

Jenkins Johnson Gallery

*FOG Design+Art
2022*

Dewey Crumpler

1275 Minnesota Street, #200
San Francisco | CA 94107 | USA
Gallery Hours | By Appointment Only (+1) 415.677.0770 | sf@jenkinsjohnsongallery.com

207 Ocean Avenue
Brooklyn | NY 11225 | USA
Gallery Hours | By Appointment Only (+1) 212.629.0707 | nyc@jenkinsjohnsongallery.com
www.jenkinsjohnsongallery.com

Established 1996. Member AIPAD and the San Francisco Art Dealers Association

This document is intended only for the use of the addressee and may contain information that is PRIVILEGED, CONFIDENTIAL or exempt from disclosure under applicable law. If you are not the intended recipient, printing, storing, disclosure, copying, distribution or use of this communication is prohibited. If you have received this communication in error, please delete immediately.

DEWEY CRUMPLER

Dewey Crumpler (b. 1949, San Francisco, CA) explores the energetic power of the tulip, its interior and spiritual space in the works Jenkins Johnson Gallery is proud to be presenting at Art Basel Miami Beach 2021. On a trip to Amsterdam, he was inspired by the fields of tulips, and the singularity of each flower as a full embodiment of “tulip”. Crumpler recognized in the tulip a vehicle for expression that touched him deeply, its qualities perfectly unified with his conceptual and sympathetic base. “The tulip permitted me to have a form that could translate the sort of emotional quality that lay at the base of my interest in painting. It could express, had the power to grip, could be erotic and ominous simultaneously. This form permitted me to go right for the force of nature I was interested in.”

Crumpler is attracted to the physicality of the tulip, its fullness, emptiness, and relationship to space. To him the tulip is analogous to African bodies when they move; tulips, like Africans, were taken out of their original environment, shipped around the world, and therefore transformed. Contemporary African Americans stand as enduring survivors of the peculiar institution of slavery; similarly, the tulip symbolizes resistance and is a resilient flower, maintaining its physical integrity amidst extreme climate conditions. Through these metaphors the artist speaks about the idea of subjugation in America and the way this condition was transformed into a state of cultural self-fulfillment and spiritual development.

Dewey Crumpler is a multidisciplinary artist who examines issues of globalization and cultural commodification through abstract and representational painting, video and installation works. Crumpler is Associate Professor at the San Francisco Art Institute, where he taught many critically acclaimed artists, including Kehinde Wiley and Deborah Roberts. He was recently featured in Zoe Whitley’s “Possession” at Frieze London. Crumpler has an upcoming survey at The Richmond Arts Center. He is in permanent collections including the Oakland Museum of California; the Triton Museum of Art, CA; and the California African American Museum. He has exhibited at institutions including Corcoran Gallery of Art, Washington DC; San Francisco Museum of Modern Art; San Jose Museum of Art, CA; Museum of the African Diaspora San Francisco; Harvey B. Gant Center for African American Culture, Charlotte; and Crocker Art Museum, Sacramento, CA. Digital images of his murals were included in the 2017 Tate Modern’s *Soul of a Nation*. He has received many awards, including the National Endowment for the Arts Fellowship Grant. Crumpler lives and works in Berkeley and San Francisco, CA.



Dewey Crumpler, *Bells*, 1998, signed verso, acrylic on canvas, 82 x 74 inches

1275 Minnesota



Dewey Crumpler, *Water Mix*, 1998, signed verso, acrylic on canvas, 82 x 74 inches

eat

DEWEY CRUMPLER

BORN:

1949 San Francisco, CA. Lives and works in San Francisco, CA

EDUCATION:

1989 Master of Fine Arts, Mills College, Oakland, CA
1974 Master of Arts, San Francisco State University, San Francisco, CA
1972 Bachelor of Fine Arts, San Francisco Art Institute, San Francisco, CA
1970 Studied Mural Painting, Pablo O'Higgins & David Siquieros, Mexico City

SELECT SOLO EXHIBITIONS:

2020 *Dewey Crumpler: Crossings*, Richmond Art Center, Oakland, CA
2018 *Dewey Crumpler: Collapse*, Hedreen Gallery, Seattle University, Seattle, WA
2000 *Paintings & Works on Paper*, Dominican College, San Rafael, CA
1999 *Untitled*, Triton Museum of Art, Santa Clara, CA
1997 *Recent Paintings*, Porter Randall Gallery, La Jolla, CA
1993 *Recent Works*, Sacramento State University, Else Gallery, Sacramento, CA
1991 *Nommo: Spirit of the Word*, Bomani Gallery, San Francisco, CA
Paintings, Plaza Gallery, Bank of America, San Francisco, CA
1989 *Paintings & Works on Paper*, Somar Gallery, San Francisco, CA
1982 *Visual Music*, Grand Oak Gallery, Oakland, CA

SELECT GROUP EXHIBITIONS:

2022 Fog Design & Art, Jenkins Johnson Gallery, San Francisco, CA
2021 Art Basel Miami Beach, Jenkins Johnson Gallery, Miami, FL
2020 *Invincible Summer*, Minnesota Street Projects, Jenkins Johnson Gallery, San Francisco, CA
FOG Design+Art, Fort Mason Center, Jenkins Johnson Gallery, San Francisco, CA
2019 *Untitled*, Miami Beach, Jenkins Johnson Gallery, Miami, FL
EXPO Chicago, Jenkins Johnson Gallery, Chicago, IL
Untitled, San Francisco, Jenkins Johnson Gallery, San Francisco, CA
2017 *Soul of a Nation (Digital Mural Image)*, Tate Modern, London, England
2012 *Choose Paint! Choose Abstraction*, Museum of the African Diaspora, San Francisco, CA
2010 *Rehistoricizing Abstract Expressionism*, Luggage Store Gallery, San Francisco, CA
2009 *of Tulips & Shadows*, California African American Museum, Los Angeles, CA
2004 *Shakespeare as Muse*, Schneider Museum of Art, Southern Oregon University, Ashland, OR
2003 *Pacific States Biennial National Print Exhibition*, University of Hawaii, Hilo, HI
2001 *Winter Works*, Triton Museum of Art, Santa Clara, CA
2000 *Nature Books*, Gallery Route One, Pt. Reyes, CA
1999 *Vision 2000*, Vorpall Gallery, San Francisco, CA
Freedom or Slavery, The Paul Robenson Portfolio, Alliance Press, Berkeley, CA
1998 *California Landscape: An Urban/Rural Dialog*, Triton Museum of Art, Santa Clara, CA
Bay Area Artists, Triton Museum of Art, Santa Clara, CA
1997 *American Color*, Louie Stern Gallery, Los Angeles, CA
1994 *Visual Encounters*, Galerie Reshe, Paris, France
I Remember, Sarah Campbell Gallery, University of Houston, TX
Works on Paper, University of Hawaii Hilo, Hilo, HI

- I Remember*, Corcoran Gallery of Art, Washington, DC
- 1992 *Why Painting?*, Susan Cummins Gallery, Mill Valley, CA
Communal Sources, Richmond Art Center, Richmond, CA
- 1991 Pro-Arts Annual Juried Exhibition, Oakland, CA
Giverney #6, Public Art Works Installation, Fillmore Center, San Francisco, CA
- 1990 *Introduction '90: Two Artists*, William Sawyer Gallery, San Francisco, CA
- 1989 *New Genre: In Dissidence of Tradition*, Berkeley Art Center, Berkeley, CA
Two Bay Area Artists, Gallery I, San Jose State University, San Jose, CA
M.F.A. Graduate Exhibition, Mills College, Art Gallery, Oakland, CA
- 1987 *Contemporary Black Artists*, Slant Gallery, Sacramento, CA
Ethnic Notions, Berkeley Art Center, Berkeley, CA
Black, White & Color in Three Dimensions, Berkeley Art Center, Berkeley, CA
- 1978 *7th Annual Art Exhibition*, Atlantic Life Insurance, Atlanta, GA
Points of Views – New Perspectives, Center of Visual Arts, Oakland, CA
Out of Context: The Mural Project, Emanuel Walter & Atholl McBean Galleries, San Francisco Art Institute, San Francisco, CA
Continuity & Change-Emerging Afro-American Artists, California Afro-American Museum, Los Angeles, CA
Artist Select – Contemporary Perspectives, Arizona Western College, Yuma, AZ & Arizona State University, Tempe, AZ
Works of Art on Paper, TEMPO Gallery, Crocker Art Museum, Sacramento, CA
- 1985 *New Art in the West*, Vorpall Gallery, SAN FRANCISCO, CA
- 1984 *Bay Area Black Artists*, Sargeant Johnson Gallery, San Francisco, CA
- 1977 Capricorn Asunder Art Gallery, San Francisco Arts Commission, San Francisco, CA
Portraits, San Francisco Museum of Modern Art, San Francisco, CA
- 1975 *People's Murals*, San Francisco Museum of Modern Art, San Francisco, CA

AWARDS:

- 2005-6 Visual Artist Award, Flintridge Foundation, Pasadena, CA
- 1995 Fellowship Grant Award, National Endowment for the Arts
- 1992 Eureka Fellowship Award, Fleishhacker Foundation, Eureka, CA
- 1991 Honored Artist Award, Pro Art Annual Exhibition, Oakland, CA
- 1982-5 Grant Award, California Arts Council, Artist In-Residence Program
- 1977-8 Purchase Award, Airports Commission, San Francisco, CA
Purchase Award, Fillmore-Fell Gallery, San Francisco, CA
- 1975 Outstanding Achievement Award, National Conference of Artists
- 1969 Purchase Award, Arts Commission, San Francisco, CA
- 1967 Honorary Resolution Award, Mayor's Office, San Francisco, CA
Honorary Citation, California State Assembly, Sacramento, CA

RESIDENCIES:

- 2002 Visiting Artist, University of Hawaii at Hilo, Hilo, HI
- 2001 Artist in Residence, E.N.S.C.I. Les Atelir, Paris, France
- 2000 Artist in Residence, La Villette, Paris, France
- 1999 Artist in Residence, Ecole des Beaux Arts, Aix, France
- 1998 Artist Forum Series, Ann Kohes and Associates, San Francisco, CA
- 1994 Visual Encounter, Palais du Luxembourg, Paris, France
Artist and Community, College Art Association Conference, New York, NY

COMMISSIONS:

- 1984 Mural (4500 sq.ft.), Western Addition Cultural Center, Mayor’s Office of Community Development, San Francisco, CA
- 1977 Fire Next Time, Mural (5500 sq.ft.), Joseph Lee Center, Arts Commission, San Francisco, CA
- Fire Next Time, Mural (3500 sq.ft.), Joseph Lee Center, Arts Commission, San Francisco, CA
- 1976 People’s Murals, Mural (160 sq.ft.), San Francisco Museum of Modern Art, San Francisco, CA
- 1977 Certain Unalienable Rights (6 panels), Bicentennial American Issue Forum, California Historical Society, San Francisco, CA
- 1972 Untitled Mural (1500 sq.ft.), Hunters Point School #2, San Francisco Museum of Modern Art, San Francisco, CA
- 1971 Untitled Murals (3 panels), George Washington High School, San Francisco, San Francisco, CA
- 1968 Mural, Children’s Health Center #2, Arts Commission, San Francisco, CA
- 1967 Mural, Commissioned by Smokey Robinson, Motown Record Company, Detroit, MI

BIBLIOGRAPHY:

- 2020 Katz, Leslie. “LaborFest kicks off 27th annual month-long programming.” *San Francisco Examiner*, June 2020.
- Bravo, Tony. “1939’s ‘Gone With the Wind’ is a teaching opportunity in 2020.” *San Francisco Chronicle*, June 2020.
- Lefebvre, Sam. “A Shipping Container Painting and a Pandemic.” *KQED*, May 2020.
- 2019 Hamlin, Jesse. “Dewey Crumpler’s Expansive Mission.” *Nob Hill Gazette*, October 2019.
- Cabanatuan, Michael. “Black leaders in SF support saving controversial George Washington High School mural.” *San Francisco Chronicle*, August 2020.
- Smith, Roberta. “The Case for Keeping San Francisco’s Disputed George Washington Murals,” *The New York Times*, July 2019.
- Pogash, Carol. “These High School Murals Depict an Ugly History. Should They Go?” *The New York Times*, April 2019.
- Lash, Alex. “For SF Muralist Dewey Crumpler, the Controversial Past is Present,” *The Frisc*, April 2019.
- Davis, Ben. “The Artist Painted the Black Radical Response to the George Washington Slaveholder Murals. Here’s Why he Stands Against Destroying Them,” *Artnet*, July 2019.
- Curiel, Jonathan. “Know Your Street Art: A Celebration of Black and Tan Fantasy,” *SF Weekly*, March 2019.
- Gonzalez, Matt. “Don’t whitewash history: Historical mural depict uncomfortable truths about our nation’s past,” *SF Examiner*, June 2019.
- 2018 Tagle, Thea Quiray. “Collapse: Dewey Crumpler’s Alpha and Omega,” *Art Practical*, April 2018.
- Mahmoud, Jasmine. “Port Urbanism, Blackness, and the Shipping Crate in ‘Collapse: Works by Dewey Crumpler’ — a conversation with curator Sampada Aranke,” *Urban Cultural Studies*, April 2019.
- 2012 Moore Saggese, Jordana. “The Pleasures and the Perils of Abstraction Choose Paint! Choose Abstraction!, the Museum of the African Diaspora, San Francisco,” *The International Review of African American Art Plus Extending the Coverage of the Print Journal*. 2012.
- 2009 Temple, Mitch. “Who is Dewey Crumpler?” *Artslant*, February 2009.

KQED

A Shipping Container Painting and a Pandemic

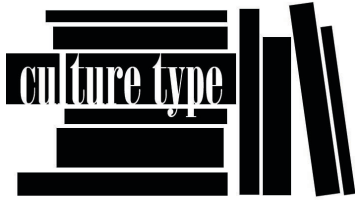
By Sam Lefebvre
May 1, 2020



Berkeley artist Dewey Crumpler (L); 'Deep Memory,' 2019, Acrylic paint collage, graphite and pastel, 30 x 22 inches. (Courtesy of the Artist and Jenkins Johnson Gallery, New York and San Francisco)

To Berkeley artist Dewey Crumpler, shipping containers are symbols of authority, monuments to economic and geopolitical power wrought from steel and stacked like ramparts. They're metaphors for turnover and migration, closely associated with multicultural port cities. They sometimes seem to represent spiritual transit and the painful reverberations of history. In *Deep Memory*, graphite rubbings of rectangular shapes suggest a cell-like container beneath diffuse pink and yellow pastel. The top half of the canvas has a cruelly menacing, saturated lash of black. With our movement restricted and the air a threat, its symbolism is growing more rich and pliant.

Crumpler probably didn't anticipate a deadly new coronavirus when he created *Deep Memory* last year, but the specter of the COVID-19 pandemic is certainly coloring artwork about globalization. The contagion has also derailed Crumpler's professional life in 2020, postponing an exhibition at Cushion Works gallery and a 15-year survey at Richmond Art Center. The San Francisco Art Institute, where Crumpler has long worked as a painting professor, is coming undone. Yet I encountered *Deep Memory* through Crumpler's support for another institution, in a context that calls on the past and present of global commerce. It is one of dozens of artworks donated to an online auction benefiting the Museum of the African Diaspora in San Francisco.



Viewing Rooms: 10 Frieze London Exhibitors Presenting Solo Shows by Black Artists

Victoria L. Valentine
October 15, 2020



DEWEY CRUMPLER, "Time Codes," 1998 (acrylic on canvas, 78 x 96 inches / 198.12 cm x 243.84 cm). | © Dewey Crumpler, Courtesy the artist and Jenkins Johnson Gallery

DEWEY CRUMPLER | Jenkins Johnson Gallery, San Francisco/Brooklyn, N.Y.

Frieze Viewing Room / Jenkins Johnson Gallery Website

In the Possessions section curated by Zoé Whitley, Dewey Crumpler, who is based in the San Francisco Bay Area, presented a survey of 1998 paintings exploring "the energetic power of the tulip, its interior and spiritual space," which the artist has likened to African bodies in motion. (\$40,000-\$45,000)

Jenkins Johnson Gallery is also presenting works in the main section of Frieze by a selection of artists—Kwame Brathwaite, Lisa Corinne Davis, Jae and Wadsworth Jarrell, Rashaad Newsome, Blessing Ngobeni, Enrico Riley, Ming Smith and Aubrey Williams.