old—opened a commercial art gallery in South Central Los Angeles. Motivated by the Watts Rebellion and the broader Civil Rights Movement, the Davises created a vital communal space for artists of color otherwise denied access to mainstream museums and collections. Operating until 1990, Brockman Gallery became a cornerstone of Black art in Los Angeles, championing artists connected less by a unified style than by shared cultural, social, and political concerns.

This exhibition traces the gallery's trajectory across three phases: the early

years (1967–72), the nonprofit years (1973–81), and the late years (1982–90). At the beginning, the Davises envisioned Brockman as a site of gathering, exchange, and affirmation for Black artists; they presented exhibitions—including *The Black Image* and *Three Assemblage Interpretations*—that engaged critically with the politics of representation, non-Western traditions, and spiritual dimensions in art. Five years into their gallery program, the brothers launched Brockman Gallery Productions, a nonprofit that organized workshops, education programs, film festivals, and other public projects. During its last decade, the gallery focused on cross-cultural solidarity by supporting exhibitions featuring and curated by Chicane artists—particularly those affiliated with Self Help Graphics and the L.A. mural

scene—who shared an interest in artistic vocabularies outside the European canon.

By repositioning now-celebrated artists alongside their overlooked peers, the exhibition highlights the artistic experimentation, intellectual exchange, and intergenerational dialogue that defined Brockman Gallery for more than two decades. Together these works situate Brockman as a key force in shaping Los Angeles as a site of artistic invention and cultural self-determination.

This exhibition was organized by the Los Angeles County Museum of Art.

Major support provided by



Significant support provided by The Kenneth T. and Eileen L. Norris Foundation, and Mo and John Pritzker.

Generous support provided by Taylor and Wemimo Abbey, Mei-Lee Ney, Eileen Harris Norton, and Byron M. A. Young MD.

All exhibitions at LACMA are underwritten by the LACMA Exhibition Fund. Major annual support is provided by The David & Meredith Kaplan Foundation, the Blanchard Nesbitt Family, Louise and Brad Edgerton, Edgerton Foundation, Julie Jaffe, Stan and Ann Kroenke, Ezra and Lauren Perlman,

The Michael Silver Family, and Marietta Wu and Thomas Yamamoto, with generous annual funding from Mary and Daniel James, Bert Levy Fund, Alfred E. Mann Charities, and Kelsey Lee Offield.

Scan to access large print labels.



The exhibition catalogue is available for purchase at the LACMA Store and online at thelacmastore.org.



The Early Years 1967–1972

“It is sometimes out of the rejected that beauty and creativity spring.”

Dale Brockman Davis

In 1966, less than a year after the Watts Rebellion, brothers Alonzo and Dale Davis set out from South Central Los Angeles on a cross-country journey to connect with fellow Black artists. Along the way, they participated in the March Against Fear, heard Stokely Carmichael’s call for Black Power, and met luminaries such as artist Romare Bearden. After returning from this formative road trip, the brothers resolved to carve out a space for themselves and their peers, and in spring 1967 they opened Brockman Gallery—named for their

maternal grandmother, born enslaved—in Leimert Park.

Brockman's earliest exhibitions offered a platform for artists in their immediate circle, a community that expanded through friendship and word of mouth. Many made an enormous impact on their contemporaries and following generations—among them Noah Purifoy, who transformed debris and found material into evocative sculptures and reliefs; David Hammons, who imprinted his and other Black bodies onto paper; and John Outterbridge, who constructed forms out of “wood, metal, stone, and philosophical soul.”

Assemblage—the combination of found and repurposed materials—emerged as a

defining feature of Brockman's early years, offering both a creative strategy and a metaphor of resistance: rupture as generative force, unmaking and remaking as a path forward.

Noah Purifoy

United States, 1917–2004

Untitled (66 Signs of Neon), c. 1967

Burnt wood, acrylic, stencil, and colored felt
on plywood board

John Baker and Christine Ogata

Purifoy exhibited in group shows at
Brockman Gallery, 1969–1973;
solo show, 1971

David Hammons

United States, b. 1943

Injustice Case, 1970

Grease, pigment, and U.S. flag (body print)

Los Angeles County Museum of Art,

Museum Acquisition Fund, M.71.7

Exhibited in first solo show, *David Hammons*, Brockman Gallery,

April 5–May 2, 1970

Purchased by LACMA from Brockman Gallery, 1971

John Outterbridge

United States, 1933–2020

Traditional Hang-up (Containment Series), 1969

Mixed media

The Museum of Fine Arts, Houston,
Museum purchase funded by the Caroline
Wiess Law Accessions Endowment,
2020.313

Likely exhibited under a different title in first solo show, *John Outterbridge: Containment Series*, Brockman Gallery, October 12–November 2, 1969

David Hammons

United States, b. 1943

Hardcore Unemployed, 1968

Grease and pigment on newsprint (body print)

California African American Museum,
gift of James K. Strong Family

Exhibited in first solo show, *David Hammons*, Brockman Gallery,
April 5–May 2, 1970

In 1968, David Hammons initiated his “body prints,” using his own body as a printing matrix. Pressing greased skin and clothing onto paper and dusting pigment over areas of contact, he created a series that interrogates the history of racialized

language and imagery. *Hardcore Unemployed*, for example, invokes terminology used in the 1960s to describe chronic unemployment in impoverished communities. Against the newsprint, the raised hands of the black figure suggest appeal, solicitation, or protest. This ambiguity is not merely formal but political: how one interprets the gesture depends on whether structural racism is legible to the viewer.

David Hammons

United States, b. 1943

Black Boy's Window, 1968

Silkscreen on glass, wood, and roller shade
Collection of Liz and Eric Lefkofsky

Exhibited in first solo show, *David Hammons*, Brockman Gallery,
April 5–May 2, 1970

Dale Brockman Davis

United States, b. 1945

Home Is Where You Make It, 1970

Mixed media (ceramic and found objects)

John and Susan Horseman Collection

Likely exhibited in *Dale Brockman Davis*,
Brockman Gallery, October 11–31, 1970

Top to bottom:

Noah Purifoy

United States, 1917–2004

Drum Song, c. 1966

Mixed media

San Francisco Museum of Modern Art,
purchase, by exchange, through a gift of
Peggy Guggenheim, 2019.165

Exhibited in a group show at Brockman
Gallery, 1969, 1970, 1972, or 1973

Watts Uprising Remains, c. 1965–66

Found-object assemblage

Los Angeles County Museum of Art,
purchased with funds provided by the
Ducommun and Gross Endowment,
M.2025.171

Purifoy exhibited in group shows at
Brockman Gallery, 1969–1973;
solo show, 1971

Stanley C. Wilson

United States, b. 1947

Woven Ritual Form, c. 1970

Mixed media (fiber and ceramic)

Collection of Ian White

Exhibited in *Annual Christmas Exhibition*
and *Stanley Charles Wilson: Woven Ritual*
Forms, Brockman Gallery, December 2–24,
1970, and January 10–27, 1973

Dan Concholar

United States, 1939–2017

African Series #2, 1969

Oil, paper, and collage on canvas
Studio Museum in Harlem, gift of Naomi
Caryl, 1972.22

Exhibited in first solo show,
Dan Concholar, Brockman Gallery,
January 29–February 28, 1970

A skilled draftsman, Dan Concholar studied figure drawing with Charles White at the Otis Art Institute. There, he befriended a number of young Black artists—David Hammons, John T. Riddle, Timothy Washington—during a period in which he gravitated away from figuration

toward abstraction. In *African Series #2*, Concholar nested irregular geometric forms within grounds of tonal monochromatic shapes, alluding to a range of sources—West African woodcarvings, the Sonoran Desert, hard-edge geometry. Tearing, layering, and reconfiguring swaths of painted canvas, he used collage, an act of rupture, as a metaphor for resistance and self-determination.

Dan Concholar

United States, 1939–2017

Untitled (Yellow Bus Series), 1970/1971

Acrylic and collage on canvas

Los Angeles County Museum of Art,
purchased with funds provided by the
Modern and Contemporary Art Council,
M.2026.94

From a series that debuted in *Dan
Concholar: The Yellow Bus Series*,
Brockman Gallery, May 30–June 20, 1971

Gloria Bohanon

United States, 1939–2008

Untitled (Abstraction), c. 1970

Oil and collage on cotton canvas

Tina and Larry Jones

Exhibited in *Gloria R. Bohanon*, Brockman
Gallery, January 16–February 4, 1972

Mixed-media assemblage was a key artistic strategy within Brockman Gallery's creative milieu. The poignancy of assemblage for Black artists in Los Angeles emerged, in part, from the legacy of Watts—both through Simon Rodia's Towers and the 1965 uprising. Seeking new approaches to three-dimensional expression, Dale Brockman Davis, Ron Griffin, John T. Riddle Jr., and others reworked society's discarded materials, sometimes integrating them with handcrafted objects or additional found materials. In the hands of Black artists, assemblage, described as “the first home-grown California modern art,” became an adaptable, nonessentialized form of Black creativity that aimed to speak directly to Black audiences.

John T. Riddle Jr.

United States, 1933–2002

America's Problem Solver, c. 1970

Welded metal

Los Angeles County Museum of Art,
purchased with funds provided by the
Robert H. Halff Endowment Fund,
M.2020.163

Exhibited in *Brockman Gallery Presents
Contemporary Black Art*, University of
California, Riverside, February 1–19, 1977

Ron Griffin

United States, 1938–2008

American Ego (Eagle), 1968–70

Mixed media (wood, paint, lacquer, and found objects)

Los Angeles County Museum of Art,
purchased with funds provided by the
Fannie and Alan Leslie Bequest,
M.2025.114

Possibly exhibited in group shows at
Brockman Gallery, 1970, 1973

Dale Brockman Davis

United States, b. 1945

Viet Nam War Games, 1969

Clay and metal

Los Angeles County Museum of Art, gift of
the 2021 Decorative Arts and Design
Acquisition Committee (DA²),
M.2021.194.1–.8

Davis exhibited in solo or group shows at
Brockman Gallery nearly every year,
1967–1990

Hear Davis on becoming a conscientious
objector.



Nathaniel Bustion

United States, 1942–2022, also active
Belgium and Nigeria

Untitled, 1970

Glazed stoneware

Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund, M.2025.172

Bustion exhibited in group shows at
Brockman Gallery, 1970–1977;
solo show, 1971

Doyle Lane

United States, 1923–2002

Landscape #9, 1967

Glazed earthenware

Smithsonian American Art Museum,
gift of S. C. Johnson & Son, Inc., 1978.55.3

Vase, c. 1967

Vase, c. 1967

Weed Pot, c. 1966

Glazed earthenware

Los Angeles County Museum of Art, gift of
the 2018 Decorative Arts and Design
Acquisition Committee (DA²),
M.2018.110.3, .5, and .6

Lane exhibited at Brockman Gallery annually, 1967–1973

Doyle Lane created both functional and sculptural ceramics, with surfaces ranging from smoothly refined to highly blistered. His delicate “weed pots”—vessels large enough for a single flower—lay at the core of his practice and were frequently featured in Brockman Gallery’s annual holiday sale. Despite his mastery of notoriously finicky glazes, Lane received far less recognition within the California studio craft movement than his peers. He focused on refining his technique and deepening his aesthetic intuition, and the power of his work reveals itself cumulatively: idiosyncratic and often small-scale forms, exhibited together, coalesce into a unified collective, gaining

strength and resonance through their shared presence.

Elizabeth Catlett

United States, 1915–2012, also active
Mexico

Black Unity, 1968

Cedar

Crystal Bridges Museum of American Art,
Bentonville, Arkansas, 2014.11

Exhibited in *Elizabeth Catlett*, Brockman
Gallery, February 7–27, 1971, and group
shows, 1973, 1975, 1977, 1982, and 1985

Elizabeth Catlett carved *Black Unity* in
1968, the same year that Mexican security
forces killed student demonstrators at
Tlatelolco and that the Black Power
movement was entering its most visible
phase. The sculpture joins these histories in

a single form: on one side, a raised, clenched fist, powerful and larger than life; on the other, two stylized faces with geometric features that evoke West African wooden masks. Catlett fused abstraction and figuration to assert that her contemporary political struggle and ancestral heritage are inseparable.

Elizabeth Catlett

United States, 1915–2012, also active
Mexico

Magic Mask, 1971

Mahogany with polychrome
Estate of Samella Lewis

Similar to sculptures exhibited in *Elizabeth Catlett*, Brockman Gallery, February 7–27, 1971

Elizabeth Catlett

United States, 1915–2012, also active
Mexico

Black Woman Speaks, 1970

Spanish cedar with polychrome
Courtesy of the Thelma and David C.
Driskell Collection

Exhibited in *Elizabeth Catlett*, Brockman
Gallery, February 7–27, 1971

Marie Johnson-Calloway

United States, 1920–2018

Mother and Daughter, 1970

Painted wood, fabric, and hair

Crocker Art Museum, purchase with funds from the George and Bea Gibson Fund, and Michael Himovitz Fund, 2021.5.1

Johnson-Calloway exhibited in group shows at Brockman Gallery, 1971–1973; solo show, 1971

David P. Bradford

United States, b. 1937

Queen of Spades, 1971

Acrylic on three canvases

Tina and Larry Jones

Exhibited in first solo show, *David P. Bradford*, Brockman Gallery,
April 18–May 7, 1971

Left to right:

Elizabeth Catlett

United States, 1915–2012, also active
Mexico

Malcolm X Speaks for Us, 1969

Color linocut
Collection of Ian White

**Watts/Detroit/Washington/Harlem/Newark,
1970**

Color linocut
Collection of The Newark Museum of Art,
purchase 2013 Helen McMahon Brady
Cutting Fund, 2013.1

Exhibited in *Elizabeth Catlett*, Brockman Gallery, February 7–27, 1971

Elizabeth Catlett's show at Brockman Gallery was her first in the United States since 1948. Many of the thirteen prints and fifteen sculptures shown in Leimert Park explicitly expressed solidarity with the Black Power movement in the U.S. and the Student Protest Movement in Mexico, her adopted home. In these two prints, Catlett used repetition to emphasize the power of collective resistance. *Malcolm X Speaks for Us* offers a unifying vision in which the individual, across generations, is part of a greater whole. *Watts/Detroit/Washington/Harlem/Newark* shows the anonymous dead entombed in womblike forms—martyrs who surround and outnumber their

uniformed killers, overwhelming them both visually and morally.

Betye Saar

United States, 1926–2026

Mojo Bag #1 Hand, 1970

Leather, wood, fabric, rope, synthetic fur, yarn, glass, beads, feathers, bone, and shell

Los Angeles County Museum of Art, purchased with funds provided by Alice and Nahum Lainer, the Modern Art Acquisition Fund, the Modern and Contemporary Art Council, the Laurie M. Tisch Illumination Fund in honor of Betye Saar and Steve Tisch, Francis H. Williams and Keris A. Salmon, H. Allen Evans and Anna Rosicka, and Kim and Keith Allen-Niesen, M.2019.286

Created using leather given to Saar by
Alonzo Davis

Saar exhibited in group shows organized by
Brockman Gallery, 1970, 1973, 1975, 1977,
and 1984

Content Warning

One of these films contains historical material that includes racist language and imagery

Betye Saar

United States, 1926–2026

Colored Spade, 1971

00:01:19

Eyeball, 1972

00:02:10

4k digital restoration of 16mm original, color, with sound; continuous loop
Courtesy of the artist and Roberts Projects;
film restoration by the Academy of Motion Picture Arts and Sciences

Screened in film festival, Films Made By Or
About Black Artists, Brockman Gallery
Productions, March 1–2, 1974

Lifelong Angeleno Betye Saar developed an interest in assemblage as a child, after witnessing Rodia's construction of the Watts Towers out of ordinary materials. She brought this material sensibility into contact with African and Oceanic sculpture, the occult, and popular culture, combining found materials and racist artifacts with domestic objects and personal relics to pose searing critiques of racial and gender stereotypes.

At the American Film Institute, Saar translated her collage practice into film. *Colored Spade*—its title and soundtrack

from the Broadway musical *Hair*—assembles a litany of derogatory and racist images before yielding more hopeful and empowering depictions of Black solidarity, including Stokely Carmichael, Angela Davis, and Martin Luther King Jr. *Eyeball* is a rapid-fire sequence of female eyes appropriated from religious icons and fashion spreads, culminating in a sequence of made-up eyes that ends on the image of a blonde-haired, blue-eyed woman. Saar's montage challenges the viewer to consider who determines and circulates aesthetic ideals.

Hear Saar discuss her time at the American Film Institute.



The Nonprofit (CETA) Years 1973–1981

**“We have to put art where the people are.”
Alonzo Davis**

The Davis brothers quickly established Brockman Gallery as a gathering space for artists of color, but after five years of operation, they were struggling financially. Upon the advice of rising politicians Maxine Waters and Yvonne Brathwaite Burke, the Davises explored creating a nonprofit organization to ensure eligibility for city, state, and federal grants. In 1973, they launched Brockman Gallery Productions (BGP), a “creative art services agency” that organized projects such as jazz concerts, film festivals, street fairs, and public murals. BGP curated exhibitions of Brockman

artists at locations beyond their neighborhood of Leimert Park, including California State University, Los Angeles; California State Polytechnic University, Pomona; and University of California, Riverside, even reaching as far as the Studio Museum in Harlem.

BGP's most successful initiative was its Professional Artist Employment Program, federally funded through the Comprehensive Employment and Training Act (CETA). Beginning in 1977, BGP used CETA funds to support artists with a monthly salary to create public projects around Los Angeles. These projects ranged from murals to performances, including those by emerging artists Maren Hassinger, Senga Nengudi, and Suzanne Jackson, also employed as BGP's CETA coordinator.

Until the Reagan administration began phasing out CETA in 1981, the program allowed Brockman to hire young artists—Kerry James Marshall and Carrie Mae Weems among them—to work at the gallery and to curate exhibitions.

Suzanne Jackson

United States, b. 1944

Nest, 1971

Acrylic wash, gesso, and graphite on canvas

Los Angeles County Museum of Art, gift of the 2024 Collectors Committee with additional funds provided by The Buddy Taub Foundation, Stephanie and Dennis Roach, Directors, M.2024.67

Jackson exhibited in group shows organized by Brockman Gallery, 1970, 1971, 1973, 1977, 1978, and 1986

Kerry James Marshall

United States, b. 1955

Yellow Quarters, 1979

Collage on board

Collection of Councilman Joel Wachs

Exhibited in *Common Ground: Sculpture, Painting, and Paper, Work by Five Los Angeles Artists*, Brockman Gallery, June 30–July 26, 1985

Kerry James Marshall

United States, b. 1955

A Portrait of the Artist as a Shadow of His Former Self, 1980

Egg tempera on paper

Los Angeles County Museum of Art, gift of
Steven and Deborah Lebowitz, M.2025.26

Marshall curated three exhibitions for
Brockman Gallery

Productions: *U.S. and Beyond: Dada*
(1980), *Feeling Has Form* (1980), and
Images of Dignity / Images of Degradation
(1981).

Celebrated as a “little jewel,” a “tiny egg-
tempera icon,” and “an avenging angel of
art history,” *A Portrait of the Artist as a*

Shadow of His Former Self represents a moment of profound transformation for Kerry James Marshall. Shortly after graduating from Otis, where he studied with Charles White, Marshall abandoned his collage-making practice and initiated his black-on-black paintings.

His play on the self-portrait—here not concerned with resemblance—is both an image of a black figure and a caricature of a Black man. Marshall meticulously layered thousands of individual marks in egg tempera—a technique associated with the early Italian Renaissance—to construct depth and legibility through accumulation, rather than contrast or gradation. By rendering the figure with black pigments, Marshall overlaid its material reality and racial identity, effectively drawing attention

to the constructed, rather than given, nature of both.

Carrie Mae Weems

United States, b. 1953

Carnival (Games), from the series
Boardwalk, Santa Monica, 1980–82

Hi, from the series *Boardwalk, Santa Monica*, 1980–82

Woman in Shorts, from the series
Boardwalk, Santa Monica, 1980–82

Meg and Coco, 1978–84

Gelatin silver prints

Courtesy the artist and Gladstone Gallery

Weems was a Brockman Gallery
Productions artist-in-residence, 1980–1981

Maren Hassinger

United States, b. 1947

**Twelve Trees #1 (Installation Photograph
and Documentation Views 1 and 3),
1978, printed 2026**

**Twelve Trees #2 (Documentation
View 1), 1979, printed 2026**

Photographed by Adam Avila

Gelatin silver prints (exhibition copies)

Courtesy of the artist and Susan Inglett
Gallery, New York

Created for Brockman Gallery Productions'
Professional Artist Employment Program,
1977–1978

In 1977, BGP selected Maren Hassinger for its Professional Artist Employment Program. Since 1971, Hassinger had been working with galvanized wire rope, transforming its twisted strands into forms that evoke flora and fauna, probing the organic qualities of this industrial material. Both stiff and flexible, wire rope became the foundation for *Twelve Trees #1*, anchored in concrete and unraveled at the top to resemble bare branches bending in the wind. One of Hassinger's first public sculptures, this work was first installed along the Hollywood Freeway (US-101) in 1978, and after its destruction, along the San Diego Freeway (I-405) in 1979—each iteration an intervention in an increasingly imperiled natural world.

Maren Hassinger

United States, b. 1947

Wind in the Garden, 1985

Wire rope and concrete

San Francisco Museum of Modern Art,
gift of Judith Wilson, 2010.258

Senga Nengudi

United States, b. 1943

Ceremony for Freeway Fets, 1978, printed 2026

Photographed by Roderick Young
Dye coupler prints (exhibition copies)
The Museum of Contemporary Art, Los
Angeles, purchase with funds provided by
the Drawings and Photography Committee,
2020.18A–J

Created for Brockman Gallery Productions'
Professional Artist Employment Program,
1977–1978

In the 1970s, Senga Nengudi established a
performative language grounded in
movement, ritual, and found materials,

frequently working with stretched nylon pantyhose, a material she associated with the elasticity and resilience of the female body and psyche. For *Ceremony for Freeway Fets*—developed for BGP’s Professional Artist Employment Program—Nengudi transformed the neglected space of a freeway overpass into an “environmental sculpture.” Referencing West African Yoruba culture, Japanese Noh theater, and modern dance, she and her Studio Z collaborators—including David Hammons, Franklin Parker, and Maren Hassinger—activated this overlooked urban landscape through an ephemeral, genre-bending performance.

Hear Nengudi on developing and realizing this project.



1

Charles White

United States, 1918–1979

Mayor Thomas Bradley, 1974

Lithograph

Los Angeles County Museum of Art,
gift of Mayor Tom Bradley, AC1992.283.1

Exhibited in group shows, 1975–1988;
editions sold for campaign fundraising

2

Samella Sanders Lewis

United States, 1923–2022

Confrontation, 1969

Linocut

Los Angeles County Museum of Art,
purchased with funds provided by
Stephanie Blackmore Vahn, the Robert
Gore Rifkind Foundation, Beverly Hills, CA,
and the Prints and Drawings Council,
M.2022.72.2

Lewis exhibited in *Samella Lewis and
George Clack*, Brockman Gallery,
May 9–June 2, 1969

3

Cleveland Bellow

United States, 1946–2009

Catch a Southern Beauty, 1972

Screenprint and collage

Crocker Art Museum, purchase with funds
provided by Simon K. Chiu, 2024.122.3

Bellow exhibited in group shows at
Brockman Gallery, 1975, 1981, and 1984

4

Marion Epting

United States, 1940–2025

Ying Yang, 1971

Color aquatint, etching, and blind
embossing

Decemvirale Family Archive and Collection

Exhibited in *Eleven from California*, Studio
Museum in Harlem, January 30–March 5,
1972 (organized by Brockman Gallery)

5

La Monte Westmoreland

United States, b. 1941

Untitled (Leonardo Last Supper with Quaker Oats), 1986

Mixed-media collage

Los Angeles County Museum of Art, gift of
Stephen A. Kanter Trust, M.2020.45.122

Westmoreland exhibited in group shows
at Brockman Gallery, 1973–1986; solo
show, 1985

Hear Westmoreland on discovering
Brockman in the early 1970s.



6

Timothy Washington

United States, b. 1946

Be Fair, 1972

Engraving on aluminum with glass mosaic

Courtesy Tilton Gallery, New York

Washington exhibited in group shows
at Brockman Gallery annually, 1967–1972

7

Varnette Honeywood

United States, 1950–2010

Watts Renaissance, 1973

Acrylic on canvas

Collection of Beth Rudin DeWoody

Honeywood exhibited in group shows at Brockman Gallery, 1977–1987; solo show, 1984

8

Herman “Kofi” Bailey

United States, 1931–1981, also active
Ghana

Ruby Dee, 1968

Charcoal, sepia ink wash, and graphite
on illustration board

Lyman Allyn Art Museum, Museum
Purchase, 2023.3.2

Bailey exhibited in group shows at
Brockman Gallery, 1968–1977

9

Varnette Honeywood

United States, 1950–2010

Pickin' Cotton, 1975

Collage of mixed papers and cotton plant
Los Angeles County Museum of Art, gift of
the Tilton Family Collection, M.2026.26.13

Honeywood exhibited in group shows
at Brockman Gallery, 1977–1987; solo
show, 1984

10

Alonzo Davis

United States, 1942–2025

Self Portrait Inside, 1974

Acrylic and spray paint with postage stamp
and foil on canvas

Los Angeles County Museum of Art,
purchased with funds provided by the
Modern and Contemporary Art Council
Acquisitions Endowment, M.2024.25

Davis exhibited in solo or group shows at
Brockman Gallery nearly every year,
1967–1990

11

Ruth G. Waddy

United States, 1909–2003

Self-Portrait, 1966

Linocut

Collection of Eileen Harris Norton

Waddy exhibited in group shows at
Brockman Gallery, 1968–1983

12

Richard Wyatt Jr.

United States, 1955–2024

Bubblegum Problems, 1976

Charcoal and pencil on paper

Collection of Ian White

Wyatt exhibited in group shows at
Brockman Gallery, 1983–1986

To support artists they exhibited, Dale and Alonzo Davis began collecting at least one work of art from every gallery show. Over time, joined by their mother Agnes and their aunt Louise, the brothers assembled what became the Brockman Gallery Collection—a testament to L.A.’s vibrant Black arts scene since 1967. Committed to extending their reach beyond Leimert Park, they exhibited selections from their collection throughout Southern California, organizing exhibitions such as *Brockman Gallery Collection* at Cal State Los Angeles (1975) and *Contemporary Black Art* at UC Riverside (1977). Bringing together artists across generations—from Charles White to Richard Wyatt—this wall evokes those satellite exhibitions.

The Late Years

1982–1990

“We are all a part of a greater human community... We must care for each other in order to survive and grow.”

Alonzo and Dale Brockman Davis

In the 1980s, despite the Reagan administration’s deep cuts to federal funding for the arts, the Davis brothers boldly expanded their global vision of Black creativity. They situated their contemporaries within a historical lineage of Black artmaking through exhibitions that included artistic forebears Romare Bearden and Jacob Lawrence. They also located their African American peers within a Pan-African cultural framework, inviting contemporaries from Ethiopia, Nigeria, and

South Africa to show in L.A. In 1982, the Davis brothers established Brockman Gallery Productions Arts Consortium—nine organizations across artistic disciplines that represented the city’s ethnic diversity—to share labor and resources related to fundraising, public relations, and administration.

The gallery’s exhibition program likewise expanded to include more Latin American and Asian American artists. Through relationships forged in public mural projects and in the printmaking atelier Self Help Graphics, Chicane artists increasingly exhibited their work and curated shows of their peers at Brockman. This multicultural vision found its most public expression in 1984, when BGP led the production of ten

murals along Los Angeles freeways for the Summer Olympics.

Alexander “Skunder” Boghossian

Ethiopia, 1937–2003, also active England, France, and United States

Time Cycle III, 1981

Embossed barkcloth and sand with collage on board

Harn Museum of Art, University of Florida, Museum purchase with funds provided by The Caroline Julier and James G.

Richardson Acquisition Fund, and the Charles P. and Caroline Ireland Foundation, 2006.3

Debuted in *Contemporary African Artists*, Brockman Gallery, guest curator Alitash Kebede, January 22–March 15, 1982

In *Time Cycle III*, Skunder Boghossian meditates on the cyclical nature of time through calligraphic and abstracted forms. Made during his tenure as professor of painting at Howard University, it synthesizes Ethiopian Orthodox iconography, Pan-African cosmologies, European modernism, and an anticolonial approach to abstraction. In this work, Boghossian built the rhythmic surface with *olubugo*, a Ugandan textile crafted from inner tree bark, traditionally used for burial or ceremonial rites. The fibrous material lends itself to embossing, recording pressure as permanent relief in this sculptural painting.

Dale Brockman Davis

United States, b. 1945

Crucifix, 1980

Mixed media (wood and found objects)

Los Angeles County Civic Art Collection

Artist William Pajaud purchased this assemblage from Brockman Gallery for the Golden State Mutual Life Insurance Company (GSM) Art Collection. Pajaud, who intermittently exhibited at Brockman between 1968 and 1985, began acquiring works for GSM in 1954, shaping one of the first corporate collections of African American art. This Black-owned business was a major patron not only of Brockman artists but of Black artists across the country, commissioning murals by Charles

Alston and Hale Woodruff for their Paul R. Williams–designed headquarters on West Adams.

Alonzo Davis

United States, 1942–2025

Eye of Consciousness (Study),

c. 1983–84

Acrylic on canvas

Mohn Art Collective (MAC3), Hammer Museum, Los Angeles County Museum of Art, and Museum of Contemporary Art.

Purchased by Hammer Museum with funds provided by Jarl and Pamela Mohn

Created as a study for *Eye on '84* mural Working with the Los Angeles Olympic Organizing Committee, Alonzo Davis oversaw the production of ten murals along the city's freeways for the 1984 Summer Games. His own contribution—recently

re-created for the Hammer Museum's *Made in L.A.*—combined broadly recognizable symbols such as hearts, eyes, and clouds with images culled from his artistic repertoire: arrows indicating progress and hope, pyramids referencing Black Egyptian heritage, and a trombone evoking jazz as a mode of Black creativity. The public project offered what Davis called “a true picture of Los Angeles as a multicultural community.”

Hear Davis on the murals for the 1984 Olympics.



John Outterbridge

United States, 1933–2020

Tribal Figure (Ethnic Heritage Series), 1978–82

Mixed media

Private collection, courtesy of Tilton Gallery,
New York

Exhibited in *John Outterbridge*, Brockman
Gallery, March 19–May 22, 1982

Gilbert “Magu” Luján

United States, 1940–2011

Untitled, 1988

Painted wood and cardboard

Los Angeles County Museum of Art, gift of
Linda and Reese Polesky in loving memory
of Mitzie Muchnic, AC1999.229.1

Similar works exhibited in *Magu y Mague*,
Brockman Gallery, March 1–29, 1986

Gilbert “Magu” Luján’s painted sculpture
invites viewers into “Magulandia,” his
mythic Chicano landscape. A dog-headed
figure—evoking Luján’s lineage from the
nomadic Chichimeca, sometimes translated
as “dog people”—strides along fenced
terrain with pachuco swagger in a white
zoot suit, walking stick in hand. Palm trees

rendered in impossible blues and magentas mark the land as constructed through human intervention. Nopal cactus—an enduring emblem of Mexican and Chicane identity—anchors the scene in both Mesoamerican tradition and the contemporary culture of East Los Angeles. Luján’s iconography advances a serious proposition: land is always social and political terrain.

Margaret Garcia

United States, b. 1951

Willie My Cousin, 1985

Oil on masonite

Estate of Daniel and Sylvia Dworsky

Exhibited in *Magu y Mague*, Brockman Gallery, March 1–29, 1986

After meeting Margaret Garcia at Self Help Graphics, East L.A.'s celebrated print workshop, Alonzo Davis invited her to curate a show at Brockman. Garcia presented *Magu y Mague*, a joint exhibition with Gilbert “Magu” Luján that offered complementary visions of Chicane life. Her expressionistic paintings and prints weave personal experience, ancestral memory,

and Chicana identity into the textures of everyday life. Portraits of vibratory intensity, such as *Willie My Cousin*, make that intimacy political, insisting on an individuality that resists reductive stereotypes.

Linda Vallejo

United States, b. 1951

pink metallic honeycomb man, from the series *Tree People*, c. 1980

Mixed media (found tree fragment, handmade paper, copper, glitter, and wire)
Collection of Eileen Harris Norton

Vallejo curated *Common Ground II*, which included works from this series, Brockman Gallery, June 12–July 19, 1986

Hear Vallejo on her Brockman exhibition and *Tree People* series.



Kenzi Shiokava

Brazil, 1938–2021, active United States

Untitled, c. 1985

Dried botanical, found railroad tie, and
wood base

Gruenberg-Akashi

Exhibited in *Four Southern California
Artists*, Brockman Gallery, July 6–
September 17, 1988

An herbalist and practitioner of plant medicine, Kenzi Shiokava supported himself as a gardener, cultivating the organic materials that appear in his work. Combining dried palms, seed pods, cactus fruit, and wood with discarded materials gathered across Los Angeles—telephone

poles and railroad ties from the Angels Flight funicular—he transformed overlooked objects into totemic, abstracted figures. Here, an upright railroad tie serves as the figure’s body, above which a twisted form of salvaged wood becomes its head. Of his interest in reclaimed materials, the artist remarked, “I feel in them the mystery of history and seek to bring out the spiritual essence and presence inherent in such materials.”

Mildred Howard

United States, b. 1955

Take Me to the River, 1984

Mixed media on painted window

Molly Lambert

Exhibited in *Farrow / Goodnight / Howard*,
Brockman Gallery, September 12–October
31, 1987

John M. Valadez

United States, b. 1951

Fatima, 1984

Pastel on paper

Bass Museum of Art, gift of Eileen and
Peter Norton, 2002.011.018

Exhibited in *Common Ground: Sculpture,
Painting, and Paper, Work by Five Los
Angeles Artists*, Brockman Gallery, June
30–July 26, 1985

Alonzo Davis

United States, 1942–2025

King's Peace Cloth, 1985

Acrylic on woven canvas

Mo KC Pritzker

Davis exhibited works like this from his
Blanket Series at Brockman Gallery,
1985–1987

Gallery Closure

As demands on their schedules multiplied—between the gallery, the nonprofit, teaching, family responsibilities, and their own studio practices—Alonzo and Dale Davis longed to devote more time to making art. Although the brothers hoped Brockman would continue under new leadership, the gallery proved inseparable from their vision and energy, and its last exhibition was held in December 1990. By then, Brockman had fostered a network of artists, collectors, and community members whose influence continues to shape the cultural landscape of Los Angeles. Today, Brockman’s model and ethos endure in spaces like Art + Practice, Crenshaw Dairy Mart, Destination Crenshaw, KAOS Network,

Summaeverythang Community Center,
Watts Towers Arts Center, and more.

Explore contemporary sites where
Brockman's legacy endures.



Archive and Legacy

Alonzo and Dale Davis were exceptional stewards of their gallery's history, meticulously saving correspondence, photographs, flyers, brochures, price lists, announcements, administrative files, and ephemera that together chronicle the artistic and social landscape of Black Los Angeles from the late 1960s through the 1980s.

In 2019, the Los Angeles Public Library acquired the Brockman Gallery Archive. Dale has spoken movingly of how, in the gallery's earliest days, its first and most enthusiastic supporters were colleagues of his mother and aunt, both L.A. librarians and charter members of the California Librarians Black Caucus. From Brockman's

inception, the Davises understood the stakes of cultural representation and the urgency of creating spaces where community members could see themselves reflected, and their archive is a gift to the city, freely accessible to all.

We invite you to engage with the gallery's history as told through its archival material. Take a seat, enjoy a documentary short narrated by L.A.'s own Alison Saar, and reflect on Brockman's ongoing legacy.

Kent Twitchell

United States, b. 1942

Portrait of Charles White, 1977

Graphite on paper and wood box

Los Angeles County Museum of Art, gift of Benjamin Horowitz, M.91.86

Kent Twitchell was one of ten artists employed by Brockman Gallery Productions during its inaugural CETA-funded program for public art, launched in 1977. A pioneering muralist, Twitchell has been celebrated for his monumental public portraits, particularly of artists he admires, such as Lita Albuquerque, Ed Ruscha, and Brockman cofounder Alonzo Davis, whom he met at Otis through fellow mentor Charles White. Several of Twitchell's iconic

murals can still be seen around the city, including his eight-story portrait mural for the Los Angeles Chamber Orchestra, visible from the Harbor Freeway (I-110).

John Outterbridge

United States, 1933–2020

Alonzo Davis at an Opening, 1971

Stitched leather, eyeglasses, newspaper clipping, and found objects

Collection of Linda F. Beal

Linda Beal worked at Brockman Gallery and participated in a 1971 group show; she traded John Outterbridge one of her handmade bags for this assemblage

Clockwise from top:

Invitation, *Energy Esthetics Maybe Functional: Student Show: Linda Beal, James Borders, Alexis Ellis, Joseph Sims*, 1971

Invitation, *Samella Lewis and George Clack*, Brockman Gallery, 1969

Brochure, *Ethnic Statements: Dana Chandler, Alfredo Garzon, John Outterbridge*, Brockman Gallery, 1971

Invitation, *Van Slater & Arenzo Smith*, Brockman Gallery, 1971; featuring woodcut by Van Slater

Unless otherwise indicated, all materials
come from the Brockman Gallery Archive,
Los Angeles Public Library Special
Collections

Brockman Gallery floor plan, downstairs,
undated, facsimile of the original
Alonzo Davis Collection, MS07, Box 25,
Folder 13.

The Driskell Center at the University of
Maryland, College Park. Gift of the Artist

Brockman Gallery floor plan, upstairs,
undated, facsimile of the original
Alonzo Davis Collection, MS07, Box 25,
Folder 13.

The Driskell Center at the University of
Maryland, College Park. Gift of the Artist

Clockwise from top left:

Invitation, *Brockman Gallery Grand Opening*, March 25, 1967

Cover, sales portfolio, featuring Brockman Gallery logo, 1972

Afro pick engraved with Brockman Gallery logo, c. 1968–70

Wall label for Alonzo Davis, Brockman Gallery, c. 1968–70

Alonzo Davis Collection, MS07, Box 27, Folder 8.

The Driskell Center at the University of Maryland, College Park. Gift of the Artist

Brockman Gallery business card, Dale Davis, c. 1968

Clockwise from left:

Brockman Gallery facade, 4334 Degnan Boulevard, Los Angeles, on opening night, facsimile of the original

Alonzo Davis at Grand Opening, March 25, 1967, facsimile of the original

Dale Brockman Davis and mother Agnes Davis (behind) at Grand Opening, March 25, 1967, facsimile of the original

Left to right:

Invitation (recto and verso), *Romare Bearden: Watercolors, Collage, Prints* (May 2–31, 1986); recto featuring Bearden's *Girl in the Garden* (1979)

Photograph of Sidney Poitier, Alonzo Davis, and family members visiting the Romare Bearden exhibition at Brockman Gallery, 1981, exhibition print

Left to right:

Invitation, *Romare Bearden: Prints & Posters* (January 30–April 30, 1981); recto featuring Bearden's *Mississippi Monday* (1970)

Invitation (recto and verso), *Jacob Lawrence* at Brockman Gallery, 1981; recto featuring Lawrence's *Confrontation on the Bridge* (1975)

Jacob Lawrence at his Brockman Gallery exhibition, October 1981, facsimiles of the originals

Alonzo Davis's daily working calendar, May 1980; includes references to Romare Bearden, Roy Buchman, Richard Hunt, Mike Kanemitsu, Sister Karen Boccalero, Hugh MacKay, Clyde Taylor, and Agnès Varda

Judith F. Baca

United States, b. 1946

Hitting the Wall: Women in the Marathon
(final coloration), c. 1984

Hitting the Wall: Women in the Marathon
(final drawing), c. 1984

Color pencil on paper; pencil on paper
Los Angeles County Museum of Art, gift of
Drs. Rebecka and Arie Beldegrun through
the 2024 Collectors Committee,
M.2024.99.1 and .2

Created as studies for Baca's commission
mural, organized by Brockman Gallery
Productions for the 1984 Los Angeles
Summer Olympics

Left to right:

Announcement, BGP's film event: 2 Films:
As Above So Below (dir. Larry Clark, 1973)
and *Child of Resistance* (dir. Haile Gerima,
1972), 1973

Announcement, BGP's film festival: Films
Made By Or About Black Artists, featuring
films by Eileen Anderson, Alonzo Davis,
David Hammons, Betye Saar, and Tommy
Wright, as well as profiles of artists John
Outterbridge, Samella Lewis, John T.
Riddle, and William Pajaud, 1974

Program cover, BGP's 2nd Annual Film
Festival: An Evening of Black
Contemporary Films, Scottish Rites
Auditorium, Los Angeles, 1975

Clockwise from top:

Los Angeles Street Graphics Committee, c. 1976 , facsimile of the original; from left to right, top row: Mark Greenfield, Houston Conwill, Lester Gones; middle row: Kinshasha Holman Conwill, Ulysses Jenkins, George Combs; bottom row: Joseph Sims, Roland Welton, Alonzo Davis

Ulysses Jenkins's Crenshaw Wall mural, *The Azz Izz*, 1976, exhibition print
Alonzo Davis Collection, MS07, Drawer 3, Folder 13.

The Driskell Center at the University of Maryland, College Park. Gift of the Artist

Invitation, official signing of Kent Twitchell's *Monument to Six Los Angeles Artists*, February 13, 1980

Unless otherwise indicated, all materials
come from the Brockman Gallery Archive,
Los Angeles Public Library Special
Collections

Clockwise from top:

Invitation, A Permanent Exhibition of Works by CETA/ Brockman Gallery Productions Artists and Board Members, 1978; graphic design by Asungi Smith

Hiroshima, Schedule of Performances, part of the CETA-funded Professional Musicians Public Music Program, Brockman Gallery Productions, 1978

Hiroshima's Dan Matsumura playing bass, April 1978, facsimile of the original

Hiroshima's June Kuramoto playing koto, April 1978, facsimile of the original

Poster, Studio Open House, BGP-
organized visits to the studios of Joan
DeBruin, Dan Concholar, Alonzo Davis,
and Suzanne Jackson, November 1977

Clockwise from top:

Poster, *Images of Dignity / Images of Degradation*, 1980; curated by Kerry James Marshall; poster design by Dan Segura

Carrie Mae Weems, *Ben Caldwell*, from Weems's photobook created during her BGP artist-in-residency, c. 1980–81, facsimile of the original
Alonzo Davis Collection, MS07, Box 27, Folder 29.

The Driskell Center at the University of Maryland, College Park. Gift of the Artist

Announcement, *Women on the Scene*, September 1980; curated by Carrie Mae Weems
Alonzo Davis Collection, MS07, Box 27, Folder 11.

The Driskell Center at the University of Maryland, College Park. Gift of the Artist

Carrie Mae Weems's photobook created during her BGP artist-in-residency, c. 1980–81

Alonzo Davis Collection, MS07, Box 27, Folder 29.

The Driskell Center at the University of Maryland, College Park. Gift of the Artist

Left to right:

Mark Greenfield's illustration for Louise Jane Moses's *Shadow Castings* (1983)

Louise Jane Moses, *Shadow Castings*, published by Brockman Gallery, 1983

From top, left to right:

Press release, Olympic mural dedication,
Los Angeles Olympic Organizing
Committee, 1984

Promotion, featuring Alonzo Davis's *Eye
on '84*, 1984

Glenna Boltuch Avila's *L.A. Freeway Kids*,
225-foot-long mural for the 1984 Summer
Olympic Games, exhibition print;
photograph by Elisa Leonelli