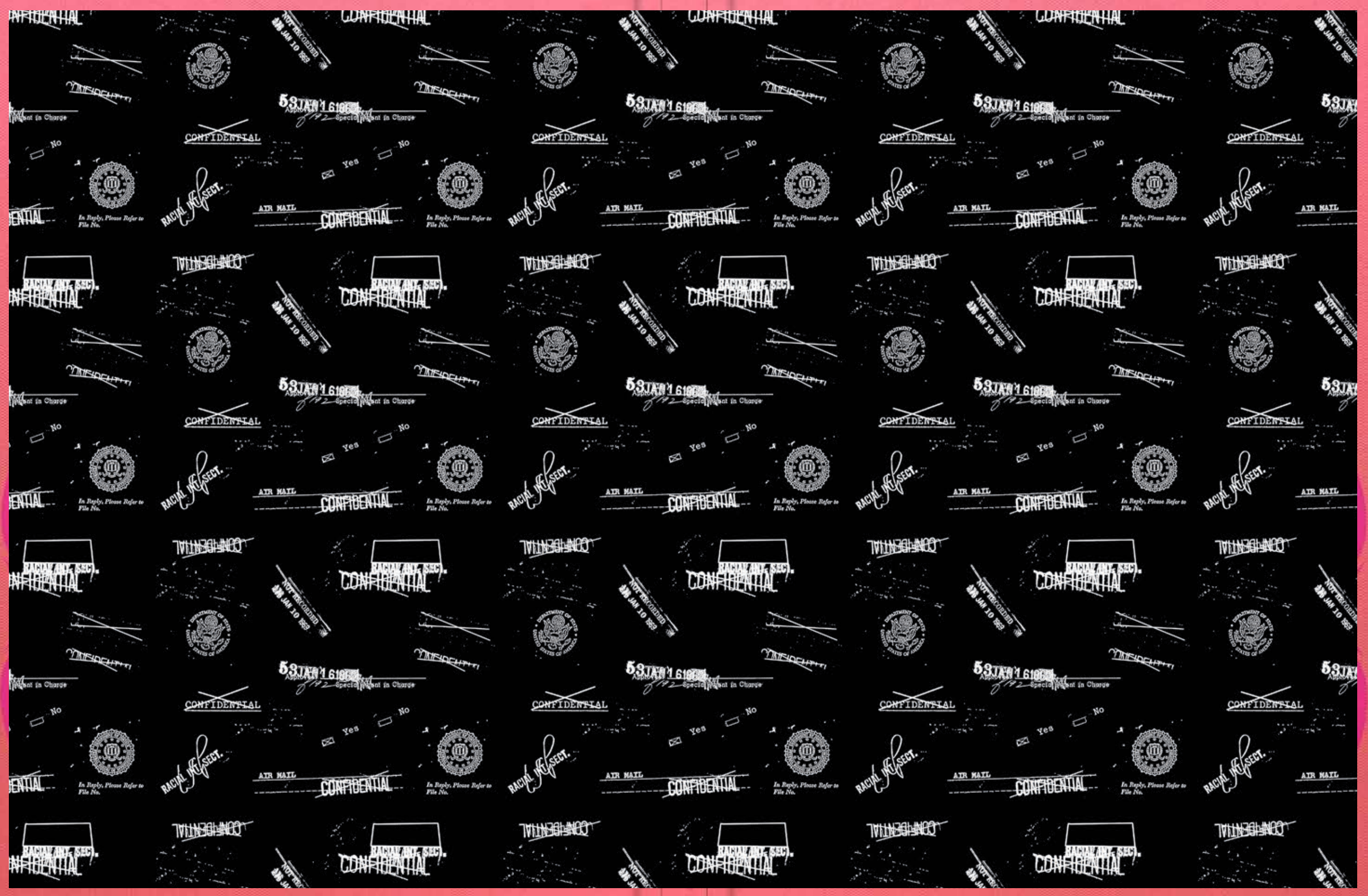


Sadie Barnette

LEGACY & LEGEND





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Foreword

5

In drawings, photographs, and large-scale installations, Sadie Barnette excavates her personal history as it collides with our collective national past. The artist's father, Rodney Ellis Barnette, occupies an important place in mid-twentieth-century American politics. As a Vietnam veteran, later anti-war organizer, founder of the Compton chapter of the Black Panther Party, and operator of the first Black-owned gay bar and nightclub in San Francisco, he embodies the lived experience of how the civil rights struggle at mid-century intersected with constructs of race, gender, and sexual orientation. His daughter grapples with these notions in her exhibition *Legacy & Legend*. In 2015, the Barnette family obtained the hundreds-page-long FBI dossier on Rodney Barnette, which manifests the decades of oppressive and invasive surveillance that he endured. Sadie Barnette engages those archival remains and asks us to consider the individual cost of activism and at the same time embrace the possibility of generating transformative space through such acts of reckoning.

Barnette's work resonates strongly as recent social and political movements confront the structures of inequality so deeply ingrained in our governmental and social institutions. It is especially meaningful for us to bring forward this provocative work now. We hope this collaboration between Pomona College and Pitzer College provides our academic and resident communities with an opportunity to examine our personal and shared histories and to imagine practices of activism that we want to uphold. We turn to art such as what is presented in these pages and within our gallery walls to rouse our capacity for change and, in so doing, reaffirm our hope for a more just and beautiful future.

A substantial grant from The Andy Warhol Foundation for the Visual Arts made this publication and the related exhibition possible. We also gratefully acknowledge the Pasadena Art Alliance, which has supported our programming for decades.

– Ciara Ennis
Director and Curator
Pitzer College Art Galleries

– Victoria Sancho Lobis
Sarah Rempel and Herbert S. Rempel '23 Director
Benton Museum of Art at Pomona College

Do Not Destroy: Love and Labor in Sadie Barnette's Art

Ciara Ennis and
Rebecca McGrew

7

1. Sampada Aranke, "Whose 1968? Bringing History Home in Sadie Barnette's *Dear 1968, . . .*," in *Sadie Barnette: Dear 1968, . . .*, ed. Deborah Roberts and James Weissinger (Haverford, PA: Haverford College, 2017), 7.

2. Rodney and Sadie Barnette, "A Panther's Story Becomes Art: A Conversation between Artist Sadie Barnette and Her Father and Former Black Panther Rodney Barnette," Oakland Museum of Art blog, November 4, 2016; cited in Aranke, "Whose 1968?" 8.

Sadie Barnette: Legacy & Legend accompanies the exhibition of the same name at the Benton Museum of Art at Pomona College and Pitzer College Art Galleries. Working in drawing, installation, photography, and sculpture, Barnette utilizes abstraction, color, density, formalism, and minimalism to explore intimate family narratives and global discourses on race, language, and power. With these artistic strategies, Barnette emphasizes care as an antidote to violence.

This exhibition catalogue brings together several bodies of work that reflect Barnette's efforts to honor and memorialize her family's legacy while celebrating—and reimagining—domestic interiors and the community sphere as otherworldly sites of liberation and restoration. The title *Legacy & Legend* confers both a heritage to celebrate and a responsibility to uphold. This duality is at the core of Barnette's work, which commemorates historical struggles for Black liberation and human potential while holding space for much needed work in the future.

The two new bodies of work in the exhibition evolved from Barnette's *Dear 1968, . . .* (2017), which has been characterized as a "love letter to the [Black liberation] movement, a letter addressed to a year of profound global revolutionary impact."¹ That project focused on the five-hundred-page surveillance dossier compiled by the Federal Bureau of Investigation (FBI) on the artist's father, Rodney Barnette, who founded the Compton chapter of the Black Panther Party (BPP) in 1968 and is a lifelong activist. The artist and her family received the FBI files in 2015, four years after requesting the records through the Freedom of Information Act. The dossier reveals the vicious tactics that the FBI used to intimidate the elder Barnette and his community, including assigning "a team of special agents who conducted routine surveillance, harassed people close to Barnette, and attempted to frame him with charges of illegal activities by soliciting informants to infiltrate the BPP."²

In *Dear 1968, . . .*, Sadie Barnette reproduces the FBI files in drawings and photographs that she festoons with bright pink spray paint, glitter, and rhinestones, in the spirit of youthful graffiti. These radiant additions to the texts aim to subvert the FBI's maneuvers while conveying transcendence and resilience. Through her artworks, Barnette reclaims the records of a repressive past and situates her father's activism in the social history of California and the global histories of repression and resistance.

Barnette's installation at the Benton consists of a series called *FBI Drawings* (2020–ongoing)—large-scale works on paper that also utilize the dossier as their starting point. For each drawing, she selects and then carefully reproduces a page from the FBI files by hand on a large sheet of white paper using stencils and brushed graphite. In *FBI Drawings: AX To Handle* (2020), for example, clusters of tender roses embellish a lushly rendered work in graphite on 60-by-48-inch paper. The rose motif and painstaking process honor the facts of her father's life as recorded in the FBI document—including his community

3. Sadie Barnette, in conversation with Simone Browne, *Black Futures Symposium*, Underground Museum, March 27, 2021.

4. *The New Eagle Creek Saloon* was commissioned by The Lab, San Francisco, in 2019, with support from the California Arts Council and the San Francisco Arts Commission.

5. These installations took place at the Henry Art Gallery, Seattle; Museum of the African Diaspora, San Francisco; and Charlie James Gallery, Los Angeles, respectively.

6. “Simone Browne and Sadie Barnette,” in *Black Futures*, ed. Kimberly Drew and Jenna Wortham (New York: One World, 2020), 465. In a wide-ranging conversation with Barnette, scholar Simone Browne discusses the artist’s work in relation to the concept of Black brilliance, noting how writer Ralph Ellison talks about “the hyper-visibility of Black people creating something around the White gaze that leaves Black people and their bodies unseen.” Browne, who has researched the effects of surveillance on the Black diaspora, observes that “the B-side of that is that Black brilliance becomes unseen by the White gaze.” In this “unseen” space, Barnette uses “bling and shining” as artistic tools to transcend the dehumanizing FBI files on her father.

organizing, his employment with the United States Postal Service, his connection with Angela Davis, and his gay identity. With her selection of FBI passages, the adornments on each piece, and the intensive hand-drawing process, the artist seeks to restore his individuality. As she describes it, her working method becomes a way for her to “cast spells”³ for the repair of historical—and also very personal—trauma. The artist’s lovingly laborious act of hand-brushing the dense graphite onto the sheet—working the care and healing into the very fibers of the drawings—embodies her vision of familial love and community care.

Barnette’s *The New Eagle Creek Saloon* (2019) is a pivotal work in her practice. The work is titled after her father’s bar, which operated in San Francisco from 1990 to 1993 and served as a vital space for a Black and multiracial queer community and a hub for political and cultural organizing. As the first Black-owned gay bar in the city, The New Eagle Creek Saloon offered a respite from the local white-centric gay scene. For the 2019 installation, Barnette manifested *The New Eagle Creek Saloon* as a glowing, U-shaped sculpture and fully functional bar, with twelve bar stools, a hot pink neon sign, purple lighting, and ephemera from the original bar—which she reconstructed from her childhood memories, oral histories, and snapshots.⁴ The artist transformed found elements, such as booth seating, boom boxes, and oversized speakers, using her signature glittering magenta-and-hot-pink metal-flake car paint and holographic surfaces. She also produced a zine, *A Tribute to The New Eagle Creek Saloon* (2019), which we are pleased to reprint in excerpted form in this catalogue. Barnette’s tribute to her father’s legendary bar created a welcoming space for people to gather and celebrate.

Barnette’s installation at Pitzer, *Legend* (2021), deploys the visual aesthetic, intergenerational reach, and sociability of *The New Eagle Creek Saloon* environments. *Legend* is a part of a continuum of liberatory spaces, which includes *Room to Live* (2019), *Phone Home* (2019), and *Black Sky* (2018).⁵ As in her other living room installations, the 2021 configuration features a sizable couch reupholstered in holographic vinyl. This kitschy yet glamorous object radiates a disco-era vibe and appears as a domestic mirage. For Barnette, “Glitter and reflective surfaces serve as a kind of placeholder for imagined liberated spaces. . . . I often insert otherworldly sparkle to suggest a dimension beyond the reach of state surveillance, beyond gentrification and police brutality.”⁶

The 1960s and 1970s feature prominently in this and Barnette’s other works as cultural and political markers. In *Legend*, a large photograph called *Winfield St* (2020) is placed directly opposite the sofa. The picture depicts three young boys enjoying a meal together and offers a portal into her father’s 1970s San Francisco flat, with its bold, wavy wallpaper; blue parlor lamp; and Scandinavian-style furniture. Two of the boys turn toward the camera, meeting its gaze. Her father is almost entirely obscured by the other figures, but

7. Sadie Barnette, email correspondence with the authors, April 24, 2021.

8. The book *Malcolm X Speaks* comprises some of his most important speeches delivered during the year before his assassination in 1965, including the historic “The Ballot or the Bullet” lecture, which the civil rights activist delivered at the Cory Methodist Church, in Cleveland, Ohio, during the crucial election year of 1964.

9. Drew and Wortham, Introduction, *Black Futures*, xiii.

his presence is palpably felt. In keeping with the aesthetics of family photo albums, the photograph memorializes a routine yet deeply intimate moment in the lives of the artist’s family.

While *Winfield St* honors the legacy of beloved relatives, another photographic work in the installation, *Malcolm X Speaks* (2018), commemorates a legendary public figure. The photograph pictures Barnette’s hand holding up her father’s paperback copy of the book of the same name against a clear blue sky. Affixed to the outer surface of the photograph and atop Barnette’s glittery, pink-painted fingernails are diminutive Swarovski Aurora Borealis crystals, which the artist utilizes for their high shine. The artist positions her own bejeweled hand, which manifests what she describes as a “non-binary high-femme aesthetic,”⁷ in powerful relation to one of her heroes, creating a feminist embrace of and dialogue with the historical scholarship on Malcolm X’s life and legacy.⁸

Barnette’s visual and conceptual strategies, which emphasize empathy and care as antidotes to brutality, resonate powerfully with a younger generation of artists, activists, and scholars, many of whom are asking, “What does it mean to be Black and alive right now?”⁹ Barnette’s artworks speak to the present-day movement that is confronting systemic racism at the same time as reclaiming the legacies of generosity and joy within one’s own family and community. This commitment is at the heart of the drawings, photographs, and immersive installations that comprise *Legacy & Legend*. Formally minimalist and materially maximalist, Barnette’s work merges public and personal histories of resistance, advocates for recuperative spaces, and reimagines emancipatory futures.

Black Interiors, Real and Phantasmagoric

Rujeko Hockley



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1. "FBI Wanted Poster for Angela Davis," August 18, 1970, Collection of the Smithsonian National Museum of African American History and Culture, https://nmaahc.si.edu/object/nmaahc_2012.60.8.

2. Les Ledbetter, "15,000 Exhorted by Angela Davis," *New York Times*, June 30, 1972, 31.

3. See "Excerpts of Angela Davis speaking at Madison Square Garden, New York - June 29th, 1972," <https://www.youtube.com/watch?v=MVh5dgck0L8>.

In August 1970, Angela Davis was placed on J. Edgar Hoover's (then Director of the Federal Bureau of Investigation) Ten Most Wanted Fugitives list, with a warrant issued for her arrest in connection to "kidnaping [sic] and murder charges growing out of an abduction and shooting in Marin County, California."¹ A 28-year-old philosopher, professor, and political activist, she was deemed "possibly armed and dangerous," and she became one of the most well-known and galvanizing figures in the Black Power movement, both nationally and internationally. Following her capture by the Federal Bureau of Investigation (FBI), she was incarcerated until her eventual release in February 1972; on June 4, 1972, Davis was acquitted of all charges. A few weeks later, 15,000 people gathered at New York's Madison Square Garden to hear her speak. The gathering was both a celebration of her acquittal and one of several benefits sponsored by the Angela Davis Legal Defense Fund to raise money for fees incurred during her fight against the state of California. In a brief article, the *New York Times* reported that "Miss Davis was heavily guarded. . . . She spoke from behind a four-sided shield of bullet-proof glass—necessary, she said, 'because of police agents and informers.'"²

This event has been immortalized through a black-and-white photograph that still circulates, almost fifty years later, on social media, Reddit threads, and in various documentaries on Davis, the Black Power movement, and the 1970s generally. In it, Davis can be seen at the center of the shield. She stands tall with her hands placed firmly on a lectern, her head tilted to the side, and her Afro aglow from the powerful lights of Madison Square Garden. She is flanked on all sides by the aforementioned guards—young Black men and women who go unnamed in both contemporaneous and current accounts of the event. In video footage of the evening, excerpts of which are available on YouTube, we see the scene, and these guards, more clearly.³ The camera also reveals the Black man guarding her left shoulder, who, in contrast to her relaxed and jubilant affect, is alert and watchful, his eyes constantly scanning the crowd, his body tense.

This man, one of Davis's regular bodyguards during this period, is Rodney Ellis Barnette. His daughter, Sadie Barnette, unexpectedly spotted him decades later in this video footage, which exists in the public sphere and in his memory but not in the Barnette family archive per se. It is not the sort of image that appears in a family album, not exactly the sort of moment that gets purposefully captured for oneself and for future generations, though, of course, it is both memorable and historic. Scores of photographers were likely there that day, all capturing the same scene, the same watchful eyes, but the image failed to circulate beyond the media channels and other silent watchers for whom it was intended.

Two weeks prior to the rally in New York, the elder Barnette had been observed boarding an American Airlines flight from San Francisco to Chicago

Facing page: Bettye Lane, "Bullet proof cage surrounds Angela Davis as she performs in 'Night with Angela Davis' at Madison Square Garden," June 29, 1972, *Catching the Wave: Photographs of the Women's Movement* by Bettye Lane and Freda Leinwand, <http://catchingthewave.library.harvard.edu/items/show/491>.

4. The quoted text appears in Sadie Barnette's *FBI Drawings: Observed* (2020).

in the company of Davis, probably en route to a similar fundraising event. We know this because a memo, signed "Observation by [Special Agents] of the FBI," was filed on June 16, 1972, and entered into Barnette's FBI file, alongside hundreds of other similarly clandestine observations relating to his daily comings and goings, general whereabouts, company kept, affiliations assumed, and personal life.⁴ Here are Davis's "police agents and informers," the shadowy civil servants and civilians that she, and her guards, truly did need protection from. They knew that they were being watched by both internal and external parties. The prickling haptic sensation of surveillance cannot be ignored.

This memo occupies one page in the five-hundred-page FBI dossier amassed on the elder Barnette over the course of several years, starting in the late 1960s, due to his involvement with the Black Panther Party in Los Angeles and his role in Davis's defense. Acquired through the Freedom of Information Act and the indefatigable efforts of his family, the file exists as a sort of ghoully counterpoint, an eerie alternate reality, to Barnette's real person and lived experience. This and other pages from the file—a document violently forged and extracted with ill intent, without consent—form the basis of Sadie Barnette's *FBI Drawings* series (2020–ongoing). This project wrests control of the narrative of her father's life from those who saw him as a threat to be analyzed and vanquished, as someone to be harassed, dehumanized, and terrorized, and whose personal, professional, and familial ties were to be catalogued and studied for potential exploitation rather than honored or respected.

In the newest works in this series, the scale of the paper expands to a majestic 60 by 48 inches, vastly exceeding the original documents. Approaching the proportions of a human body, the drawings take on a corporeal presence of their own, which is further highlighted by the nearly imperceptible—but evident—work of the artist's hand to create them. Barnette first creates an intricate stencil of the text, redactions, stamps, and other marks that appear on the FBI documents, then layers the stencil atop a white sheet of paper. She shakes powdered graphite onto the page and physically works it into the paper in an almost painterly fashion. The graphite creates a dark and tactile surface with a metallic sheen and an almost physical depth that belies the two dimensions of the drawings' reality. Finally, the stencil is carefully peeled off, leaving the text and other markings to remain starkly visible on the formerly white substrate as negative space—the colors of paper and text inverted from the original typed and photocopied documents. Often, the artist adds adornments in the form of roses, hearts, or Hello Kitty graphics, conspicuous signs of her potent and purposeful presence. In thinking about the role and function of these flourishes, particularly the roses, Barnette says:

They memorialize the people whose names appear in these files who didn't live to tell the story. Roses for people who are

5. Sadie Barnette in conversation with the author, December 8, 2020.

6. Elizabeth Alexander, "Preface," *The Black Interior* (Saint Paul, MN: Graywolf Press, 2004), x.

7. Édouard Glissant, "For Opacity," *Poetics of Relation* (Ann Arbor: University of Michigan Press, 1990), 189–94.

still incarcerated. . . . The image or popular opinion about the Black Panthers has shifted a lot, but there hasn't been any type of actual reconciliation for lives that were lost, families that were torn apart. . . . I'm always thinking about those folks when I'm [placing] these roses, which are celebratory—how you express your love—but they're also [funereal].⁵

This duality between celebration and mourning, between what is known and what can never be fully known, is highlighted in the work *FBI Drawings: Racial Matters* (2020). Here, the paper is inundated with repeating clusters of roses set against a black background with white-outlined boxes—FBI redactions. The sparse text that remains states cryptically: "Black Panther Party Racial Matters." The word "CONFIDENTIAL" has been stamped four times on the document, then subsequently crossed out, presumably when the file was released. One wonders what kind of "information" was initially gathered here and now remains forever concealed. What are these "racial matters," specifically? The "logic" of redaction—the agents' choices to reveal or conceal—is beyond the control and comprehension of the artist or her father. This makes the younger Barnette's decision to transmute these documents, to use the power of aesthetics and decoration to transform them into art and an homage to the vitality and resistance of her father—and herself—that much more impactful.

In a 2004 book of essays, Elizabeth Alexander describes what she calls "the black interior" as "black life and creativity behind the public face of stereotype and limited imagination." She continues, "The black interior is a metaphysical space beyond the black public everyday toward power and wild imagination. . . . Tapping into this black imaginary helps us envision what we are not meant to envision: complex black selves, real and enactable black power, rampant and unfetishized black beauty."⁶ Barnette's *FBI Drawings* make manifest Alexander's metaphorical Black interior, turning the FBI's fumbling, though no less dangerous, attempts to "know" her father into artworks that exceed the bounds of the agents' deeply limited imaginings. This act returns to the elder Barnette agency—the right to be unknown or, in Édouard Glissant's parlance, *opaque*,⁷ by which we also mean complex, nuanced, and autonomous. The phantasmagoric renderings generated by the original FBI documents take "facts"—the where and when and with whom of his days, in combination with the hearsay of paid or otherwise compromised informants—and spin fantasy and projection into a supposed reality. However, far from capturing any objective or verifiable truth about him or his (Black) interior thoughts, motivations, or feelings, the documents instead betray the biases of their makers. In *FBI Drawings: No Violence* (2020), we see this clearly. A source first advises the FBI that 150 underground members of the Los Angeles chapter of the Black Panther Party will be "ready for action" against the Los Angeles Police



Department within a few hours; in the next sentence, the same source then states that this was an alleged “test” and “no violence occurred.” A test for whom? What can we conclude but that their fear of Black people—of Black liberation—overwhelmed logic and the most basic common sense?

Room to Live (2019), a mixed-media installation, situates an earlier iteration of the artist’s works based on the FBI files within a domestic tableau. Scaled similarly to the *FBI Drawings, Untitled (Agitator Index)* (2018) presents a pair of white prints adorned with bright pink spray paint and strips of holographic paper precisely placed over the numerous redactions. The documents pertain to individuals, presumably including the elder Barnette, who have been “investigated” and recommended for inclusion in the so-called Agitator Index. Within the installation, this work appears perpendicular to a cluster of Barnette family photos and across from a couch upholstered in silvery holographic vinyl. Above the sofa hangs a Barnette family photo that has been enlarged to a scale far surpassing the traditional family album or bedside frame. In it, we see a stylish Black woman lying casually on her sofa, a smile playing across her face. This is Auntie Viv, seen in her living room amidst chic furniture, knickknacks, and hand-sewn cushion covers.

In her discussion of the Black interior, Alexander shifts from the metaphorical to the literal—the inside of homes where Black people, like Auntie Viv, live. Reflecting on her own mother’s conscientiously arranged and presented space, the author observes, “The living room is where she reveals who we are.”⁸ Alexander describes the living room specifically as a site of Black revelation and imagining, “a private space that inevitably reverberates against the garish public images usually out of our control.”⁹ In *Room to Live*, the setting captured in the photograph vibrates against and with the living room created by Barnette; both reverberate against, and in resistance to, the system of violence and state surveillance that Black families and communities are forced to endure. With these works and others, Barnette untethers the Black interior from the constraints of stereotype and projection and taps into the vitality of Black life and imagination. In her indirect acts of portraiture, Barnette restores her father to himself, contrasting the futility of the state’s desire for knowledge with the deep intimacy of a daughter’s care for her father’s life and legacy.

8. Alexander, *The Black Interior*, 4.

9. Alexander, *The Black Interior*, 9.



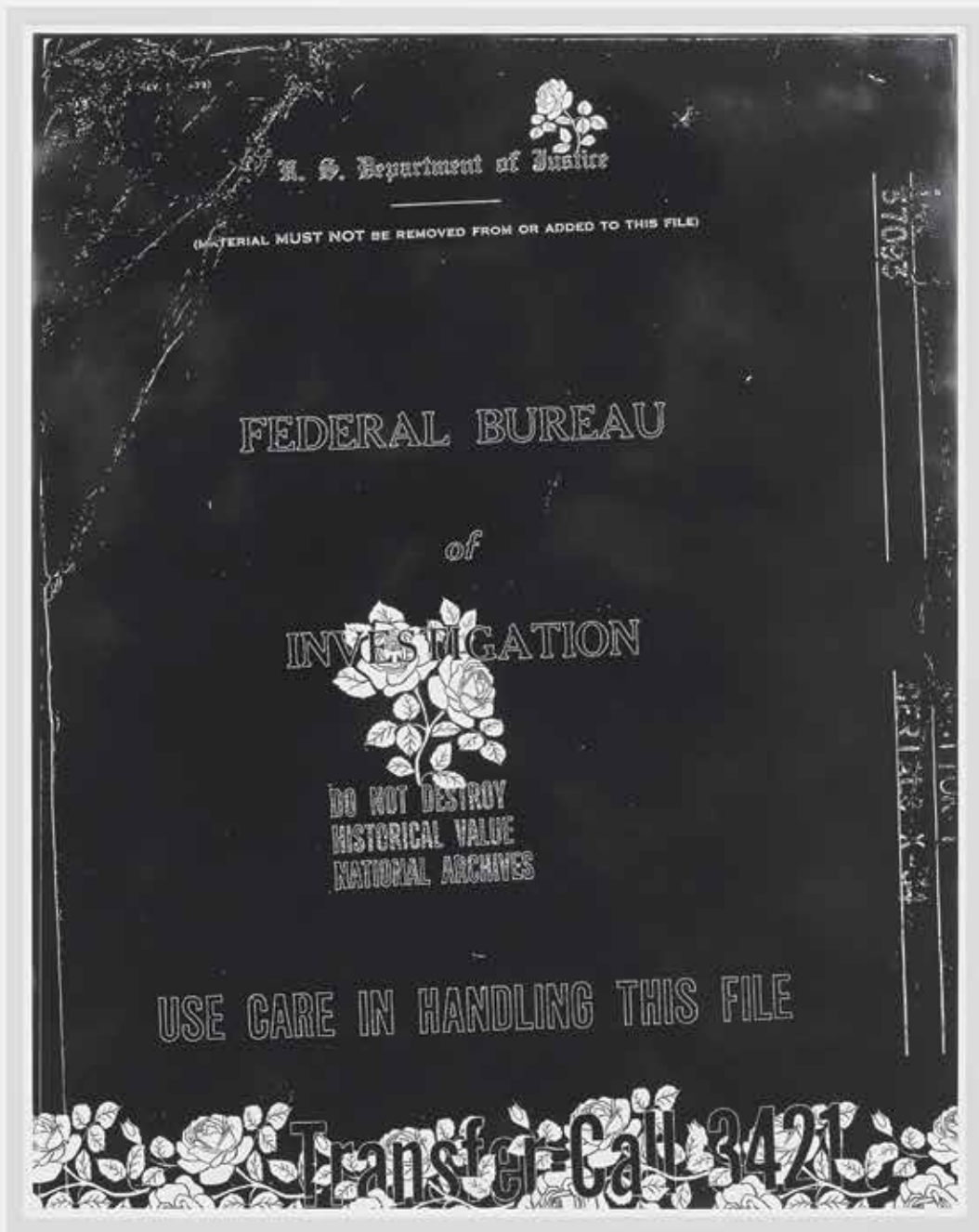
Room to Live, 2019. Installation views, Henry Art Gallery, Seattle

Rujeko Hockley is an assistant curator at the Whitney Museum of American Art, where she recently curated the mid-career survey *Julie Mehretu* (2021) and served as co-curator of the 2019 Whitney Biennial. Previously, Hockley was Assistant Curator of Contemporary Art at the Brooklyn Museum, where she co-curated *Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond* (2014) and *We Wanted a Revolution: Black Radical Women, 1965–85* (2017). Hockley serves on the Board of Art Matters as well as the Advisory Board of Recess.

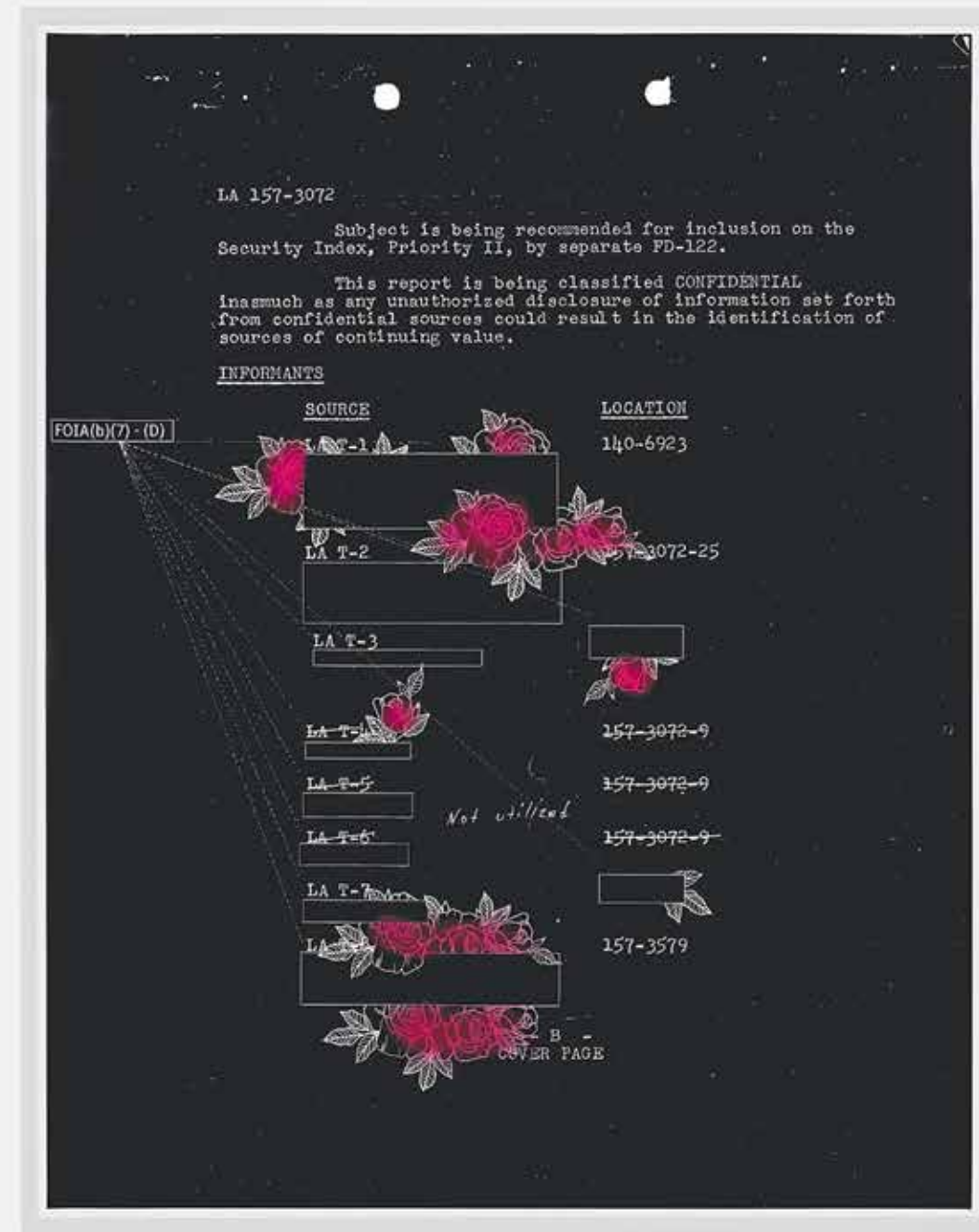
PLATES—
BENTON MUSEUM
OF ART



Home Good: Centerpiece, 2021. Installation view, Benton Museum of Art, 2021



FBI Drawings: Do Not Destroy, 2021



FBI Drawings: Informants, 2021

FD-203 (Rev. 3-8-67)

FEDERAL BUREAU OF INVESTIGATION

REPORTING OFFICE BOSTON	OFFICE OF ORIGIN BUREAU	DATE 2/20/69	INVESTIGATIVE PERIOD 2/4/69 - 2/18/69
TITLE OF CASE RODNEY ELLIS BARNETTE Career Substitute Carrier Post Office Department Los Angeles, California		REPORT MADE BY LAWRENCE O'GILIGAN, JR.	TYPED BY cm
		CHARACTER OF CASE SGR	69 51 69 52 15 19

REFERENCES: Bureau letter to Los Angeles dated 2/3/69
Boston airtel to Cleveland dated 2/18/69.

LEAD:
BOSTON
AT MEDFORD, MASSACHUSETTS
Will attempt to contact former teachers of employee at Medford High School.

ACCOMPLISHMENTS CLAIMED None						ACQUIT-TALS	CASE HAS BEEN:
CONVIC.	AUTO.	FUL.	FINES	SAVINGS	RECOVERIES		PENDING OVER ONE YEAR <input type="checkbox"/> YES <input type="checkbox"/> NO
							RENEWED PROSECUTED OVER SIX MONTHS <input type="checkbox"/> YES <input type="checkbox"/> NO

APPROVED: _____ SPECIAL AGENT IN CHARGE

COPIES MADE: 6-Bureau (RM)
2-Boston (140-4178)

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140-37093-11 REC-106

10 FEB 25 1969

SEE REVERSE SIDE FOR ADD. DISSEMINATION

Dissemination Record of Attached Report		Notations
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Report No.	100 Dept	
Date Recd.	MAR 20 1969	
How Recd.		
By	56 APR 22 1969	

FBI Drawings: Medford High, 2021

~~CONFIDENTIAL~~ ~~CONFIDENTIAL~~

BLACK PANTHER PARTY RACIAL MATTERS

On May 16, 1969, LA T-1 stated that the Los Angeles BPP recently had an alert due to the harassment by the LAPD on two of their offices. Source advised that it had been stated that 150 underground members had been alerted and were ready for action within several hours. Source stated that this allegedly was a test and no violence occurred.

FORMER MEMBERS

b6
b7c

~~CONFIDENTIAL~~

- 5 -

FBI Drawings: No Violence, 2020

WFO 140-26626

RESULTS OF INVESTIGATION

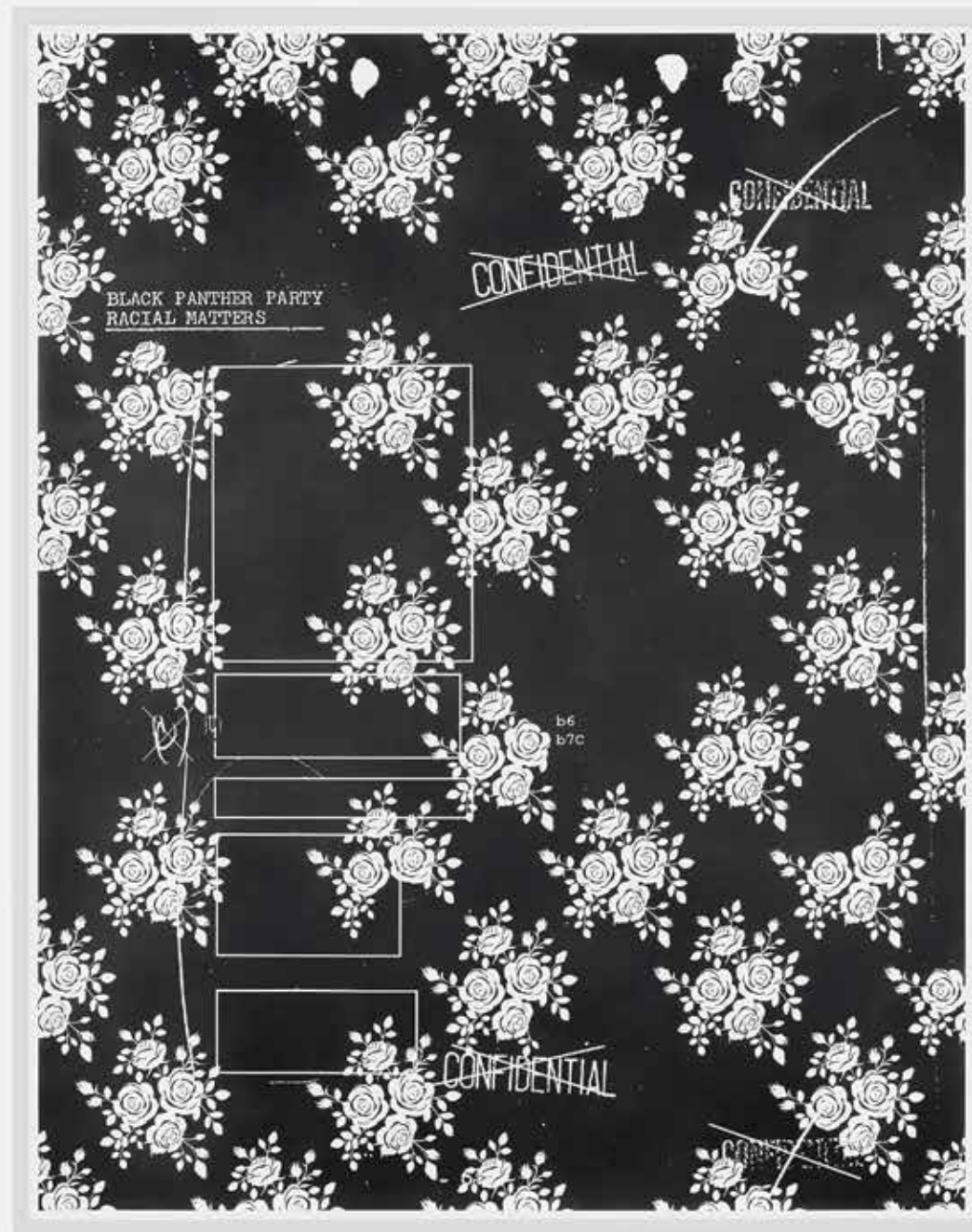
On 12/5/73 the files of the Bureau of Personnel Investigations, United States Civil Service Commission (CSC) were made available concerning RODNEY ELLIS BARNETTE. According to CSC files on May 22, 1969, BARNETTE was interviewed under oath by a representative of the CSC based on information that he was living with a woman to whom he was not married.

BARNETTE stated, "It is true that I am living with a woman that I am not married to. I don't think that you're going through a legal ritual of marriage determines the quality of relationship between man and wife. We maintain all the principles of any legal marriage. I think this is a personal thing that should be left up to the judgement of the two parties concerned, in accordance with their concept of what morality is. I honestly believe that such relationship has no bad effect on anyone concerned. So in conclusion in my eyes we are man and wife as much as anyone else. We have one child born September 12, 1968, at Cleveland, Ohio. He has my first two names and his mother's maiden name."

As a result, BARNETTE was advised by letter dated June 6, 1969, he did not meet the suitability requirements for employment in the competitive Federal service because of immoral conduct and it was directed he be separated from the service and barred from not competing in examinations or accepting employment in the competitive Federal service for one year. It was noted that at that time BARNETTE was employed as a carrier by the United States Post Office, Los Angeles, California.

On November 15, 1973, SC MYRA C. MILLER caused a search to be made of the files of the House Committee on Internal Security. Information obtained from those files has been utilized in connection with instant investigation.

2*



RODNEY ELLIS BARNETTE

On June 15, 1972, Rodney Barnette was observed embarking on American Airlines Flight 474 in the company of Angela Davis. This flight was en route from San Francisco to Chicago.

Observation by SAs
of the FBI
6/16/72

- 3* -

FBI Drawings: Observed, 2020

2/19/69

AIRTEL AIRMAIL

TO: SAC, LOS ANGELES (140-6923)

FROM: SAC, SAN FRANCISCO (140-7199) (RUC)

RODNEY ELLIS BARNETTE
POST OFFICE
SGE
Buded 2/24/69

Re LA airtel to SF, 2/17/69.³⁰

Enclosed for Los Angeles is the 9/7/68 edition of "The Black Panther - Black Community News Service", vol. II, No. 5, per your request.

2 Los Angeles (Encl. 1)(AM)
1 Bureau (AM)
1 San Francisco

RNB:LMR

140-37693-
NOT RECORDED
20 FEB 25 1969
FBI

APR 2 1969

FBI Drawings: Black Community News, 2020

DIR 10

FBI
AX TO HANDLE

Transmit in _____ Via air (Type in plaintext or code) (Priority)

Date 11/8/73

To: SACs, San Francisco (140-7199) - Enc.
 Los Angeles (140-6923) - Enc.
 Boston (140-4178) - Enc.
 Washington Field (140-26626) - Enc. (5)
 Cleveland (140-2684) - Enc.
 St. Louis - Enc.
 Baltimore - Enc.
 Cincinnati - Enc.

From: Director, FBI (140-37093)

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AIRR	1			AK
DIS				
NIS	1	11-13	HR	
OSI				

STATUS: -P-

RODNEY ELLIS BARNETTE
 MAIL HANDLER
 U. S. POSTAL SERVICE
 SAN FRANCISCO, CALIFORNIA
 SECURITY OF GOVERNMENT EMPLOYERS
 BUDED: 11/29/73

All offices except Cincinnati refer which initiated a full field investigation based on his activities in the Black Panther Party. Since then, Barnette has been the subject of a security-type investigation and he is an ADEX subject (Category I, Extremist); San Francisco (OO) file 157-1875, Los Angeles file 157-3072. In 1972, he held a leadership position in the Angela Davis Defense Committee. on 1/10/72 stated Barnette is a homosexual.

The Bureau is now in receipt of an SF 85 signed by Barnette 9/19/73 indicating he received an appointment in captioned position effective 9/22/73.

San Francisco immediately verify Barnette's USPS employment. If so employed, promptly submit FD-122 under the appropriate security caption so that his name will be placed in

(Do not type below this line.)

* BA awaiting file review

BA FILE TO BE
 DESTROYED IN 60 DAYS

SEARCHED INDEXED
 SERIALIZED NOV 5 1973
 BALTIMORE

91113

FOIA(b)(7) - (D)

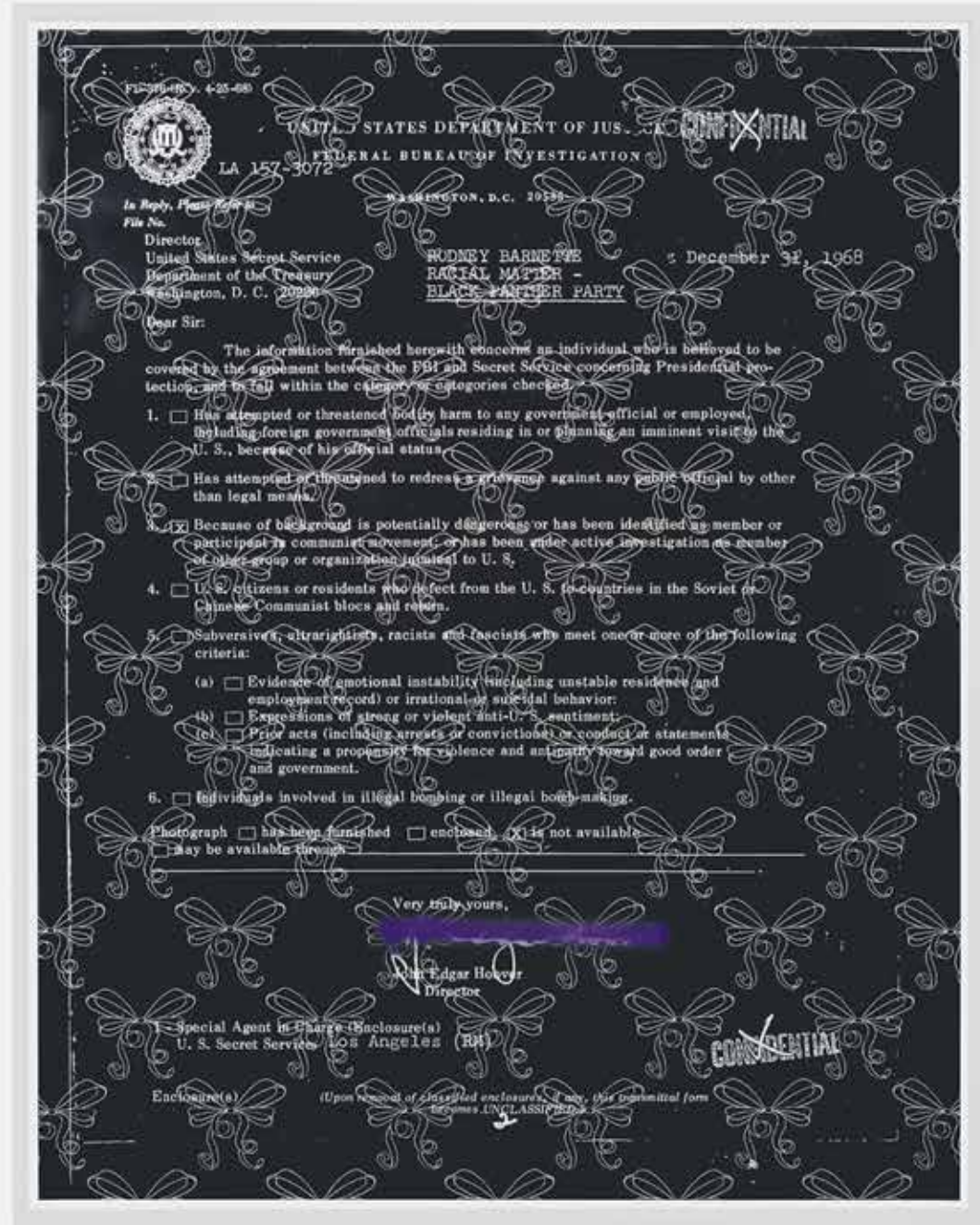
FBI Drawings: AX To Handle, 2020

FBI Drawings: Mug Shot, 2021





FBI Drawings: For Her Defense, 2021



FBI Drawings: Very Truly Yours (New Years Eve 1968), 2021



The FBI Project

Sadie Barnette



Family photograph of baby Sadie and Rodney Barnette

When I first studied the five-hundred-page FBI surveillance file amassed on my father, Rodney Barnette, I thought, "Damn, I'm lucky he is alive. That he lived to tell. That I was born." My second thought was, "Make this art, make this do something." I needed to turn this dossier of repression into a testimonial for my father, for the story, for the struggle. Trusting in my rigorous yet playful aesthetic of minimalism, restraint, and color, I started making collages and drawings that appropriated the official documents. I wanted to reclaim them and make them live in my world. I did not do this to put a pretty bow on the history of the 1960s but to rage pink light over the entire ever-expanding fuckery of how humans keep behaving.

I started at document scale. I took the 8.5-by-11-inch FBI pages, which were heavily redacted and punctuated with officious markings and handwritten margin notes, and splashed them with bright pink spray paint and pastel rhinestones. The spray paint points to graffiti and “tagging” (an act of reclamation), to my own lexicon of redactions and the unknowable. The crystal adornment is an impossible and tiny act of healing. I also figured pink glitter would be a kind of kryptonite to J. Edgar Hoover’s tortured ghost. In other works, I collaged holographic vinyl into the rectangular voids of redactions to propose a counter-surveillance, a resistance, and a restorative technology.

I kept listening to the source material and started steering the work toward a shift in scale and materiality that holds weight and claims more space, underscoring that this project is one of redress. In newer drawings, the file pages are tonally inverted, suggesting further transmutations from the original authority and intent, and rendered in a heavy application of powdered graphite on stark white paper. I added flowers (roses specifically) to the bureaucratic documents to honor, to mourn and memorialize, to add life, and to suggest evidence of the domestic and rituals of care. The slowed-down, labor-intensive act of making these pages into drawings affords me time to meditate on the bravery, the politic, the real-life people, sisters, fathers. . . . My interest in activism of the 1960s and 1970s is not hypothetical or aesthetic; there is so much at stake. Though public opinion about the Black Power Movement has changed favorably in the last decade or so, no real repair has come to the individuals and families harmed by the state-sanctioned violence. Why is Mumia Abu-Jamal still incarcerated? Where are reparations for my friend Ericka Huggins? Perhaps these drawings are my spells—drawing as incantation, cast for healing and real justice. They are evidence of a fierce love.

I make this work even when I don’t think I can. I make this work by leaning back on those that came before me and drawing their breath through my lungs, puffing my chest out, pretending I can. I make this work even though it feels like the end of the world. Because I think this might also be what the beginning feels like. A glittering rage, a head full of history but still laughing and working and bothering to paint my nails, to show up, to show out, to embody.



Untitled (Dad 1966 and 1968), 2016. Diptych, digital C-prints, 46 × 40 in. each

The New Eagle Creek Saloon Forever

Sadie Barnette



The New Eagle Creek Saloon, early 1990s

The New Eagle Creek Saloon (2019) is an installation, and a vibe, that reimagines my father's bar—the first Black-owned gay bar in San Francisco. I built the glittering bar structure—glowing somewhere between a monument and an altar—as an invitation, a place to be, and an invocation. I did not want to make a project about the bar; I needed to make a project that *was* the bar, that bent space and time and reanimated the bones of the Eagle Creek in an intergenerational revival. So, my bar is not quiet as it honors; it is a party. It is all my friends and my dad's people. It is permission to dance and dream, to call the names of those lost, and to see one another as we are in the glow of our own small moments of freedom.

In 1990, Rodney Barnette (aka my dad) opened The New Eagle Creek Saloon to serve a multiracial gay community marginalized by the racist profiling practices of San Francisco's queer bar scene at the time. My dad's brothers helped remodel the interior and added a large picture window, and talented patrons added flair to the decor. Located at 1884 Market Street, the bar was a space of celebration and resistance—hosting fundraisers for activist groups, honoring Black holidays and heroes, and participating in the historic Market Street vigils for those lost to AIDS. Though the bar closed in 1993, its slogan embodies its legacy: “A friendly place, with a funky bass, for every race.”

On the Friday before the installation opened, it was a sculpture. By Saturday, it was a temple. Throughout the scene, light radiated, refracted from holographic lounge seating, sparkling stereo equipment, and the incandescence of the Eagle Creek neon sign—all suggesting a shimmer between disco



The New Eagle Creek Saloon, early 1990s. From left to right:
Alvin Barnette, Carl Barnette, Sammy, Frank, and Rodney Barnette

and mirage. This light shines for my queer “elders,” especially the ones who roll their eyes at that title, who waged love and fought fiercely to create the world I now walk in. I am introducing The New Eagle Creek Saloon into the channels of existing queer histories, but I am also manifesting its own archive, which recognizes the limits of “official histories” and celebrates the unknown and unknowable. This archive is alive.

I raise my champagne glass to December, Kelvin Fincher, Stephen Dorsey, Billy Morgan, Rashad Pridgen aka Soul Nubian, Redwood Hill, Jamal Batts, Ra Malika Imhotep, Marvin K. White, Brontez Purnell, André D. Singleton, and in forever memory of Sammy aka “Ms Le Creek,” Frank aka “Lady F,” the Barnette brothers, and many more.

Cheers



The New Eagle Creek Saloon T-shirt, designed by unknown



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Eagle Creek
SALOON

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RODNEY BARNETTE, "Part of the Solution"

by Kelvin Fincher

In 1971 at a crowded courthouse in San Jose, CA. Angela Davis, a black activist who championed the cause of black "political" prisoners, has just been released on bail. She has been arrested on charges of conspiracy for her alleged role in the deaths of four black prisoners and a state trial judge. Hundreds of supporters, police officers, reporters, and agitators swarm in and around the courthouse. Because of the international notoriety surrounding the case, her supporters fear for her life. Ms. Davis selects Rodney Barnette to ensure her safety through the remainder of the trial. Most casual observers at the New Eagle Creek Saloon don't know owner Rodney Barnette's level of participation in the struggle for civil rights and gay rights. Over the years, he worked as a savvy black gay activist and organizer in Los Angeles and the San Francisco Bay Area. He has been a Muslim, a section leader in the Black Panther Party, a civil rights activist, and a leader in the movement to end the oppression of Third World Gays. His political activity has revolved around a common theme: representing the needs of people who are oppressed because of their race or sexual orientation. Rodney states his achievements diplomatically: "Among the things I'm most proud of is that in my lifetime I've had the honor of sitting at dinner tables with both Angela Davis and Malcolm X." Rather than grandstanding in the spotlight, Rodney has worked behind the scenes on some of the Bay Area's most notable demonstrations. In the early 1970s, Rodney moved to Sonoma county to attend Santa Rosa City College. At the time, Angela Davis was on the F.B.I.'s "Most Wanted" list, and communities around the country were rallying in her defense. Rodney garnered local support for Ms. Davis and orchestrated one of the largest demonstrations in the area's history, which was doubly impressive because there were so few people of color in Sonoma county. Immediately following the arrest of Ms. Davis, Rodney was invited to join the National

Committee to Free Angela Davis where he worked as an openly gay black man. Since the trial's venue had been changed to San Jose, he moved there to coordinate the community organization effort. He formed alliances with Community Alert Patrol, the local chapter of the NAACP, student groups from Stanford and San Jose State, women's organizations, and other progressive community leaders. The strength of this network became apparent on the day Ms. Davis was released on bail. The Davis supporters had anticipated a security crisis, so they informed local police they would handle Angela's transportation from the courthouse without police assistance. After whisking her out of the courthouse and into a waiting motorcade, the network of supporters used their own vehicles and two-way radios to block every intersection along a ten-mile stretch through the streets of San Jose to her hidden destination. The car carrying Rodney, Ms. Davis, and her attorneys glided through the city. No police interference. No reporters. And, most importantly, no threatening incidents. Rodney's involvement in local politics didn't end with Ms. Davis' acquittal. Soon thereafter he formed Third World Gay People Against Political Oppression. He has also been active in San Francisco politics. He campaigned for district elections and, most recently, worked to elect Roberta Achtenberg, a lesbian lawyer, to the San Francisco Board of Supervisors. Rodney has lived in the Bay Area for 22 years now. Despite The City's reputation as a "gay mecca", he still has his doubts about the gay community's commitment to the needs and differences of gay people of color. "I guess I was a little naive at first. I assumed that victims of homophobia would be sensitive to the needs of other victimized minorities. At the New Eagle Creek, black gays know they can come here and never have to deal with the hassles they have traditionally faced at other gay establishments." The anecdotal and historical evidence confirm Rodney's assessments. Many gay men and women of color have reported the galling treatment they have faced at some of San Francisco's gay clubs. One dance bar, which has since closed, systematically harassed and



PHOTO: HOPETON STEWART

intimidated its minority patrons. Other clubs regularly required its minority patrons to produce multiple picture IDs while white patrons breezed in. Patterns of similar discrimination exist even today. As a result, some local groups, such as Lesbian and Gays of African Descent for Democratic Action (LGADDA) have been working with Board of Supervisors President Doris Ward to introduce legislation that requires a consistent card check policy to be posted at the entrance. In early February, LGADDA will be hosting a fund raiser at the New Eagle Creek. Rodney has owned the New Eagle Creek for one year, now. In that time the bar has undergone extensive renovations. Shortly after buying the bar, Rodney installed windows near the entrance, built two new bathrooms, and restyled parts of the interiors. Rodney has other long-range plans for improving the bar. Perhaps the financial rewards will come later, but they are clearly not his primary motivation. He left behind a lucrative career as a field representative for United Stanford Workers, a position which offered security and distinction. "I never planned on being an entrepreneur, but I saw the opportunity to do something meaningful and rewarding for the community I was a part of. I have a great deal of respect for the previous owner — who was white — because he was sympathetic to the bar's needs as well." Although the New Eagle Creek undeniably appeals to the tastes of black gay men, those who appreciate this focus are clearly welcome. Many of the patrons come from a variety of ethnic backgrounds. This integration is strongly

supported by Rodney and his staff. On various nights during the week, particular segments of the community are recognized. Sunday night, for example, is women's night, where the bar provides free appetizers while two women tend the bar.

Over the past several months, the bar has evolved into a community center for the African-American gay community in the Bay Area. Information about upcoming social and cultural events of interest to the community is readily available. "Of the hundreds of gay establishments in San Francisco, there are very few places outside of Eagle Creek that actively celebrate Martin Luther King, Jr.'s birthday, Black History Month, etc. Also, in 1992, you'll see the bar showcasing some of the talent in the gay community through multi-cultural performances and art exhibits." Opening the bar has provided Rodney with some ancillary benefits as well. It has given him a chance to work with his family. One brother works as a bartender at Eagle Creek. Two other brothers, who are not gay, have helped with some of the remodeling. "They have always known I was gay, but I don't think they really understood what it meant. Through our work at the bar, they are able to get a better sense of who I am." Rodney feels no particular pressure being the only African American in San Francisco to own and operate a gay bar. "I've done a variety of things in my life; now my primary concern is the fight against AIDS." Rodney's passion for health care issues is fueled by his family's personal tragedy. His brother, Irwin, died of AIDS last year. "We're fighting a war here. And sense the government isn't paying much attention to AIDS — especially as it affects the black gay community — it is up to us to confront these issues head on." The New Eagle Creek Saloon has had its share of detractors. One local gay writer, who spuriously suggested that bars with a large black clientele might not be safe, was roundly and thoroughly denounced by those who know better. Yet Rodney remains resolute in his commitment to the success of the bar. On a recent Friday night Rodney stood before the crowded bar to announce the bar's first anniversary party in February. It was clearly another significant achievement for him. And for our community as well.





No 0517

NAME _____

ADDRESS _____

C/S/Z _____

PHONE _____



THE NEW EAGLE CREEK SALOON
1004 MARKET STREET SAN FRANCISCO, CA 94102

PRESENTS
CHICAGO RECORDING STAR
CANDY J

A.K.A. (SWEET 'N' PAULINE
HATEFUL HEAD HELEN)

FRIDAY, NOVEMBER 1, 1991
SHOW AT 9:00 CLOCK PM

AT 10:00 CHICKEN GRABBER IS AVAILABLE \$15.00 AT THE DOOR.
LATER AT 11:00 CHICKEN GRABBER IS AVAILABLE \$12.00 PER GRABBER. SEE DOOR
FOR MORE DETAILS.

No 0517

Gay Man Found Strangled

by Dennis Conkin

A gay man who frequented the Pendulum Bar and the Eagle Creek Saloon was found dead at his Hermann Street apartment last week.

William Hayward, 45, a Caucasian male, was apparently strangled, according to San Francisco Police Homicide Inspector Jeff Brosch.

Hayward's body was found April 16 by a concerned friend, who was let into Hayward's residence at 15 Hermann St. by a property manager after the friend became concerned over Hayward's absence.

Hayward had been dead for some time, according to Brosch.

Hayward apparently had a sexual preference for black males and for "rough trade" sex. Police are exploring possible sado-masochistic angles to the homicide.

If any one has any information concerning Hayward, please call Homicide Inspectors Jeff Brosch or Ed Erdlitz at the Homicide Detail, 553-1145. ▼

An Affront to Blacks

★ I am writing this letter regarding an article printed in the May 2, 1991 edition of the *Bay Area Reporter*. The story, headlined "Gay Man Found Strangled," was an affront to my establishment and all black gay women and men in the San Francisco Bay Area.

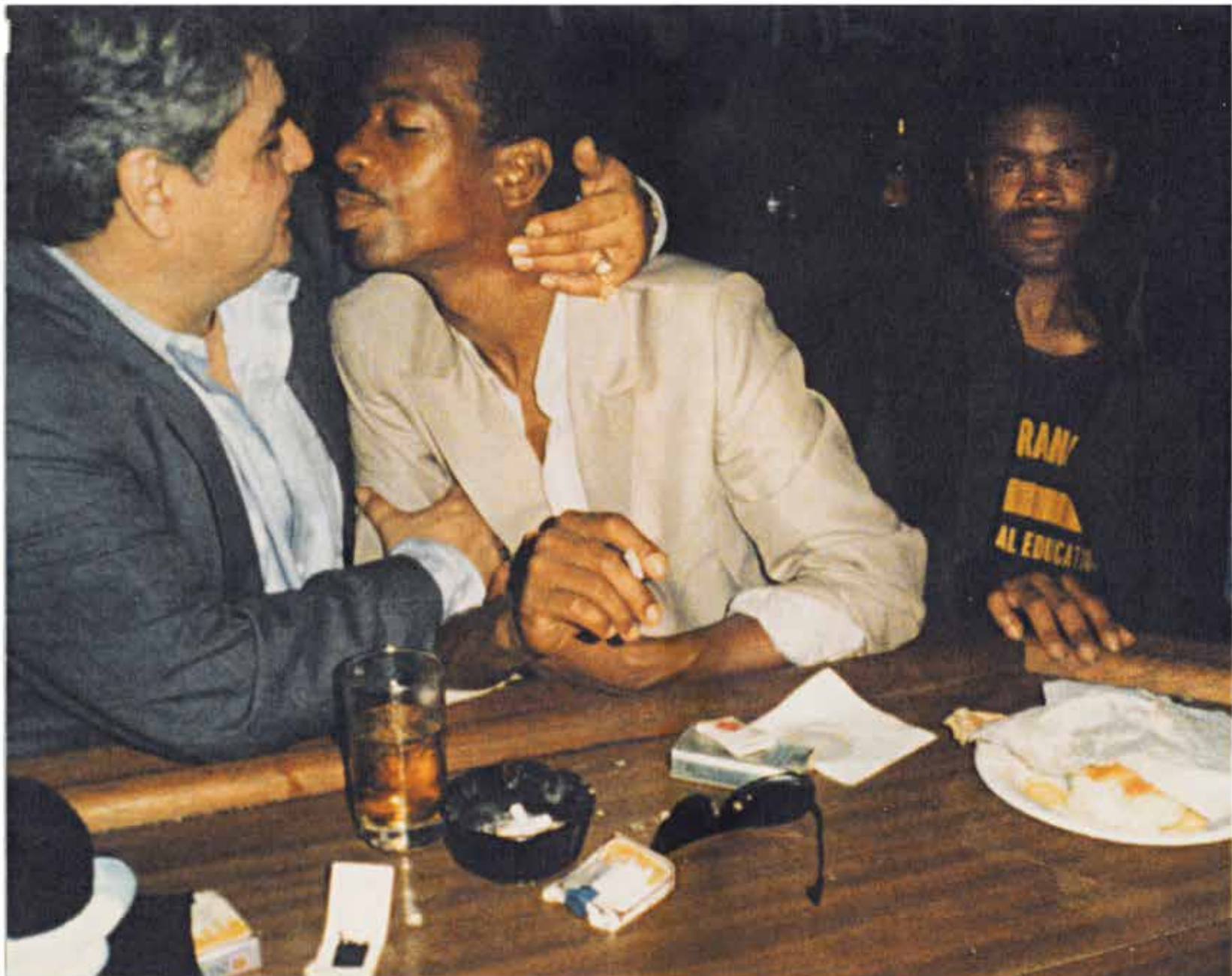
The article, which mentioned the Eagle Creek Saloon and Pendulum Bar, implied that "rough trade" frequented both establishments and may have had something to do with the strangulation death of Mr. William Hayward. Because both bars are patronized by predominantly black clientele, the impression left from the article was that black gay men who go to these bars are "rough" and potentially murderous.

I am baffled by the insensitivity of the article and the poor editorial judgment which allowed it to appear in the *B.A.R.* laced with such racist innuendos.

On behalf of the staff and patrons of the Eagle Creek, I would like to extend my sympathy to the Hayward family. Such a vicious, wanton act should not go unpunished. At the same time, such reckless reporting should not go unchallenged.

At the Eagle Creek, we are sensitive to the needs of the entire gay community — black, white, Latino, Asian and Native American. Such bias and unfair reporting only divides us more.

Rodney Barnette, proprietor
The Eagle Creek Saloon
San Francisco



Drop by and try out our
NEW INTERACTIVE VIDEO GAME!



sponsored by

THE BROTHERS NETWORK

An HIV educational program for
BLACK GAY AND BISEXUAL MEN

New Eagle Creek Saloon
San Francisco's Only Black-Owned Gay Bar
1884 Market Street, San Francisco

Open 7 days Noon til 2:00 am

Wednesday Happy Hours ■ 5 - 7 pm
Free Hot Munchies! Free give aways!

Bay **B.A.R.** Reporter

Community News

Video Game Teaches Safe Sex

by Dennis Conkin

A cutting-edge HIV education project of the National Task Force on AIDS Prevention that targets African-American gay and bisexual men in San Francisco was unveiled on February 25.

In "The Interactive Multi-Media Project — Brothers," a combination of media technologies are used like a video arcade game to further the sex positive safer-sex message — and provide information about local HIV prevention and other resources that are available to users.

Designed as an educational project by and for African-American gay and bisexual men, the IMM Project combines computer, laser disk and video technologies that feature original rap music, hard hitting drama, humor, and show and tell demonstrations of safer sex.

Users interact with the computer, housed in a kiosk that looks like a sleek ATM, by a touchscreen. Cues on the screen from the user call up video images that then directly interact with the player.

The kiosk, now at the Eagle Creek Saloon, a bar on Market Street that is popular among gay and bisexual blacks, is an overwhelming success, said Gavin Morrow,

Hall, a spokesman for the NTFAP.

"We're quite happy. It exceeds our expectations and the people we designed the kiosk for like it," Morrow-Hall told the *Bay Area Reporter*.

The program is designed to supplement the efforts of AIDS prevention and outreach by NTFAP and other culturally diverse HIV education and prevention service groups.

A recent UCSF study found that 52 percent of local African-American gay and bisexual men were found to be practicing unprotected anal sex within the past six months, and the program is designed to reach high-risk gay and bisexual men who may not have access to the information elsewhere or who do not relate to non-culturally specific programs.

"We know there's a problem. We need solutions NOW. One way of doing this is using full-time visual interactive education by and for black gay men," said Reggie Williams of NTFAP in a statement.

In the interactive drama Brothers, five characters are brought to life: a young black gay man whose identity is heterosexual because he "only steps out now and then"; an

older man who misses life before the epidemic; a character who is open about being HIV-positive and shares his knowledge about safe sex; a transgender person who promises to have safe sex despite temptation to have unsafe sex practices; and a "diva" who sometimes appears to guide users of the program who may be unsure about what is safe or unsafe.

Characters present choices to the user as the scenario unfolds, and users can select one of several responses on the touchscreen changing the responses of the characters depending upon the option chosen.

As the dialogue between the characters proceeds, players negotiate to have sex and make sexual choices that have varying degrees of risk. The interactive program includes HIV prevention risk reduction techniques, including the use of condoms.

The project is a result of a two-year collaboration of the Bay Area Video Coalition and the National Task Force on AIDS Prevention, partially funded through a grant from the San Francisco Department of Health.

The kiosk will be at the Eagle Creek Saloon, located at 1884 Market Street, for three months. ▼

**A Tribute to the “New Eagle Creek Saloon”
© Sadie Barnette 2019
Oakland, California**



The New Eagle Creek Saloon, 2019. Installation views

EAGLE CREEK SALOON.

Plant and Fixtures.

- 1 A/B 205 2 Channel Power Amplifer
- 1 A.D.C. Stero Frequency Equalizer
- 1 Technic Turntable
- 1 Sony Turntable
- 1 Numark Studio Mixer
- 1 Sony Tape Cassette
- 1 JVC VCR Video Tape Player
- 2 Klipsch Speakers
- 2 Cerwin Vega Speakers
- 1 Microphone
- 1 Earphones
- 2 NCR Cash registers
- 1 Floor fan
- 1 Wall Fan
- 1 ~~Rear~~ Floor Heater
- 2 JVC TV's
- 1 Beer Cooler
- 1 Backbar Refrigerator
- 1 Frontbar Refrigerator
- 1 ~~Rxnt~~ Front Bar
- 1 Back Bar with Mirrors
- Bar Stools
- Tables and Chairs
- Bar glasses and equipment
- Track lighting and other lighting
- 2 Ceiling fans
- Wooden Steps to yard
- Wooden Sliding Door
- 1 Oil Painting





Rashad Pridden performs *The Global Street Dance Masquerade* at Sadie Barnette's *The New Eagle Creek Saloon* exhibition, Institute of Contemporary Art, Los Angeles, October 2019







Home Good End Tables (detail), 2021
Following pages: Installation views, Pitzer College Art Galleries (Lenzner Family Art Gallery), 2021

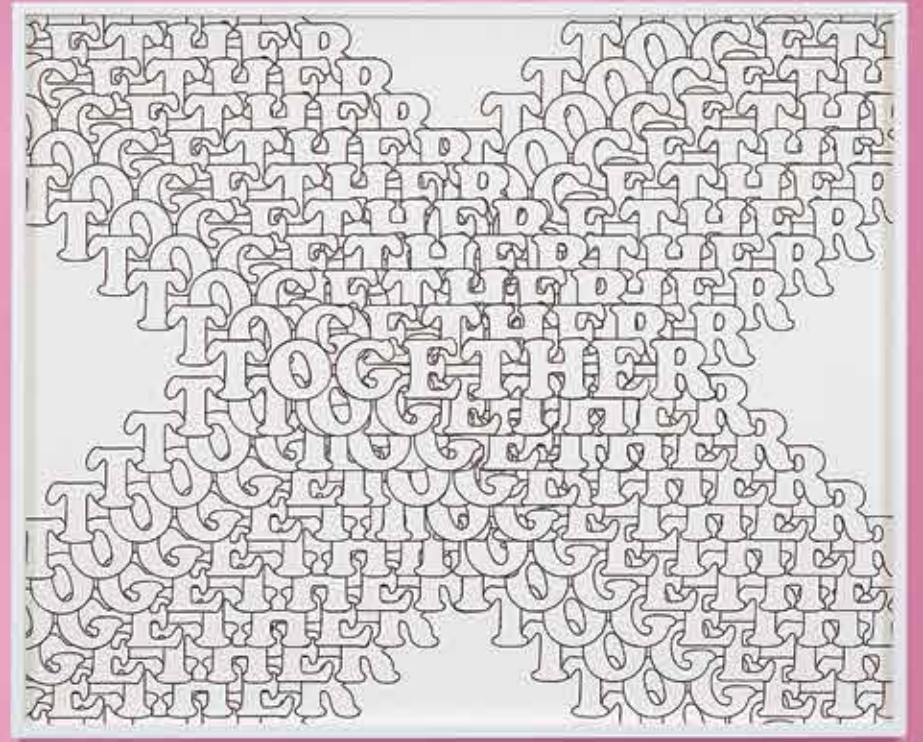
PLATES—
PITZER COLLEGE
ART GALLERIES





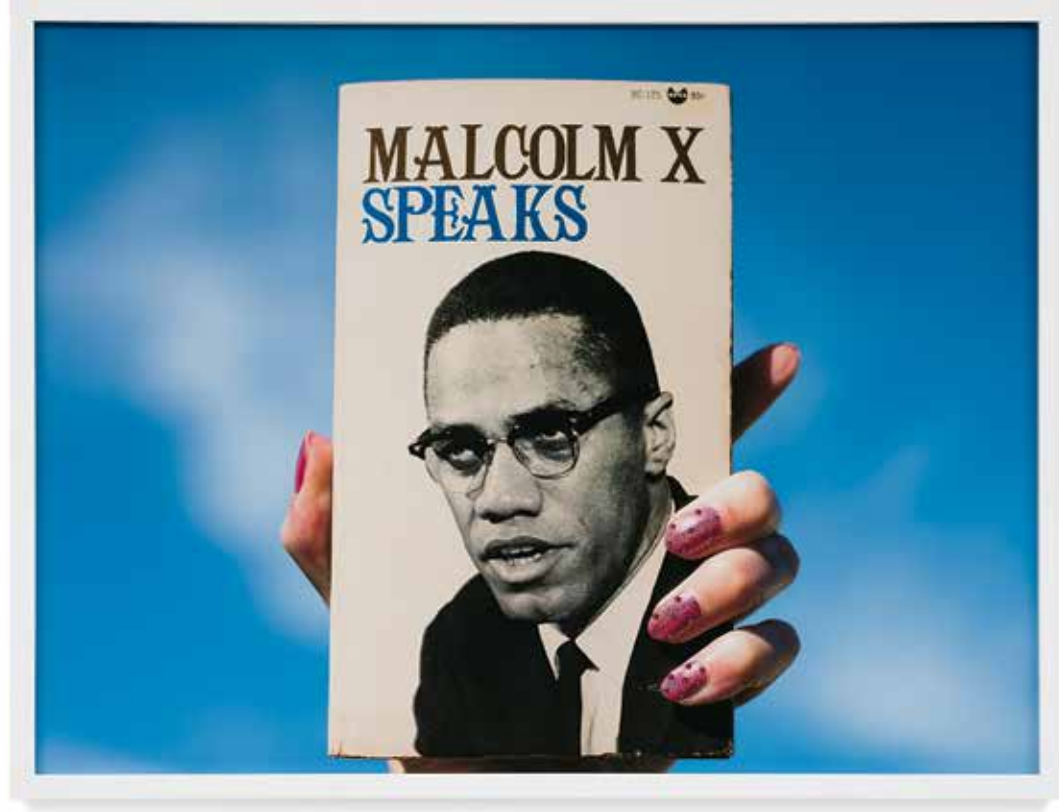










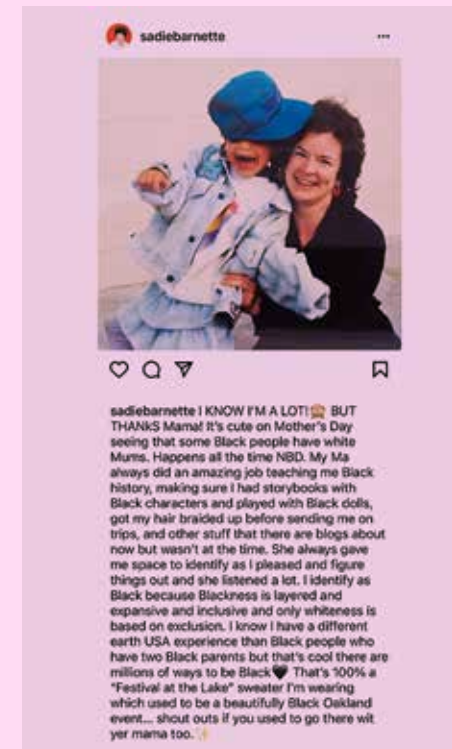
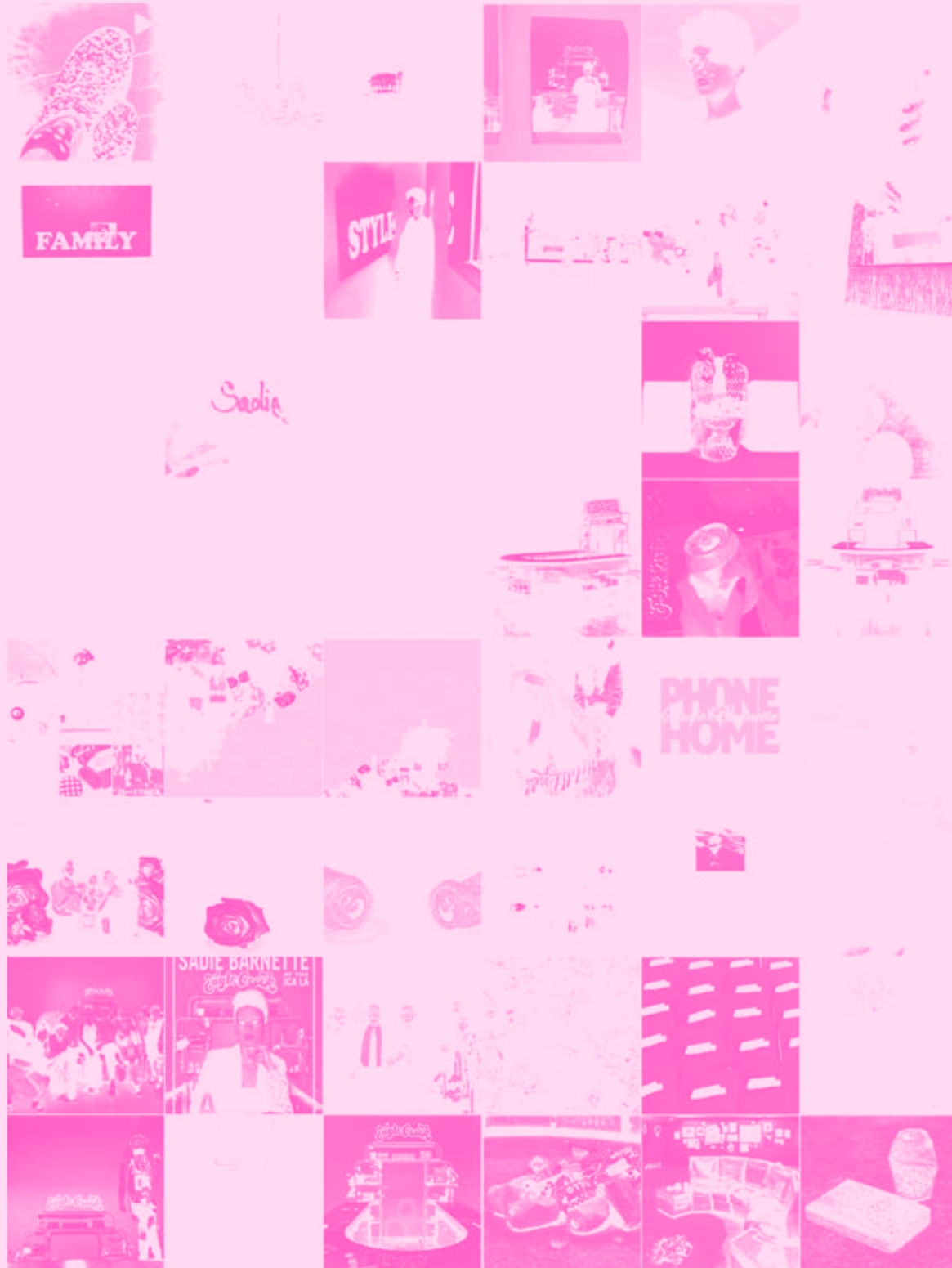


Mr. Brainwash, *Malcolm X Speaks*, 2018

Mr. Brainwash, *The Livingroom (detail)*, 2017



Artist's Biography



Screenshot from @SadieBarnette
Instagram, May 13, 2018

Sadie Barnette's multimedia practice illuminates her own family history as it mirrors a collective history of repression and resistance in the United States. The last born of the last born, and hence the youngest of her generation, Barnette holds a long and deep fascination with the personal and political value of kin. Barnette's adept materialization of the archive rises above a static reverence for the past; by inserting herself into the retelling, she offers a history that is alive. Her drawings, photographs, and installations collapse time and expand possibilities. Political and social structures are a jumping off point for the work, but they are not the final destination. Her use of abstraction, glitter, and the fantastical summons another dimension of human experience and imagination.

Barnette is from Oakland, CA, and holds a BFA from the California Institute of the Arts and an MFA from the University of California, San Diego. She has been awarded grants and residencies by the Studio Museum in Harlem, Artadia, Art Matters, Skowhegan School of Painting and Sculpture, the Headlands Center for the Arts, and the Camargo Foundation in France. Her work is in the permanent collections of institutions such as the Los Angeles County Museum of Art; California African American Museum, Los Angeles; Berkeley Art Museum and Pacific Film Archive; Oakland Museum of California; Pérez Art Museum Miami; Studio Museum in Harlem; Brooklyn Museum; Walker Art Center; San José Museum of Art; and the Solomon R. Guggenheim Museum. She lives and works in Oakland, CA.

Exhibition Checklist

85

BENTON MUSEUM OF ART AT POMONA COLLEGE

FBI Drawings: AX To Handle, 2020
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Pomona College Collection

FBI Drawings: Black Community News, 2020
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Collection of David Kronrad

FBI Drawings: No Violence, 2020
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Private collection, San Francisco

FBI Drawings: Observed, 2020
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Collection of Michael Sherman

FBI Drawings: Racial Matters, 2020
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Collection of Jessica Silverman
and Sarah Thornton

FBI Drawings: Do Not Destroy, 2021
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Courtesy of the artist and
Jessica Silverman, San Francisco

FBI Drawings: For Her Defense, 2021
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Courtesy of the San José Museum of Art.
Museum purchase with funds provided
by Glenda and Gary Dorchak (in memory of
Kenny Moir), Toby and Barry Fernald,
Tammy and Tom Kiely, Marge and Ken Nissly,
Kimberly and Patrick Lin, and Marsha and
Jon Witkin. 2021.03

FBI Drawings: In My Eyes, 2021
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Courtesy of the artist and
Jessica Silverman, San Francisco

FBI Drawings: Informants, 2021
Powdered graphite and spray paint on paper
60 × 48 in. (152 × 122 cm)
Courtesy of the artist and
Jessica Silverman, San Francisco

FBI Drawings: Medford High, 2021
Powdered graphite on paper
60 × 48 in. (152 × 122 cm)
Collection of the artist

FBI Drawings: Mug Shot, 2021
Powdered graphite and spray paint on paper
60 × 48 in. (152 × 122 cm)
Courtesy of the artist and
Jessica Silverman, San Francisco

*FBI Drawings: Very Truly Yours (New Years
Eve 1968), 2021*
Powdered graphite and spray paint on paper
60 × 48 in. (152 × 122 cm)
Courtesy of the artist and
Jessica Silverman, San Francisco

Home Good: Centerpiece, 2021
Altered table, wood, glass, Plexiglas,
metal-flake security cameras
38 × 38 × 14 in. (96.5 × 96.5 × 35.5 cm)
Courtesy of the artist

PITZER COLLEGE ART GALLERIES

Untitled (Baby Dress), 2017
Collage on glitter paper
12 × 12 in. (30.5 × 30.5 cm)
Collection of the artist

Untitled (Orange Jumpsuit), 2017
Collage on glitter paper
12 × 12 in. (30.5 × 30.5 cm)
Collection of the artist

Malcolm X Speaks, 2018
Archival pigment print with
Swarovski crystals
25 ⁹/₁₆ × 33 ³/₈ in. (64.3 × 85 cm)
Collection of the artist

Birthday Flowers, 2020
Archival pigment print with
Swarovski crystals
36 × 45 in. (91.5 × 114 cm)
Collection of Paul Solomon
and Kate Lally

Home Good: Couch 3, 2020
Found couch with holographic vinyl
96 × 36 × 24 in. (243.8 × 91.4 × 61 cm)
Courtesy of the artist

Alive, 2020
Powdered graphite on paper
36 × 45 in. (91.5 × 114 cm)
Courtesy of the artist and
Charlie James, Los Angeles

Sisters, 2020
Powdered graphite on paper
36 × 45 in. (91.5 × 114 cm)
Collection of Noel E. D. Kirnon

Together 2, 2020
Powdered graphite on paper
36 × 45 in. (91.5 × 114 cm)
Collection of The Kurtzman Family

What We Got, 2020
Powdered graphite on paper
45 × 36 in. (114 × 91.5 cm)
Collection of Beth Rudin DeWoody

Winfield St, 2020
Archival pigment print
51 × 60 in. (129.5 × 152 cm)
Courtesy of the artist and Jessica
Silverman, San Francisco

Little Sadie, 2021
Archival pigment print with
Swarovski crystals
37 ¹/₂ × 30 in. (95.25 × 76.2 cm)
Courtesy of the artist

Pick and Bow Wallpaper, 2021
Custom vinyl wallpaper
Dimensions variable
Courtesy of the artist

Princess 2, 2021
Powdered graphite on paper
60 × 48 in. (152.4 × 121.9 cm)
Courtesy of the artist

Salon Hangout: Legends, 2021
Pencil, powdered pigment, spray paint,
collage, stickers, Swarovski crystals,
archival pigment prints, paper
Twenty-seven works, framed, dimensions variable
Courtesy of the artist and
Jessica Silverman, San Francisco

Home Good: End Tables, 2021
Two altered tables, wood, Plexiglas,
brass, metal-flake phone and 8-track
player, found books
26 × 24 × 16 in. (66 × 61 × 40.6 cm) each
Courtesy of the artist

Acknowledgments

The publication *Sadie Barnette: Legacy & Legend* complements the exhibition at the Benton Museum of Art at Pomona College and the Pitzer College Art Galleries. Sadie Barnette's compelling project fulfills our shared curatorial vision of presenting exhibitions that challenge our audiences, particularly students, to think creatively and critically about social issues. As co-curators, we are grateful to Sadie Barnette for her powerful and transformative artwork and for her care and vision in creating this book and exhibition with us.

The publication and exhibition could not have been realized without the crucial support of key arts foundations. We thank The Andy Warhol Foundation for the Visual Arts, which recognized the urgency of presenting this exhibition of Barnette's work. The Pasadena Art Alliance has been a steadfast supporter for decades of both the Benton Museum of Art—in particular the Project Series, of which this is the 54th iteration—and Pitzer College Art Galleries. Their generosity has helped to bring many of our projects, including this one, to fruition.

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— Rebecca McGrew
Senior Curator
Benton Museum of Art at Pomona College

— Ciara Ennis
Director and Curator
Pitzer College Art Galleries



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at Pomona College
333 North College Way
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www.pomona.edu/museum
1-909-621-8283

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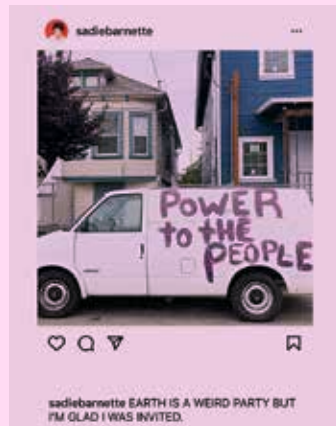
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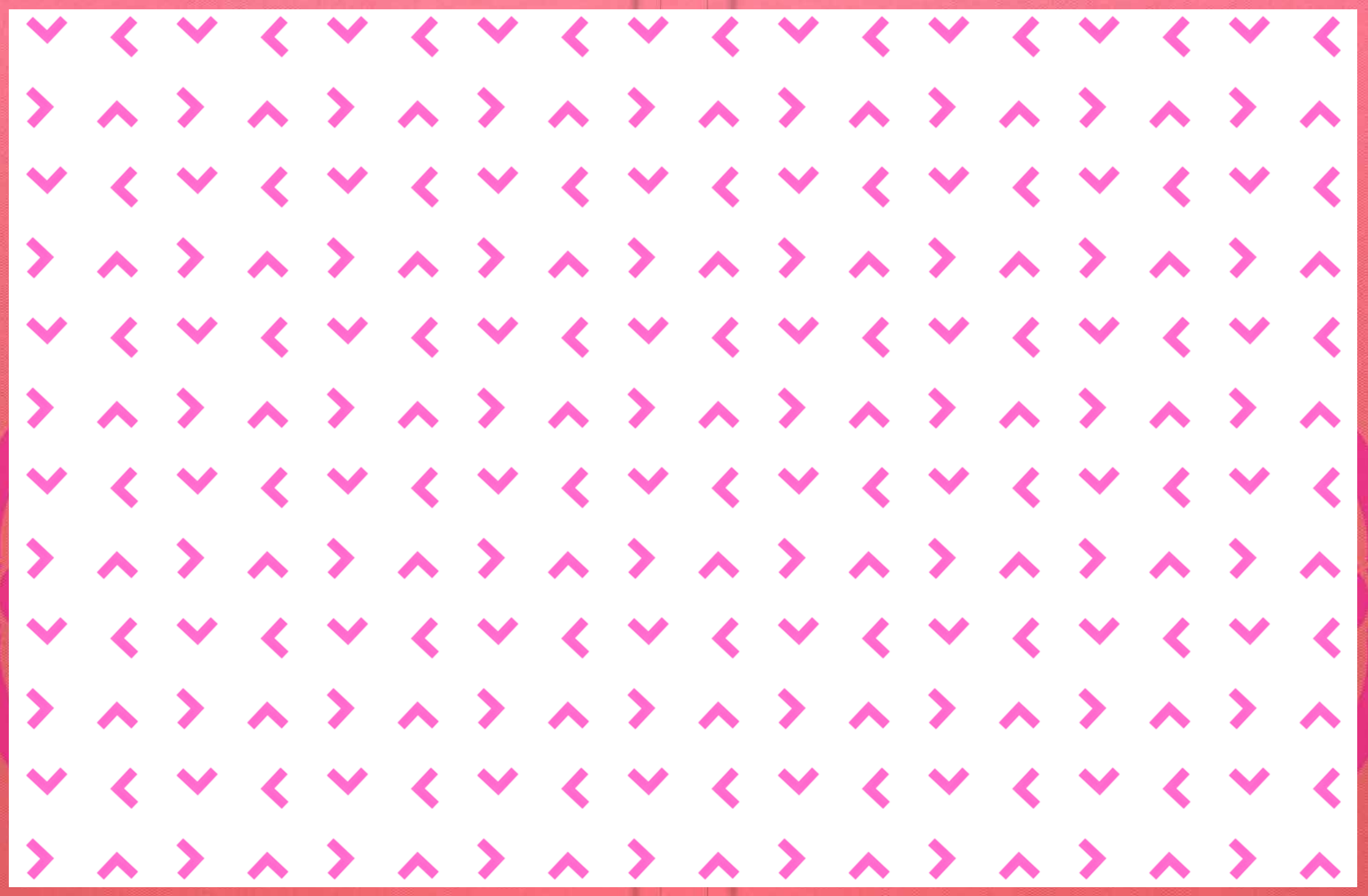
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