

FRIDERICIANVM



Kassel, August 29, 2024

PRESSKIT

**Melvin Edwards**

***SOME BRIGHT MORNING***

August 31, 2024 – January 12, 2025

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documenta und Museum Fridericianum gGmbH

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PRESS RELEASE

**Melvin Edwards**

***SOME BRIGHT MORNING***

August 31, 2024 – January 12, 2025

Fridericianum, Kassel

Opening: Friday, August 30, 2024, 7 pm

Children's Vernissage: Friday, August 30, 2024, 5.30–7 pm

Press Preview: Thursday, August 29, 2024, 11.30 am

**Under the title *Some Bright Morning*, the Fridericianum is presenting the first extensive solo exhibition by Melvin Edwards at a European institution. Featuring over 50 works, the show offers the opportunity to get to know the diverse abstract language of form of this sculptor, installation artist, and draftsman.**

With a forward-looking approach to the questions, practices, and forms of modernism, Melvin Edwards established a body of work in the early 1960s that captivates with its great individuality and rigor. His oeuvre includes wall-mounted reliefs—the *Lynch Fragments*—barbed wire installations, freestanding sculptures, and works on paper. Although the works of Edwards, born in Houston, Texas, in 1937, are sited in the realm of abstraction, they allude to tangible points of reference. They evoke thoughts, feelings, and images that are linked to that historical context of the United States of America, from which the Civil Rights movement of the 1950s and 1960s emerged. Edwards's works can therefore be read as an expression of a political engagement—a protest against racial injustice that has not lost its urgency in the present day and one that, for the artist, can be transposed onto other parts of the world, including different regions of Africa and Central and South America.

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### Artistic Beginnings and the First Central Series

During his childhood and youth, spent in Texas and Ohio, Edwards experienced the effects and extent of the racial segregation. After graduating from high school, he moved to California in 1955. There, at the University of Southern California in Los Angeles, he began his in-depth exploration of the arts, in particular painting. At the same time, he lived out his passion for American football. By the artist's own accounts, his strong physical connection to sports was a major factor in his increasing focus on sculpture over time. In 1960 he learned the techniques of welding, which he deployed as a central part of his artistic production from then on. After a long period of experimentation and research, he finally arrived at a sculptural formulation in 1963, which became the essential starting point of his work. He created the first work in the extensive series he would later call the *Lynch Fragments*: a small relief-like wall object that he welded together from various scraps of metal, flat plates, a chain, and a tubular element. The pointed, bladelike triangular shapes, the rawness and heaviness of the material, and the rough traces of welding give the work a powerful presence. Despite the illegibility of the object, it appeals directly to the viewer's imagination. This intense effect evoked by the early wall relief is the common thread running through all *Lynch Fragments*, that—with interruptions from 1967 to 1972 and from 1974 to 1977—significantly mark Edwards's oeuvre and that are represented in the Fridericianum by thirteen selected examples. Edwards's specific use of language, through which he references historical events, places, or people, can be seen as another key characteristic of the series of works. For instance, the title of *Some Bright Morning* (1963), the programmatic first wall object, refers to an episode from Ralph Ginzburg's 1962 publication *100 Years of Lynchings* that documents the self-defense of a Black family against racially motivated violence.

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### Other Groups of Works

In 1967 Edwards relocated to New York, where he had already made his first contacts in previous years. For the young artist, the move gave him the opportunity to explore new creative avenues. He began using barbed wire as a working medium, which formed the basis of another important group of works. A highlight in Edwards's exploration of the material was a presentation at the Whitney Museum of American Art in New York (1970)—the first solo exhibition of an African American sculptor at this institution. The show comprised four expansive installations that in part referred to the concerns and forms of minimal art. For the work *Corner for Ana* (1970), for example, Edwards stretched almost forty sections of barbed wire between two walls at right angles to each other, thereby defining a prism-shaped space within the existing architecture. Despite the visual delicacy and lightness of the setting, the installation conveyed a sense of solidity, danger, and violence. Just how clearly, or rather drastically, Edwards's barbed-wire installation impacts viewers can be seen in the formulation of *"Look through minds mirror distance and measure time"*—*Jayne Cortez* (1970)—also shown at the Whitney Museum of American Art—which along with two other examples from the group of works is part of the Fridericianum exhibition. Consisting of a voluminous curved wire formation projecting from the ceiling far into the room, the work's loose, airy, billowing form invites viewers to approach it, while its sharp material forces them to keep their distance.

While Edwards's installations exude a brute force and bleakness that allude to reality referencing the younger approaches, from Cady Noland to Cameron Rowland, the artist's works on paper often evoke an entirely different mood. Created from 1970, these are marked by the use of intense, bright color, while the forms and structures characterizing them sometimes resemble garlands or ornaments. The works are based on the silhouettes of barbed wire, chains, and grids, which he transfers onto the paper using spray paint and watercolor, thus using his sculptural materials as a



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stencil. The potential of threat and violence is counteracted by the cheerful atmosphere of the painterly compositions, to which an entire room is dedicated in the Fridericianum.

Forming another key component of Edwards's oeuvre are the sculptures that are positioned freely in the exhibition space. He has created these works, which take a variety of forms, since the beginning of his career. They range from complex minimalist settings like *Homage to the Poet Léon-Gontran Damas* (1978–81) to colorful works such as *Tan Ton Dyminn*s (1974) and *Felton* (1974), kinetic works such as *Coco Vari Providence* (2017), and colossal stainless-steel sculptures like *Adeoli Goacoba* (1988) and *Poetic Juxtaposition* (2019). No matter the form, Edwards's constructions—with their numerous references to geography, society, and history—function as monuments, critical reflections, and bearers of messages for the future. This characteristic of the works was significantly refined in 1970 when he began to travel to the African continent, even establishing a studio in Dakar in 2000. His visits there nuanced his awareness of Africa and the African Diaspora, helped him to establish different networks, and heightened his sociopolitical sense of responsibility. Along with his enthusiasm to continually broaden his artistic language, these provided a key driving force for his creativity.

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### **The Exhibition in Kassel and Its Context**

The show at the Fridericianum, featuring over 50 of his works, marks Edwards's first comprehensive institutional solo exhibition in Europe. It is being conceived in cooperation with Kunsthalle Bern and Palais de Tokyo, Paris, with each of the two venues presenting different tributes to Edwards's work in 2025 and 2026. The museum presentations in Germany, Switzerland, and France follow on from a series of exhibitions showcasing the artist in the recent past. For instance, Edwards has been presented to a wider public at Dia:Beacon in New York (2022), the deCordova Sculpture Park and Museum in Lincoln (Massachusetts) (2022), with the support of the Public Art Fund in New York (2021), at Museu Afro Brasil in São Paulo (2020), Museu Nacional da República in Brasília (2020), Museu de Arte Moderna da Bahia in Salvador (2019), Museu da República in Rio de Janeiro (2019), Museu de Arte de São Paulo (2018), the Columbus Museum of Art (2016), Zimmerli Art Museum in New Brunswick (New Jersey) (2015), and the Nasher Sculpture Center in Dallas (2015). Irrespective of these presentations, the exhibition in the documenta city of Kassel also evokes Edwards's participation in the 56th Venice Biennale entitled *All the World's Futures* (2015) and the group presentation *Postwar: Art Between the Pacific and the Atlantic, 1945–1965* at Haus der Kunst in Munich (2016), which were curated by Okwui Enwezor.

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The exhibition is being generously supported by the Stiftung Stark für Gegenwartskunst, the Hessian Cultural Foundation, and the Rudolf Augstein Stiftung.



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Media partner of the show is *Spike Art Magazine*.



### **Sustainability**

For the European exhibition tour, the exhibits are transported exclusively by sea freight or overland. By foregoing air freight, commonly used in art transport, the three partner institutions effectively reduce emissions, thereby contributing to a more sustainable exhibition realization.

Already a great accomplishment, this effort is an important measure in the comprehensive objective towards an environmentally responsible exhibition practice pursued by the documenta und Museum Fridericianum gGmbH. This process builds on the counseling by artist and conservationist Haley Mellin.

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### MELVIN EDWARDS

Born 1937 in Houston, TX

Lives in Upstate, NY, und Plainfield, NJ

### EDUCATION

BFA, 1965, University of Southern California, Los Angeles, CA

### SOLO EXHIBITIONS (SELECTION)

2024

*Melvin Edwards: Some Bright Morning*, Fridericianum, Kassel, Germany

2023

*Melvin Edwards: B WIRE, BEWARE, ALL WAYS ART*, Galerie Buchholz, Berlin, Germany

*Lines for the Poet*, Alexander Gray Associates, New York, NY

2022

*Melvin Edwards: Wire(d) and Chain(ed)*, Christian-Green Gallery, Art Galleries at Black Studies, The University of Texas at Austin

*B-Wire*, Alexander Gray Associates, Germantown, NY

*Melvin Edwards*, Dia Art Foundation, Beacon, NY

*Melvin Edwards: Brighter Days*, deCordova Sculpture Park and Museum, Lincoln, MA

2021

*C. Ludens Ringes Sculpture Exhibition*, Harvard Business School, Boston, MA

*Melvin Edwards: Brighter Days*, Public Art Fund, City Hall Park, New York, NY

2020

*Melvin Edwards*, Stephen Friedman Gallery, London, UK

*Melvin Edwards*, Museu Nacional da República, Brasília, Brazil; Museu Afro Brasil, São Paulo, Brazil

*Melvin Edwards: Crossroads*, Ogden Museum of Southern Art, New Orleans, LA

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2019

*Painted Sculpture*, Alexander Gray Associates, New York, NY

*Melvin Edwards: Crossroads*, Baltimore Museum of Art, MD

*Melvin Edwards*, Museu da Republica, Rio de Janeiro, Brazil; Museu de Arte Moderna (MAM), Salvador da Bahia, Brazil

*Melvin Edwards*, Auroras, São Paulo, Brazil

2018

*Melvin Edwards: Fragmentos Linchados – Lynch Fragments*, Museu de Arte São Paulo, Brazil

2017

*Melvin Edwards: Festivals, Funerals, and New Life*, David Winton Bell Gallery, Brown University, Providence, RI

*Melvin Edwards*, Galerie Buchholz, Berlin, Germany

*Melvin Edwards: In Oklahoma*, Alexander Gray Associates, New York, NY

2016

*Melvin Edwards*, Oklahoma Contemporary Arts Center, Oklahoma City, OK

*Melvin Edwards: Five Decades*, Columbus Museum of Art, OH

2015

*Melvin Edwards: Five Decades*, Nasher Sculpture Center, Dallas, TX; Zimmerli Museum of Art, Rutgers University, New Brunswick, NJ

2014

*Melvin Edwards*, Stephen Friedman Gallery, London, UK

*Melvin Edwards*, Alexander Gray Associates, New York, NY

*Melvin Edwards*, Galerie Anne de Villepoix, Paris, France

2012

*Melvin Edwards*, Alexander Gray Associates, New York, NY

2010

*Melvin Edwards: Sculptures 1964–2010*, Alexander Gray Associates, New York, NY

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2008

*Melvin Edwards*, Museu Afrobrasil, São Paulo, Brazil

2005

*Melvin Edwards*, Georgia Southern University, Statesboro, GA

*Melvin Edwards*, CDS Gallery, New York, NY

2002

*Melvin Edwards*, Dieu Donne, New York, NY

2001

*Melvin Edwards*, Hunterdon Museum of Art, Clinton, NJ

2000

*Melvin Edwards, Corroborations, Works of the 1990s*, CDS Gallery, New York, NY

*The Prints of A Sculptor*, Jersey City Museum, Jersey City, NJ

*Conversation with Igun*, Bayly Art Museum, University of Virginia, Charlottesville, VA

*Melvin Edwards: Lynch Fragments and Larger Works*, Miami University Art Museum, Oxford, OH

1998

*Melvin Edwards: Lynch Fragments*, Flint Institute of Arts, Flint, MI

1996

*The Way of Fire*, CDS Gallery, New York, NY

*Melvin Edwards: Lynch Fragments*, The Montclair Art Museum, NJ

1995

*Melvin Edwards: Sculpture: A Thirty-Year Retrospective 1963–1993*, McNay Art Museum,  
San Antonio, TX

*Melvin Edwards*, Indianapolis Museum of Art, Indianapolis, IN  
*Melvin Edwards*, Porter Troupe Gallery,  
San Diego, CA

*Melvin Edwards*, Parchman Stremmel Gallery, San Antonio, TX

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1994

*Melvin Edwards Sculpture: A Thirty-Year Retrospective 1963–1993*, The Art Museum at Florida International University, Miami, FL; Hood Museum of Art, Dartmouth College, Hanover, NH

*Melvin Edwards*, CDS Gallery, New York, NY

1993

*Melvin Edwards Sculpture: A Thirty-Year Retrospective 1963–1993*, Neuberger Museum of Art, State University of New York at Purchase, NY

*Melvin Edwards: Lynch Fragments*, Museum of Fine Arts, Springfield, MA

*Lynch Fragments*, CDS Gallery, New York, NY

1992

*Melvin Edwards*, Cedar Rapids Museum of Art, Cedar Rapids, IA

*Mel Edwards: The Lynch Fragment Series*, Eugene Johnson Gallery of Art, Bethel College, St. Paul, MN

1991

*Lynch Fragments: Selected Small Sculptures by Mel Edwards*, Hammonds House Galleries and Resource Center of African-American Art, Atlanta, GA

*Project 1: Melvin Edwards: The Lynch Fragment Series*, Oklahoma City Art Museum on the Fairgrounds, Oklahoma City, OK

*Mel Edwards: Sculptures/Drawings*, Tomasulo Gallery, Union County College, Cranford, NJ

1990

*Sculpture by Melvin Edwards*, Franklin and Marshall College, Lancaster, PA

*Melvin Edwards Sculpture: Fragments of a Decade 1980–1990*, Montclair State College Art Gallery, NJ

*Melvin Edwards Sculpture*, De Luce Gallery Northwest Missouri State University, Maryville, MO

*Melvin Edwards: Recent Sculpture*, CDS Gallery, New York, NY

1989

*Sculpture of Melvin Edwards*, Korn Gallery, Madison College, NJ

*Memories Forming the Future: Sculpture of Melvin Edwards*, Colgate University, Hamilton, NY

*Melvin Edwards Sculpture*, Extension Gallery, Johnson Atelier, Mercerville, NJ

1986

*Mel Edwards Sculpture*, Atrium Gallery, University of Connecticut, Storrs, CT

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1985

*Mel Edwards: Lynch Fragment Series*, Robeson Center Gallery, Rutgers University, New Brunswick, NJ

*The Sculpture of Mel Edwards*, Atrium Gallery, University of Connecticut, Storrs, CT

*Drawings, Monoprints, and Maquettes by Melvin Edwards*, Jersey City Museum, NJ

1984

*The Sculpture of Melvin Edwards*, UNESCO, Paris, France

1983

*Mel Edwards: Drawings for Southern Sunrise*, Winston-Salem State University, Winston-Salem, NC

1982

*The Sculpture of Melvin Edwards*, Sculpture Center Gallery, New York, NY

1981

*Sculpture by Mel Edwards*, New Jersey State Museum, Trenton, NJ

1980

*Melvin Edwards: Recent Sculpture, Fragments, and Larger Works*, 55 Mercer, New York, NY

*Sculpture by Mel Edwards*, Lusaka, Sambia; American Cultural Center, Nairobi, Kenya

*Melvin Edwards*, YM-YMHA Greene Lane, Union, NJ

1979

*Melvin Edwards*, Johnson Atelier, Mercerville, NJ

1978

*Melvin Edwards*, P.S.1 Contemporary Art Center, Queens, NY

*Melvin Edwards: Sculptor*, The Studio Museum in Harlem, New York, NY

1974

*Lines*, Carpenter Gallery, Dartmouth College, Hanover, NH

1972

*Melvin Edwards*, Wright State University, Dayton, OH



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1970

*Melvin Edwards*, Whitney Museum of American Art, New York, NY

1968

*Melvin Edwards*, Walker Art Center, Minneapolis

*Melvin Edwards*, Barnsdall Art Center, Los Angeles, CA

1965

*Melvin Edwards*, Santa Barbara Museum of Art, Santa Barbara, CA

## GROUP EXHIBITIONS (SELECTION)

2024

*Sarah Maldoror: Tricontinental Cinema*, Wexner Center for the Arts, Columbus, OH

*Surrealism and Us: Caribbean and African Diasporic Artists since 1940*, Modern Art Museum of Fort Worth, TX

2023

*Hanns Ulrich Obrist Archive Chapter 1: Édouard Glissant*, Luma Westbau, Zurich, Switzerland

*Then Is Now: Contemporary Black Art in America*, Bruce Museum, Greenwich, CT

*Juan Francisco Elso: Por América*, Phoenix Art Museum, Phoenix, AZ

*Future Bodies from a Recent Past – Skulptur, Technologie, Körper seit den 1950er-Jahren*, Museum Brandhorst, Munich, Germany

*X: A Decade of Collecting, 2012–2022*, Sheldon Museum of Art, University of Nebraska–Lincoln, NE

*Rethinking Monuments: American Sculpture in its Time, 1850–2000*, Grand Rapids Art Museum, MI

2022

*Revisiting 5+1*, Paul W. Zuccaire Gallery, Staller Center for the Arts, Stony Brook University, NY

*Angela Davis — Seize the Time*, Oakland Museum of California, Oakland

*Juan Francisco Elso: Por América*, El Museo del Barrio, New York, NY

*A sheet of paper casts a shadow*, Alexander Gray Associates, Germantown, NY

*A Site of Struggle: Making Meaning of Anti-Black Violence in American Art and Visual Culture*, The Block Museum of Art, Northwestern University, Evanston, IL; Montgomery Museum of Fine Arts, AL

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*New York: 1962–1964*, The Jewish Museum, New York, NY  
*Rethinking Monuments: American Sculpture in its Time, 1850–2000*, Krasl Art Center, St. Joseph, MI; Marshall M. Fredericks Sculpture Museum, Saginaw, MI, co-organisiert von Detroit Institute of Arts, MI  
*Melvin Edwards, Sam Gilliam, and William T. Williams: Epistrophy*, Pace Gallery, New York, NY  
*Us Them We / Race Ethnicity Identity*, Worcester Art Museum, MA  
*The Profound Responsibility of Individuality: A Selection of Works by Prominent African-American Artists*, Creative Arts Guild, Dalton, GA  
*This Tender, Fragile Thing*, The School, Jack Shaman Gallery, Kinderhook, NY

### 2021

*Sarah Maldoror: Cinéma Tricontinental*, Palais de Tokyo, Paris, France  
*Afro-Atlantic Histories*, The Museum of Fine Arts, Houston, TX  
*Angela Davis – Seize the Time*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ  
*The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, Virginia Museum of Fine Arts, Richmond; Contemporary Arts Museum Houston, TX  
*2021 Texas Biennial*, Ruby City, San Antonio, TX  
*South South*, Alexander Gray Associates Germantown, NY  
*Grief and Grievance: Art and Mourning in America*, New Museum, New York, NY

### 2020

*Soul of a Nation: Art in the Age of Black Power*, The Museum of Fine Arts (MFAH), Houston, TX  
*Museum as Bureau of Communication*, Museum of Contemporary Art Rome, Italy  
*Future Food. Essen für die Welt von morgen*, Deutsches Hygiene-Museum, Dresden, Germany  
*African American Art in the 20th Century*, The Westmoreland Museum of American Art, Greensburg, PA  
*Black Refractions: Highlights from The Studio Museum in Harlem*, Smith College Museum of Art, Northampton, MA; Utah Museum of Fine Arts, Salt Lake City, UT; Frye Art Museum, Seattle, WA

### 2019

*Making Community: Prints from Brandywine Workshop and Archives, Brodsky Center at PAFA, and Paulson Fontaine Press*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA  
*Theater of Operations: The Gulf Wars 1991–2011*, MoMA PS1, Long Island City, NY  
*Afrocologies: American Reflections*, Wadsworth Atheneum Museum of Art, Hartford, CT  
*Generations: A History of Black Abstract Art*, Baltimore Museum of Art, MD  
*Walking Through Walls*, Martin Gropius Bau, Berlin, Germany  
*LA Blacksmith*, California African American Museum, Los Angeles, CA  
*Cutting the Stone*, Miguel Abreu Gallery, New York, NY

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*The Sensation of Space*, The Warehouse, Dallas, TX  
*Where the Oceans Meet*, Museum of Art and Design at Miami Dade College, FL; Havana Biennial, Matanzas, Kuba  
*Soul of a Nation: Art in the Age of Black Power*, The Broad, Los Angeles, CA; The de Young Museum, Fine Arts Museums San Francisco (FAMSF), CA  
*Serpentine Fire*, Quotidian Gallery, Los Angeles, CA  
*Solidary & Solitary: The Joyner/Giuffrida Collection*, Smart Museum of Art, The University of Chicago, IL  
*Black Refractions: Highlights from The Studio Museum in Harlem*, The Museum of the African Diaspora, San Francisco, CA; Gibbes Museum of Art, Charleston, SC; Kalamazoo Institute of Arts, MI  
*African American Art in the 20th Century*, Dubuque Museum of Art, Dubuque, IA; Cornell Fine Arts Museum, Winter Park, FL

### 2018

*A Gathering: Sculpture from the Collection*, Neuberger Museum of Art, State University of New York at Purchase, NY  
*Lydia Cabrera and Édouard Glissant: Trembling Thinking*, Americas Society, New York, NY  
*Texas*, Philip Martin Gallery, Los Angeles, CA  
*On Edge*, Aldrich Contemporary Art Museum, Ridgefield, CT  
*Paper/Print: American Hand Papermaking, 1960s to Today*, International Print Center (IPCNY), New York, NY  
*Afro-Atlantic Histories*, Museu de Arte São Paulo (MASP), Brazil  
*Art of Protest*, Fralin Museum of Art, University of Virginia, Charlottesville, VA  
*Give Up the Ghost*, Baltic Triennial 13, Vilnius, Lithuania  
*Working Metal in 20th Century Sculpture*, Cantor Arts Center at Stanford University, Stanford, CA  
*O Triângulo Atlântico*, 11a Bienal do Mercosul, Museu de Arte do Rio Grande do Sul, Porto Alegre, Brazil  
*A Page from my Intimate Journal (Part I)*, Gordon Robichaux, New York, NY  
*Third Space/shifting conversations about contemporary art*, Birmingham Museum of Art, AL  
*Solidary & Solitary: The Joyner/Giuffrida Collection*, Nasher Museum of Art at Duke University, Durham, NC  
*Soul of a Nation: Art in the Age of Black Power*, Crystal Bridges, Bentonville, AR; Brooklyn Museum, NY  
*Sidelined*, Galerie LeLong, New York, NY  
*The Long Run*, The Museum of Modern Art, New York, NY

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2017

*Picturing Mississippi, 1817–2017: Land of Plenty, Pain, and Promise*, Mississippi Museum of Art, Jackson, MS

*20/20: The Studio Museum in Harlem and the Carnegie Museum of Art*, Carnegie Museum of Art, Pittsburgh, PA

*Say It Loud: Art, History, Rebellion*, Charles H. Wright Museum of African American History, Detroit, MI

*Soul of a Nation: Art in the Age of Black Power*, Tate Modern, London, UK

*We Are Here*, Museum of Contemporary Art Chicago, IL

*Solidary & Solitary: The Joyner/Giuffrida Collection*, Ogden Museum of Southern Art, New Orleans, LA

*An Incomplete History of Protest: Selections from the Whitney's Collection, 1940–2017*, Whitney Museum of American Art, New York, NY

*Origins: The Historical Legacy of Visual Art*, Winston-Salem State University, Winston-Salem, NC

*Space Force Construction*, V-A-C Foundation, Palazzo delle Zattere, Venice, Italy

*Third Space /shifting conversations about contemporary art*, Birmingham Museum of Art, AL

*CONDO: Collaborative Exhibition across 15 London Galleries*, Emalin, London, UK

*AfroFantastic: Black Imagination and Agency in the American Experience*, Cornell Fine Arts Museum, Rollins College, Winter Park, FL

2016

*Haptic*, Alexander Gray Associates, New York, NY

*Postwar – Art Between the Pacific and Atlantic 1945–1965*, kuratiert von Okwui Enwezor, Haus der Kunst, Munich, Germany

*Exposition d'artistes Caraïbeens et des Amériques*, Institut du Tout-Monde, Paris, France

*The Lasting Concept*, Portland Institute for Contemporary Art, OR

2015

*Bottoms up: A Sculpture Survey*, University of Kentucky Art Museum, Lexington, KY

*METAL: Sculpture in America, 1945 to 1970*, Michael Rosenfeld Gallery, New York, NY

*A Constellation*, The Studio Museum in Harlem, New York, NY

*Appărăi*, Ballroom Marfa, Marfa, TX

*Necessary Force: Art in the Police State*, University of New Mexico Art Museum, Albuquerque, NM

*56. Biennale di Venezia: All the World's Futures*, kuratiert von Okwui Enwezor, Arsenale, Venice, Italy

*Bayou Sculptors*, African American Museum, Dallas, TX

*Glenn Ligon: Encounters and Collisions*, Tate Liverpool, UK

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*Glenn Ligon: Encounters and Collisions*, Nottingham Contemporary, UK  
*Bold Abstractions: Selections from the Collection, 1966–1976*, Dallas Museum of Art, TX  
*Witness: Art and Civil Rights in the Sixties*, Blanton Museum of Art, University of Texas at Austin  
*New Acquisitions*, Rose Art Museum, Brandeis University, Waltham, MA

2014

*African-American Artists and Abstraction*, Museo Nacional de Bellas Artes, Havana, Kuba  
*Viewpoints: 20 Years of Adderley*, Bakalar and Paine Galleries, Massachusetts College of Art and Design, Boston, MA  
*Witness: Art and Civil Rights in the Sixties*, Hood Museum of Art, Hanover, NH; Brooklyn Museum, NY  
*Beyond the Spectrum: Abstraction in African American Art, 1950–1975*, Michael Rosenfeld Gallery, New York, NY

2013

*African American Art Since 1950: Perspectives from the David C. Driskell Center*, Taft Museum of Art, Cincinnati, OH  
*Blues for Smoke*, Wexner Center for the Arts, Columbus, OH; Whitney Museum of American Art, New York, NY  
*Assembly Required: Selections from the Permanent Collection*, The Studio Museum in Harlem, New York, NY

2012

*Blues for Smoke*, The Geffen Contemporary at The Museum of Contemporary Art, Los Angeles, CA  
*Now Dig This! Art and Black Los Angeles, 1960–1980*, Pacific Standard Time Initiative, MoMA PS1, Queens, NY  
*Paper Space: Drawings by Sculptors*, Inman Gallery, Houston, TX  
*African American Art Since 1950: Perspectives from the David C. Driskell Center*, David C. Driskell Center, University of Maryland, College Park, MD  
*Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945–1970*, Martin-Gropius-Bau, Berlin, Germany  
*African American Art: Harlem Renaissance, Civil Rights Era, and Beyond*, Smithsonian American Art Museum, Washington, DC  
*Magical Visions: Ten Contemporary African American Artists*, Mechanical Hall Gallery, University of Delaware, Newark, DE

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2011

*Paper Trails: Selected Works from the Collection, 1934–2001*, The Metropolitan Museum of Art, New York, NY

*Inside & Out: Melvin Edwards and Peter Saul*, Atlanta Contemporary Art Center, Atlanta, GA

*Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture 1945–1970*, J. Paul Getty Center, Los Angeles, CA

*Now Dig This! Art and Black Los Angeles, 1960–1980*, Pacific Standard Time Initiative, Hammer Museum, Los Angeles, CA

*Sculpted, Etched and Cut: Metal Works from the Permanent Collection*, The Studio Museum in Harlem, New York, NY

2010

*Abstract Relations*, David C. Driskell Center, University of Maryland, College Park, MD

*Art in Embassies Exhibition*, U.S. Embassy Residence, Warsaw, Poland

*The Global Africa Project*, Museum of Art and Design, New York, NY

*Art Collection of the United States Embassy*, U.S. Embassy, Addis Ababa, Ethiopia Dak'art 2010, Dakar, Senegal

*What Matters*, Worcester Art Museum, Worcester, MA

*Americanana*, Hunter College, New York, NY

2007

Valencia Biennial, Valencia, Spain

2006

*Energy/Experimentation: Black Artists and Abstraction 1964–1980*, The Studio Museum in Harlem, New York, NY

*L.A. Object and David Hammons Body Prints*, Tilton Gallery, New York, NY

2005

*The Bristol-Myers Squibb Sculpture Project*, Bristol-Myers Squibb Park, New Brunswick, NJ

*Something to Look Forward To*, Heckscher Museum, Huntington, NY

*Reaction (1945–1963)*, Los Angeles Municipal Art Gallery, CA

*African American Masters: Highlights from the Smithsonian American Art Museum*, Utah Museum of Fine Arts, Salt Lake City, UT; Spelman College Museum of Fine Arts, Atlanta, GA

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2004

*Something to Look Forward To*, The Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA  
*How Sculptors See*, Worcester Art Museum, Worcester, MA

*African American Masters: Highlights from the Smithsonian American Art Museum*, Cincinnati Art Museum, OH; Currier Museum of Art, Manchester, NH; The Delaware Art Museum, Wilmington, DE; Long Beach Museum of Art, CA

2003

*African American Masters: Highlights from the Smithsonian American Art Museum*, New York Historical Society, New York, NY; Cheekwood Museum of Art, Nashville, TN; The Cummer Museum of Art and Gardens, Jacksonville, FL

*Watts: Art & Social Change in Los Angeles, 1965–2002*, Haggerty Museum of Art, Marquette University, Milwaukee, WI

2001

*Expanding on a Legacy: American Art From the Montclair Art Museum*, UBS Paine Webber Art Gallery, New York, NY

*American Identities: A New Look*, Brooklyn Museum, NY

*Material and Matter*, The Studio Museum in Harlem, New York, NY

2000

*Welded! Sculpture of the Twentieth Century*, Neuberger Museum of Art, State University of New York at Purchase, NY

*Public Voices, Private Visions: African American Art 2000*, Rockland Center for the Arts, West Nyack, NY

*Round 12*, Project Row Houses, Houston, TX

1999

*New Jersey Fine Arts Annual*, New Jersey State Museum, Trenton, NJ

*26 Sculptors in Their Environments*, Rockland Center for the Arts, West Nyack, NY

1998

*Histories (Re)membered*, Bronx Museum of the Arts, Bronx, NY

*African American Art from the New Jersey State Museum Collection*, New Jersey State Museum, Trenton, NJ

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*Stages of Creation: Public Sculpture by National Academicians*, National Academy Museum and School of Fine Arts, New York, NY

*Sculpture From New Jersey*, New Jersey Center for the Visual Arts, Summit, NJ

*Sculpture: New Jersey*, Ramapo College Art Gallery, Mahway, NJ

*Twentieth Century American Sculpture at the White House*, The White House, Washington, DC

*Tragic Wake: The Legacy of Slavery and the African Diaspora in Contemporary American Art*, Spirit Square Center for Arts and Education, Charlotte, NC

1997

Sculpture Biennial, Neuberger Museum of Art, State University of New York at Purchase CDS Gallery, The Art Show, New York, NY

1996

*Texas Modern and Post-Modern*, Museum of Fine Arts, Houston, TX

1995

*Editions*, Skoto Gallery, New York, NY

*Melvin Edwards, Richard Hunt, Lester Johnson, Stephen Procurian Editions 1974–1991*, Pharos Gallery, New York, NY

*The Listening Sky*, The Studio Museum in Harlem, New York, NY

*Civil Rights Now*, Southeastern Center for Contemporary Art, Winston-Salem, NC

*The Iguana Hat: The Artist's Quest for Symbols of the Self*, SciosNova, Miami, FL

1994

*Dream Singers, Story Tellers: An African American Presence*, New Jersey State Museum, Trenton, NJ

*Strategies of Narration*, Cairo Biennial & Tour Printmaking Workshop, NY

Grounds for Sculpture, Hamilton, NJ

*25th Anniversary Exhibition*, Cinque Gallery, New York, NY

*Sources*, Art Gallery, Art-Sociology Building, University of Maryland, College Park, MD

1993

*The Mask in Contemporary Art*, Sewall Art Gallery, Rice University, Houston, TX

*New Jersey Arts Annual*, The Newark Museum, NJ

*Recollections/Resistances/Reconstruction*, Hillwood Art Gallery, C.W. Post Campus, Long Island University, Brookville, NY

*Fujisankei Biennial*, Utsukushi-Ga-Hara Museum, Nagano, Japan



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1992

*Present Tense*, University of Wisconsin-Milwaukee Union Art Gallery, Milwaukee, WI

*The Expanding Circle: A Selection of African-American Art*, The Gallery at Bristol-Meyers Squibb, Princeton, NJ

*The Order of Things: Toward a Politic of Still Life*, Real Art Ways at Widener Gallery, Trinity College, Hartford, CT; John Michael Kohler Arts Center, Sheboygan, WI

*Gifted Visions: African American Artists*, Lyman Allyn Museum, New London, CT

*Bridges and Boundaries: African-Americans and American Jews*, präsentiert von The Jewish Museum, New York, NY & The New York Historical Society, NY

*Three Voices: Thirty Years of Afro-American Expression*, Shircliff Gallery of Art, Vincennes University, Vincennes, IN

*In Plural America: Contemporary Journeys Voices and Identities*, The Hudson River Museum, Yonkers, NY

*Warriors: The Guerreros*, Atrium Gallery, University of Connecticut, Storrs, CT

*Dream Singers, Story Tellers: An African-American Presence*, Fukui Fine Arts Museum, Fukui, Japan; Tokushima Modern Art Museum, Tokushima, Japan; Otani Art Museum, Nishinomiya, Japan

*Ante America*, Biblioteca Luis-Ángel Arango, Bogotá, Kolumbien; Museo de Bellas Artes, Caracas, Venezuela; Queens Museum of Art, New York, NY; Centro Cultural de la Raza, San Diego, CA; Center for the Arts, San Francisco, CA; Spencer Museum, University of Kansas, Lawrence, KS; Museo de Arte y Diseño Contemporáneo, San José, Costa Rica

1991

*Sculpture: Seven Artists of the 90's*, CDS Gallery, New York, NY

*Espiritu & Materia; Estetica Alternativa Norteamericana*, Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela

*Bertoia, Buhana, Edwards, Mitchell: Sculpture Update*, Diggs Gallery, Winston-Salem University, NC

*Discarded*, Rockland Center for Arts, West Nyack, NY

*Small Scale Sculpture*, Sewall Art Gallery, Rice University, Houston, TX

*The Harlem Renaissance Remembered*, Brownson Art Gallery, Manhattanville College, Purchase, NY

*Spirit Calls*, Artworks Gallery, Hartford, CT

*Spiritual Cargo: Shamanistic Manifestations*, Atrium Gallery, University of Connecticut, Storrs, CT

*Artists of Conscience: 16 Years of Social and Political Commentary*, Alternative Museum, New York, NY

*African American Works on Paper from the Cochran Collection*, New Visions Gallery, GA

## FRIDERICIANVM



1990

*The Blues Esthetic: Black Culture and Modernism*, The Studio Museum in Harlem, NY  
*Formulation and Representation: Recent Abstract Sculpture*, Bertha and Karl Luebsdorf Art Gallery, Hunter College, New York, NY  
*Steelworks*, USX Tower, Pittsburgh, PA  
*Diverse Representations 1990*, The Morris Museum, Morristown, NJ  
*The Decade Show: Frameworks of Identity in the 1980s*, Museum of Contemporary Hispanic Art, New York, NY; New Museum of Contemporary Art, New York, NY; The Studio Museum in Harlem, New York, NY  
*Inaugural Exhibition*, Abington Art Center Sculpture Garden, Jenkintown, PA  
*A Force of Repetition*, New Jersey State Museum, Trenton, NJ  
*New History: Sculptural Installations*, Atlanta College Art Gallery, GA  
*Two Generations of Sculptors, New Jersey Sculptors and Their Students*, The Gallery at Bristol-Meyers Squibb, Princeton, NJ  
*Legacies: African American Artists*, New Jersey Center for Visual Art, Summit, NJ  
*Painted Forms: Recent Metal Sculpture*, Whitney Museum of American Art at Philip Morris, New York, NY

1989

*Bronze and Steel: Sculpture by Melvin Edwards and Robert T. Cooke*, Pyramid Gallery, New York, NY  
*Introspective: Contemporary Art by Americans and Brazilians of African Descent*, California African American Museum, Los Angeles, CA; The Bronx Museum of the Arts, New York, NY  
*Traditions and Transformations: Contemporary Afro-American Sculpture*, The Bronx Museum of the Arts, New York, NY  
*Afro American Abstractions in Printmaking*, California African American Museum, Los Angeles, CA  
*The Blues Aesthetic: Black Culture and Modernism*, organisiert von Washington Project for the Arts, Corcoran Gallery, Washington, DC  
*Melvin Edwards*, Newton Art Center, Newton, MA

1988

*Committed to Print*, The Museum of Modern Art, New York, NY  
*Sculpture: Inside, Outside*, Walker Art Center, Minneapolis, MN  
*Affinities: Idioms/Aesthetics/Intentions*, Jamaica Art Center, NY  
*Traces of History: Art of Afro-America*, Robeson Gallery, Rutgers University, New Brunswick, NJ  
*The Law & Order Show*, Gladstone Gallery, New York, NY  
*Outside In*, New York Cultural Center, New York, NY

## FRIDERICIANVM



*Making The Main Stream*, Florida Southern University, Lakeland, FL  
*Public Art*, California African American Museum, Old Westbury College Gallery, Long Island, NY

### 1987

*The Law & Order Show*, Gladstone Gallery, New York, NY  
*The Afro-American Artist in the Age of Cultural Pluralism*, The Montclair Art Museum, NJ  
*Outside In*, New York Cultural Center, New York, NY  
*Making the Mainstream*, SVC Fine Arts Gallery, University of South Florida, Tampa, FL  
*Public Art*, The Museum of African American Art, Los Angeles, CA  
*Melvin Edwards*, Old Westbury College Gallery, Westbury, NY

### 1986

*Black Visions*, City Hall, New York, NY  
*Liberty and Justice*, Alternative Museum, New York, NY  
*Irons in the Fire*, Memorial Arch at Grand Army Plaza, Brooklyn, NY  
*Contemporary Sculpture Selection*, The Studio Museum in Harlem, New York, NY  
*Inaugural*, Socrates Sculpture Park, New York, NY

### 1985

*Traditions and Conflict: Images of a Turbulent Decade, 1963–1973*, The Studio Museum in Harlem, New York, NY  
*Since the Harlem Renaissance*, Museum of Art, The Munson-Williams-Proctor Institute, Utica, NY; The Art Gallery, University of Maryland, College Park, MD; The Chrysler Museum, Norfolk, VA; Museum of Art, Pennsylvania State University, University Park, PA

### 1984

*Since the Harlem Renaissance*, The Center Gallery of Bucknell University, Lewisburg, PA; The Amelie A. Wallace Art Gallery, The State University of New York, College at Westbury, NY  
*Art: For and Against*, Thorpe Intermedia Gallery, Sparkill, NY  
*Celebration: Eight Afro-American Artists Selected by Romare Bearden*, Louis Abrons Arts of Living Center, Henry Street Settlement, New York, NY  
*Contra-Apartheid*, UNESCO, Paris, France  
*East-West: Contemporary American Art*, California Afro-American Museum, Los Angeles, CA  
*Artists in Celebration of Black History Month*, Trenton State College Art Gallery, NJ  
*Sculpture*, Gallery of Murphy Fine Arts Center, Morgan State University, Baltimore, MD  
*Sticks and Stones: Modern and Post-Modern Sculpture*, Kenkeleba House, New York, NY

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*Sculpture from Rutgers*, Robeson Center Gallery, Rutgers University, New Brunswick, NJ  
*New Jersey Arts Inclusion Program 1978–84*, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

*Melvin Edwards*, Amelie A. Wallace Gallery, State University of New York at Westbury, NY  
*3 Artists in Celebration of Black History Month*, Trenton State College Art Gallery, Trenton, NJ  
*Afro-American Abstraction*, Toledo Museum of Art, Toledo, OH; Laguna Gloria Art Museum, Austin, TX; Everson Museum, Syracuse, NY

### 1983

*Var for New York*, Futura Gallery, Stockholm, Sweden  
*The War Show*, University Art Gallery, State University of New York at Stony Brook, NY  
*5 Sculptors*, The Bronx Museum of the Arts, NY  
*Art in Public*, Chicago Sculptural Society, Chicago, IL  
*Celebrating Contemporary American Black Artists*, Fine Arts Museum of Long Island, Hempstead, NY  
*4 Sculptors*, Sid Deutsch Gallery, New York, NY  
*Young Talent Awards 1963–83*, Los Angeles County Museum of Art, CA  
*Environmental Sculpture*, Chicago Sculptural Center, IL  
*Afro-American Abstraction*, Brooks Memorial Art Gallery, Memphis, TN; The Art Center, South Bend, IN

### 1982

*Mayor Byrnes' Mile of Sculpture*, Navy Pier, Chicago, IL  
*The 4 Directions*, Gallery of the American Indian Community House, New York, NY  
*Sacred Artifacts: Common Objects of Devotion*, Alternative Museum, New York, NY  
*Ritual and Myth: A Survey of African American Art*, The Studio Museum in Harlem, New York, NY  
*Works on Paper*, Woodson Regional Library, Chicago, IL  
*Black Artists: Recent Attitudes II*, California State University, Fresno, CA  
*Visual Politics*, Alternative Museum, New York, NY  
*Afro-American Abstraction*, Municipal Art Gallery, Los Angeles, CA; Oakland Museum, CA

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1981

*Mel Edwards and Greg Edwards: Sculpture and Works on Paper*, University Art Gallery, State University of New York, Binghamton, NY

*Outdoor Sculpture at the Aquarium*, Niagara Falls, NY

*Melvin Edwards*, Cinque Gallery, New York, NY

*Focus Southern Africa: Details of the Struggle*, Countee Cullen Library, New York, NY

*Melvin Edwards*, Westbeth Gallery, New York, NY

1980

*Melvin Edwards*, YW-YMHA, Green Lane, Union, NJ

*Sculpture Today: Tradition and Non-Traditional*, The Art Gallery, University of Maryland, College Park, MD

*Afro-American Abstraction*, P.S.1 Contemporary Art Center, Queens, NY

1979

*3 Sculptors*, The Bronx Museum of Arts, NY

The Studio Museum in Harlem, New York, NY

1977

*Melvin Edwards*, Florida International University, Miami, FL

*Melvin Edwards*, Henry O. Tanner Gallery, New York, NY

*Drawn and Matched*, The Museum of Modern Art, New York, NY

*Environmental Sculpture*, Robert Moses Plaza, Fordham University at Lincoln Center, New York, NY

*The Concept as Art*, Just Above Midtown Gallery, New York, NY

*Second World Black and African Festival of Arts and Culture: FESTAC '77*, Lagos, Nigeria

*Melvin Edwards*, Fisher Gallery, University of Southern California, Los Angeles, CA

1976

*Resonance: Williams/Edwards/Gilliam*, Morgan State University, Baltimore, MD

1975

*76 Jefferson*, The Museum of Modern Art, New York, NY

*Sculpture Invitational*, Gallery Ariadne, New York, NY

*Melvin Edwards*, Cinque Gallery, New York, NY

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1974

*Gilliam / Edwards / Williams: Extensions*, Wadsworth Atheneum, Hartford, CT

*Melvin Edwards*, Carpenter Gallery, Dartmouth College, Hanover, NH

1973

*Melvin Edwards*, Arnot Art Museum, Elmira, NY

*Sculpture Three: New York Artists on Tour*, World Trade Center, New York, NY

1972

*Edwards, Gilliam, Williams*, Wabash Transit Gallery of Chicago School of Art, Art Institute of Chicago, IL

*New York Artists at Storm King*, Storm King Art Center, Mountainville, NY

1971

*Artist as Advocate*, The Museum of Modern Art, New York, NY

*Melvin Edwards*, Aldrich Museum of Contemporary Art, Ridgefield, CT

*Whitney Annual – Contemporary American Sculpture*, Whitney Museum of American Art, New York, NY

1970

*Paperworks*, The Museum of Modern Art, New York, NY

*Melvin Edwards*, The William Benton Museum of Art, University of Connecticut, Storrs, CT

*Dimensions of Black Art*, La Jolla Museum of Art, CA

*Melvin Edwards*, Rental Gallery, The Museum of Modern Art, New York, NY

1969

*Melvin Edwards*, Andrew Dickinson White Museum of Art, Cornell University, Ithaca, NY

*California Crafts Survey*, Fine Arts Gallery of San Diego, CA

*Five + 1*, Frank Bowling, Melvin Edwards, Al Loving, William T. Williams, Daniel L. Johnson, Jack Whitten, Art Gallery at State University of New York at Stony Brook, NY; Art Museum, Princeton University, NJ

*X to the 4th Power*, The Studio Museum in Harlem, New York, NY

1968

*New Voices*, American Greeting Gallery, Pan Am Building, New York, NY

*Thirty Contemporary Black Artists*, Minneapolis Institute of Arts, MN

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1967

*Melvin Edwards*, California State College, Northridge, CA

*Melvin Edwards*, San Fernando Valley State College, San Fernando Valley, CA

*Melvin Edwards*, Esther Bear Gallery, Santa Barbara, CA

1966

*Melvin Edwards*, Esther Bear Gallery, Santa Barbara, CA

*The Negro in American Art*, organisiert von Frederick S. Wight, University of California, Los Angeles, CA

1965

*Melvin Edwards*, Esther Bear Gallery, Santa Barbara, CA

*Melvin Edwards*, Richard Grey Gallery, Chicago, IL

*Five Younger Los Angeles Artists*, Los Angeles County Museum of Art, CA

1962

*Annual*, La Jolla Museum of Art, La Jolla, CA

1960

*Melvin Edwards*, Los Angeles County Museum of Art, CA

## PUBLIC COLLECTIONS

The Alford Collection of Contemporary Art at Rollins College, Cornell Fine Arts Museum,  
Winter Park, FL

Art Institute of Chicago, IL

Baltimore Museum of Art, MD

Birmingham Museum of Art, AL

The Bronx Museum of the Arts, NY

Brooklyn Museum, NY

Buffalo AKG Art Museum, NY

Cantor Arts Center at Stanford University, CA

Carnegie Museum of Art, Pittsburgh, PA

Center for the Arts, Vero Beach, FL

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Center Gallery, Bucknell University, Lewisburg, PA  
Chase Manhattan Bank, New York, NY  
The Cleveland Museum of Art, OH  
Crystal Bridges Museum of American Art, Bentonville, AR  
Dallas Museum of Art, TX  
David Winton Bell Gallery, Brown University, Providence, RI  
Detroit Institute of Arts, MI  
Dia Art Foundation, NY  
Flint Institute of Arts, MI  
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY  
James E. Lewis Museum of Art, Morgan State University, Baltimore, MD  
Joseph P. Addabbo Federal Building, Jamaica, NY  
Kingsborough Community College, Brooklyn, NY  
Lafayette College, Easton, PA  
Long Beach Museum of Art, CA  
Los Angeles County Museum of Art, CA  
The Metropolitan Museum of Art, New York, NY  
Miami University, FL  
Miami University, Oxford, OH  
Montclair Art Museum, NJ  
Mott-Warsh Collection, Flint, MI  
Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela  
Museu Afro Brasil, São Paulo, Brazil  
Museum Brandhorst, Munich, Germany  
Museum de Domijnen, Sittard, Netherlands  
Museum of Contemporary Art, Chicago, IL  
The Museum of Fine Arts, Houston, TX  
The Museum of Modern Art, New York, NY  
Nasher Sculpture Center, Dallas, TX  
National Academy of Design, New York, NY  
National Gallery of Art, Washington, DC  
Neuberger Museum of Art, State University of New York at Purchase, NY  
The New Jersey State Museum, Trenton, NJ  
New York City Parks, NY  
The Newark Museum, NJ



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Peat, Marwick, and Mitchell, Montvale, NJ  
Pennsylvania Academy of the Fine Arts, Philadelphia, PA  
Rose Art Museum, Brandeis University, Waltham, MA  
Rutgers University, New Brunswick, NJ  
San Francisco Museum of Modern Art, CA  
Schomburg Center for Research in Black Culture, New York, NY  
Sheldon Museum of Art, University of Nebraska–Lincoln, NE  
Smithsonian American Art Museum, Washington, DC  
Smithsonian National Museum of African American History and Culture, Washington, DC  
The Studio Museum in Harlem, New York, NY  
Tate Modern, London, UK  
University of Maryland, College Park, MD  
University of Virginia, Charlottesville, VA  
Virginia Museum of Fine Arts, Richmond, VA  
Wadsworth Atheneum Museum of Art, Hartford, CT  
Whitney Museum of American Art, New York, NY  
Williams College Museum of Art, Williamstown, MA  
Winston-Salem State University, NC  
Worcester Art Museum, MA

## FRIDERICIANVM



### EXHIBITION FILM

#### *Nana Adusei-Poku in conversation with Melvin Edwards*

On the occasion of Melvin Edwards's exhibition at the Fridericianum, a film has been produced. It documents a conversation between Melvin Edwards and Nana Adusei-Poku (Assistant Professor for Art History and African American Studies at Yale University). It is being shown on-site at the Fridericianum as well as on the [website](#) and the [YouTube channel](#).

## FRIDERICIANVM



### EDUCATION AND EVENTS

#### **Studiowerkstatt**

Every Saturday, 11 am–1 pm

Every Saturday the Fridericianum Studiowerkstatt opens for small and tall visitors: Those interested, aged five and up, are invited to get inspired by the exhibitions, work creatively together and make their own art. During the next few months, everything revolves around the work of US-American artist Melvin Edwards.

Admission is free. No registration required. Children must be accompanied by an adult.

#### **Public guided tours**

Every Wednesday, 5–6 pm and every Sunday, 3–4 pm

Together with the Fridericianum art educators, the participants discover the current exhibition *Some Bright Morning* by US-American artist Melvin Edwards. The tour offers insight into his comprehensive work filled with references and homages as well as his own eventful life.

The costs for the tours are included in the entrance fee. No registration required.

#### **Special guided tour: *Art in Every Corner***

On the first Thursday of every month, 5–6 pm

Once a month, art educator and designer Roland Knieg invites those interested to a guided tour focusing on artistic interventions at the Fridericianum. As part of the *Interventions* series, artists develop site-specific works for the Fridericianum that - beyond the regular exhibition spaces - activate, accentuate or transform the previously unused intermediate areas and circulation areas of the building.

Admission fee: 3 Euro. No registration required.

#### ***F wie Feierabend***

On the last Tuesday of every month, 6.30–10 pm

On the last Tuesday of every month, the Fridericianum invites you to art, drinks, and encounters. In September, the Fridericianum art education team offers a tour through the exhibition of the US-American artist Melvin Edwards.

The café stays open until 10 pm, the exhibition until 8 pm. Admission is free. No registration required.

## FRIDERICIANVM



In addition to its regular formats, the Fridericianum offers a multifaceted event program.

### Children's Vernissage

**Melvin Edwards: *Some Bright Morning***

Friday, August 30, 2024, 5.30–7 pm

One and a half hours before the official vernissage, Melvin Edwards's exhibition *Some Bright Morning* opens exclusively for children and their accompanying adults! Guided by the art educators, the kids explore the art of Melvin Edwards and get creative themselves, gathering inspiration from the major topics of his works.

Admission is free. No registration required.

### Exhibition Opening

**Melvin Edwards: *Some Bright Morning***

Friday, August 30, 2024, 7–11 pm

On the occasion of the exhibition opening, the Fridericianum invites you to a joint celebration with musical entertainment by DJ R!xxx and culinary delights by Herbstapfel.

Admission is free. No registration required.

### Kasseler Museumsnacht

Saturday, September 7, 2024, 5 pm–1 am

The Fridericianum is excited to be part of this year's *Kasseler Museumsnacht* again, and to open its doors until late at night as one of 50 cultural venues. There is a lot to discover: Melvin Edwards's extraordinary art, Kassel's largest frog – a performance by artist Alex Da Corte starring an approx. 20 meters long, flying frog – getting creative by making bags and masks in the Studiowerkstatt as well as music and culinary delights! Furthermore, the documenta archiv will be present as a guest at the Fridericianum to offer a program with discussions and film screenings.

Ticket adults: 15 Euro, reduced: 10 Euro, under 18: free.

More information and ticket presale [online](#) as well as on-site at different participating venues, among others at the Fridericianum.

### Theaterfest

Saturday, September 14, 2024, 11 am–6 pm

The Staatstheater Kassel invites those interested to the grand theatre festival, an event for the whole family. On this occasion, its next-door neighbor, the Fridericianum, offers a creative hands-on workshop station in its backyard.

Admission to the creative program and the Fridericianum exhibition is free.

No registration required. Drop in and out at any time.

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**Film Screening: *Some Bright Morning: The Art of Melvin Edwards* (2016) and talk with the director Lydie Diakhaté**

Thursday, October 10, 2024, 7–8.30 pm

Director Lydie Diakathé presents her film *Some Bright Morning: The Art of Melvin Edwards* (2016). It is the first comprehensive film documentation about the lifework of Melvin Edwards.

The screening is followed by a talk with the director.

Language: English. Admission is free. No registration required.

**Lecture by Christian Rattemeyer**

Thursday, October 24, 2024, 7–8.30 pm

Christian Rattemeyer talks about the work of Melvin Edwards and its reception in Europe and the US.

Admission is free. No registration required.

**Lecture by Damian Lentini**

Thursday, November 7, 2024, 7–8.30 pm

Damian Lentini discusses the work of Melvin Edwards in the context of different intersections with the curator Okwui Enwezor.

Admission is free. No registration required.

For more information and further events visit the [Fridericianum website](#).

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LIST OF PRESS IMAGES AVAILABLE FOR DOWNLOAD

1.



Portrait Melvin Edwards, 2023

Photo: Albrecht Fuchs

© The artist, documenta und Museum Fridericianum  
gGmbH

2.



Melvin Edwards: *Some Bright Morning*, 1963

Welded steel

36.2 × 23.5 × 12.7 cm

© The artist

Courtesy the artist; Alexander Gray Associates, New York;  
Stephen Friedman Gallery, London; Galerie Buchholz,  
Berlin

3.



Melvin Edwards: *Lines for the Poet*, 1970

Barbed wire, stainless steel

Dimension variable

© The artist, Photo: Dan Bradica

Courtesy the artist; Alexander Gray Associates, New York;  
Stephen Friedman Gallery, London; Galerie Buchholz,  
Berlin

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4.



Melvin Edwards: *Tan Ton Dyminn's*, 1974

Painted welded steel in 2 parts

Part 1: 214,6 × 91,4 × 94 cm; Part 2: 217,17 × 91,44 × 93,98 cm

© The artist, Photo: Timothy Doyon

Courtesy the artist; Alexander Gray Associates, New York;  
Stephen Friedman Gallery, London; Galerie Buchholz,  
Berlin

5.



Melvin Edwards: *Augusta*, 1974

Painted welded steel

167,6 × 156,8 × 143,5 cm

© The artist, Photo: Timothy Doyon

Courtesy the artist; Alexander Gray Associates, New York;  
Stephen Friedman Gallery, London; Galerie Buchholz,  
Berlin

6.



Melvin Edwards: *Untitled*, ca. 1974

Watercolor and ink on paper

46,4 × 61 cm

© The artist, Photo: Stephen White & Co

Courtesy the artist; Alexander Gray Associates, New York;  
Stephen Friedman Gallery, London; Galerie Buchholz,  
Berlin

7.



Melvin Edwards: *Untitled*, ca. 1974

Watercolor and ink on paper

46 × 61 cm

© The artist

Courtesy the artist; Alexander Gray Associates, New York;  
Stephen Friedman Gallery, London; Galerie Buchholz,  
Berlin

FRIDERICIANVM



8.



Melvin Edwards: *Untitled*, ca. 1974

Watercolor and ink on paper

46 × 61 cm

© The artist, Photo: Jens Ziehe

Courtesy the artist; Galerie Buchholz, Berlin; Alexander Gray Associates, New York; Stephen Friedman Gallery, London

9.



Melvin Edwards: *I Remember*, 1978

Welded steel

64 x 25 x 24 cm

© The artist, Photo: Mark Blower

Courtesy the artist; Alexander Gray Associates, New York; Stephen Friedman Gallery, London; Galerie Buchholz, Berlin

10.



Melvin Edwards: *Homage to the Poet Léon-Gontran Damas*, 1978–1981

Steel in 5 parts

Dimension variable

© The artist

Courtesy the artist; Alexander Gray Associates, New York; Stephen Friedman Gallery, London; Galerie Buchholz, Berlin



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11.



Melvin Edwards: *Adeoli Goacoba*, 1988

Stainless steel in 2 parts

Teil 1: 297,2 × 195,6 × 119,4 cm; Teil 2: 207 × 222,3 × 91,4 cm

(Installation view: *Melvin Edwards, Sam Gilliam, and William T. Williams: Epistrophy*

April 1–April 30, 2022

540 West 25th Street, New York, NY 10001)

© The artist, Photo: Kyle Knodell, Photography courtesy Pace Gallery

Courtesy the artist; Alexander Gray Associates, New York; Stephen Friedman Gallery, London; Galerie Buchholz, Berlin

12.



Melvin Edwards: *Alteration*, 2002

Welded steel

25,4 × 15,2 × 15,2 cm

© The artist, Photo: Jeffrey Sturges

Courtesy the artist; Alexander Gray Associates, New York; Stephen Friedman Gallery, London; Galerie Buchholz, Berlin

13.



Melvin Edwards: *La Luta*, 2007

Welded steel

33,5 × 28 × 19 cm

© The artist, Photo: Mark Blower

Courtesy the artist; Alexander Gray Associates, New York; Stephen Friedman Gallery, London; Galerie Buchholz, Berlin

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14.



Melvin Edwards: *Melvin Edwards*

With works from the series: *Lynch Fragments* (1963–)

Installation view: Galerie Buchholz, Berlin 2017

© The artist

Courtesy the artist; Galerie Buchholz, Berlin; Alexander Gray Associates, New York; Stephen Friedman Gallery, London

[Download press images here](#)

Installation views will be available via the same hyperlink from Friday, August 30, 2024.



## CONTRIBUTORS

### Curatorial Team:

Luise von Nobbe & Moritz Wesseler

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### Production & Technical Department:

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### Event & Time-Based Media Technology:

Christoph Huntzinger

### Communications:

Johanna Köhler, Lea Roth & Carina Wolf

### Office Management:

Lisa Erpel

### Inhouse Technicians:

Björn Juraschitz, Kristijan Mijić & Stefan Schlenker

## FRIDERICIANVM



### SERVICE INFORMATION

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[www.fridericianum.org](http://www.fridericianum.org)

### OPENING HOURS

Tue–Sun & public holidays 11 am–6 pm & Thu 11 am–8 pm

### ADMISSION

6 Euro, reduced 4 Euro

Wednesdays free admission

Free admission for children and under 18s

Groups (10 or more) 4 Euro per person

Free admission for students with a Kulturticket

Students and trainees 2 Euro

Free admission for school groups (by prior appointment)

### SUMMER OPENING HOURS CAFÉ

Tue–Sun & public holidays 11 am–8.30 pm

### PRESS CONTACT

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