

Adam Pendleton

Love, Queen

ACCESSIBILITY

BROCHURE



Audio and Visual Descriptions
(Select Artworks)

HIRSHHORN

 Smithsonian

CONTENTS

Page 3	Exhibition Entrance
Page 4	Wall 1
Page 7	Wall 2
Page 8	Wall 3
Page 9	Wall 4
Page 10	Wall 5
Page 11	Wall 6
Page 14	Wall 7
Page 15	Wall 8

EXHIBITION ENTRANCE

ADAM PENDLETON

Love, Queen

Visual Description

The exhibition entrance is defined by a large, curved wall that opens toward the left into a circular gallery. The wall is painted black, with large, bold, white letters that read, ADAM PENDLETON: Love, Queen.

The exhibition is oriented so that you move through it clockwise, from the entry wall through a long, circular gallery with artworks on the left wall and windows on the right. Opaque black blinds cover the windows. The gallery is widest at the start of the exhibition, near the escalators, and gradually narrows as you move toward the far side of the circle. It widens again as you move through the second half of the circle and return to the starting point. The gallery is divided into eight long, curved walls, each separated by a doorway.

WALL 1

Wall Text

Come Closer

[QR Code] Scan for accessibility resources, information about upcoming programs, and more.

Take a Video Tour

[QR Code] Unlock behind-the-scenes insights into the artwork. Start here!

Adam Pendleton: Love, Queen has been made possible through generous lead support from the Ford Foundation.

Major support has been provided by Deborah and Philippe Peress and Terra Foundation for American Art.

Additional funding has been provided by Sarah Arison, Michael Forman and Jennifer Rice, Michi Jigarjian, Kera and Bennie F. Johnson, the Hirshhorn International Council, and the Hirshhorn Collectors' Council.

[Logos: Ford Foundation, Terra Foundation for American Art]

Love, Queen, Adam Pendleton's (b. Richmond, Virginia, 1984; lives in Brooklyn, New York) first solo exhibition in Washington, DC, brings together recent works to highlight the centrality of painting, as well as the translation and transformation of the handmade mark, in his practice. Since he began making art in the early 2000s, Pendleton has developed an expansive approach to art-making that employs gesture, fragment, text, and image to recontextualize histories of painting, abstraction, Blackness, and the historical avant-garde. Deploying collage as model and method, Pendleton places traditionally separate ideas and processes in close proximity, creating a fluid state that opens up new spaces for seeing and thinking.

Love, Queen includes paintings from five bodies of work: *Black Dada*, *Untitled (Days)*, *WE ARE NOT*, *Composition*, and *Movement*. Challenging convention through their blurring of distinctions among painting, photography, and drawing, Pendleton's visually active and spatially complex paintings give visual form to what the artist describes as the "complex real"—the onslaught of sensory phenomena and often contradictory information that defines contemporary experience.

His painting process begins on paper by exploring the full breadth of mark-making. He layers paint, spray paint, ink, and watercolor, integrating fragmentary text and geometric forms through stenciling techniques. These works on paper are photographed and then layered using a screen-printing process. The resulting paintings—simultaneously expressionistic, minimal, and conceptually rich—feature both stark contrasts and subtle variations in tone and finish. They are a tangible manifestation of his belief in painting as a powerful "visual and conceptual force."

The exhibition concludes with a floor-to-ceiling projection centering largely on archival footage of Resurrection City, a 1968 encampment created on the National Mall that marked the culmination of Martin Luther King Jr.'s Poor People's Campaign. This documentary material is intercut and overlaid with shapes and gestural moments that share the paintings' formal and theoretical concerns. Pendleton's video reminds us that collective history, like painting, emerges from an accumulation of individual events and actions.

The exhibition is organized by Evelyn C. Hankins, the Hirshhorn's head curator, with support from Alice Phan.

The 9-minute video plays every 30 minutes starting at 10:30 AM. A screensaver will play during the 21-minute intermission.

Black Dada (D)

2024

Silkscreen ink and black gesso on canvas; two parts

Courtesy of the artist and Pace Gallery

Untitled (Movement)

2024

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Visual Description

The first wall to the left of the entryway is painted white. The left side of the wall is filled with large paragraphs of text. To the right of the text hang two large paintings that fill two-thirds of the wall from top to bottom. The painting to the left is portrait-oriented, while the one to the right is landscape-oriented. Both paintings use two colors: black and gold.

The silkscreen painting to the left is composed of two horizontal canvases of equal size, joined at the middle to create one large vertical painting. The break between the canvases is visible, but the painting's lines and shapes continue across the break to form one continuous image. The entire background of the painting is a solid black. Three triangular bands of gold expand from a central point in the lower middle of the top canvas, creating what looks like refracted light across the painting. Over the three bands of gold are layers of gold and black paint strokes, sprays (as if made by a spray can), and splatters of paint. When viewed from different angles, shades of black stand out or recede, some shiny and some matte. The painting's overall surface is flat. A large black letter "D" is painted at the top left corner of the canvas, with the bottom of the letter situated against the left side of the painting.

The painting to the right of the entryway is also black and gold but is a single large canvas with a solid black background. The left side of the painting is almost entirely black, with squarish yet amorphous black shapes and drips barely visible against the background. These black shapes continue across the foreground of the canvas, but gold shapes of similar size and form appear with increasing frequency toward the canvas's upper right side. A gold square, resembling the outline of a canvas or a piece of paper, appears in the top right corner among the shapes and drips.

WALL 2

Untitled (Days)

2023–2024

Silkscreen ink and black gesso on canvas

Forman Family Collection

Untitled (Days)

2023–2024

Silkscreen ink and black gesso on canvas

Private collection

Untitled (Days)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Galerie Eva Presenhuber

Untitled (Days)

2024–2025

Silkscreen ink and black gesso on canvas

Private collection

Untitled (Days)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Visual Description

This wall features five black-and-white silkscreen paintings on canvas, all the same size, hang on a long, curved white wall. The painting on the far right side of the wall, *Untitled (Days)*, features a black background with white details. Its surface is flat, but it is challenging to distinguish among its layers. Across the background of the canvas are three large sprayed horizontal bands of white, each slightly grainy, making them appear to be at a distance. Scribbled lines of sprayed paint, forming skinny vertical loops, fill most of the canvas in front of these three bands. The loops are slightly more opaque than the horizontal bands. Large, solid white circles with slightly blurred edges and splatters are sporadically placed across the canvas, appearing to fill the foreground.

WALL 3

Black Dada (A/A)

2024

Silkscreen ink and black gesso on canvas; two parts

Collection of Denise Coates CBE and Richard Smith, UK

Black Dada (B)

2024

Silkscreen ink and black gesso on canvas; two parts

Collection of Denise Coates CBE and Richard Smith, UK

Black Dada (L)

2024–2025

Silkscreen ink and black gesso on canvas; two parts

Collection of Denise Coates CBE and Richard Smith, UK

Visual Description

Three large paintings hang on a long, curved white wall. Each is the same size, and each is made from two horizontal canvases of equal dimensions, joined in the middle to create one large vertical painting. The breaks between the works' canvases are visible across their middle, but the paintings' lines and shapes continue across the breaks to form continuous images. The leftmost painting is purple and black, the middle one blue and black, and the rightmost red and black. All three paintings feature a matte black background.

The painting on the right features three bright-red, triangular bands expanding from a central point just above the break between its canvases, creating what looks like refracted light across the painting. Over these three red bands are layers of red and black paint strokes, sprays (as if made by a spray can), and splatters of paint. When viewed from different angles, the shades of black stand out or recede, some shiny and some matte. The overall surface is flat. A large black letter "L" is painted just below the break between the two canvases, toward the left side of the painting.

WALL 4

Black Dada (A)

2024–2025

Silkscreen ink and black gesso on canvas; two parts

Collection of Denise Coates CBE and Richard Smith, UK

Black Dada (C)

2024

Silkscreen ink and black gesso on canvas; two parts

Collection of Denise Coates CBE and Richard Smith, UK

Black Dada (D/D)

2024

Silkscreen ink and black gesso on canvas; two parts

Collection of Denise Coates CBE and Richard Smith, UK

Visual Description

Three large paintings hang on a long, curved white wall. Each is the same size and made from two horizontal canvases of equal dimensions, joined in the middle to create one large vertical painting. The leftmost painting is white and black, the middle one green and black, and the rightmost blue and black. All three paintings feature a matte black background. The breaks between the works' canvases can be seen across their middle, but the paintings' lines and shapes continue across the breaks to form continuous images.

The painting on the right features three triangular bands of bright light blue expanding from a central point on the left of the painting, just below the break between canvases, creating what looks like refracted light across the painting. Over the three blue triangular shapes are layers of blue and black paint strokes, sprays (as if made by a spray can), and splatters of paint. When viewed from different angles, the shades of black stand out or recede, some shiny and some matte. The painting's overall surface is flat. One large black letter "D" is painted in the top left corner of the canvas, with the bottom of the letter situated against the left side of the painting. Another large black letter "D" is painted just below the break between the two canvases, toward the right side of the painting.

WALL 5

Untitled (Days)

2023–2024

Silkscreen ink and black gesso on canvas

Private collection

Untitled (WE ARE NOT)

2023

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Days)

2023–2024

Silkscreen ink and black gesso on canvas

Private collection

Untitled (Days)

2023

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Days)

2023

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Visual Description

This wall features five black-and-white silkscreen paintings on canvas, all the same size, four from the *Untitled (Days)* body of work and one from the *Untitled (WE ARE NOT)* series. The painting on the far right of the wall is an *Untitled (Days)* work. Muted black seems to cover its surface, interspersed with circular white holes of different sizes through which you can see layers of black and white gestural marks, splatters, drips, and sprays. The painting's overall surface is flat, and it is challenging to distinguish among its layers.

WALL 6

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Composition)

2024

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist

WE ARE NOT (Composition)

2024

Silkscreen ink and black gesso on canvas

Private Collection

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

Untitled (Composition)

2024

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

US (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

Untitled (Composition)

2024

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Untitled (Composition)

2024–2025

Silkscreen ink and black gesso on canvas

Courtesy of the artist and Pace Gallery

Visual Description

Fourteen small paintings hang in a line along a long, curved black wall. All are vertically-oriented and the same size, with thin black frames. The rightmost painting, *Untitled (Composition)*, has a black background with layers of differently sized black triangles filling the center of the canvas. When viewed from different angles, the black triangles stand out or recede, some shiny and some matte.

WALL 7

Untitled (Movement)

2024

Silkscreen ink and black gesso on canvas

The Jordan Schnitzer Family Foundation

Untitled (Movement)

2024

Silkscreen ink and black gesso on canvas

The Jordan Schnitzer Family Foundation

Untitled (Movement)

2024

Silkscreen ink and black gesso on canvas

Courtesy of the artist

Visual Description

Three large gold-and-black, horizontally-oriented paintings of equal size hang on a long, curved white wall. The rightmost painting, *Untitled (Movement)*, has a solid black background. The left side of this canvas is filled with swirls of sprayed gold lines and circular gold forms layered atop one another. The right side of the canvas is mostly black, with a few short, sprayed lines and splatters of gold. Layered atop the canvas's surface are large black circles of various sizes. When viewed from different angles, the shades of black stand out or recede, some shiny and some matte.

WALL 8

Resurrection City Revisited (Who Owns Geometry Anyway?)

2024–2025

Video (color, sound); 09:07 min.

Courtesy of the artist and Pace Gallery

Resurrection City was a peaceful, permitted encampment of three thousand A-frame structures that occupied 16 acres between the Lincoln Memorial and the Washington Monument from May 13 to June 24, 1968. As the culmination of Dr. Martin Luther King Jr.'s Poor People's Campaign, the sprawling temporary metropolis brought national attention to entrenched economic and social inequities that spanned racial and geographical differences. Pendleton's video features archival documentation largely focused on Resurrection City, accompanied by a recording of author-critic Amiri Baraka reading his poem "I Love Music: For John Coltrane." These historical elements are intercut and overlaid with shapes and gestural moments that share the formal and theoretical concerns of the exhibition's paintings. Pendleton's video reminds us that collective history, like painting, emerges from an accumulation of individual events and actions.

To access synchronized captions for this artwork, scan the QR code. [QR Code]

The 9-minute video plays every 30 minutes starting at 10:30 AM. A screensaver will play during the 21-minute intermission.

Visual Description

A video is projected directly onto a large, curved wall, filling the space from floor to ceiling. The projection is flanked on either side by large black, triangular walls that jut out from the inner and outer gallery walls to create a dark, enclosed viewing room.

Every half hour, the 9-minute video begins. It starts with a series of large, solid black shapes—a circle, a square, a triangle—flashing against a gray background as a spoken-word audio track begins. The video shifts to a collage of visuals, combining black-and-white archival footage of Resurrection City and Civil Rights activities—people marching and standing in crowds, civic activities, signs and written materials, the building and tearing down of an encampment on the National Mall—with periodic insertions of bright-red imagery. The archival footage is overlaid with strobe-like light and flashes of large, black geometric shapes that fill the screen, sometimes covering and obscuring the archival images and sometimes replacing it altogether. The audio track continues throughout the video, with archival recordings of speeches and spoken word performance interspersed with a wide variety of instrumental performances and a slightly ominous music score.

Between each video screening, the wall is filled with a projection of a gray background with large, periodically shifting black shapes—a circle, a square, a triangle.

Transcript

0:00

Can we get all the delegations in here, please?

0:05

Can we get everybody in their seats and quiet down?

0:11

Trane. Trane said.

0:14

A force for real good.

0:16

Trane.

0:18

In other words, February '67.

0:21

By July he was dead. By July. He said in other words, he wanted to be the opposite.

0:29

But by July he was dead.

0:31

But he is, offering expression, a love supreme.

0:36

Afro Blue and me singing it all because of him can be. Screaming beauty. Can be. Afro blue. Can be. You leave me breathless. Can be. Alabama, I want to talk to you.

0:47

My favorite things like Sonny can be. Life itself, fire can be, heart explosion, soul explosion, brain explosion.

0:54

Can be. Can be. Can be. Can be. Can be. Deep, deep, deep expression deep. Can be. Capitalism dying. Can be. All see, aggggggeeeeeoooooo aggrggrrgeeeeeoooouuu. Full, full, full can be. Empty too.

1:12

Nightfall aggggggeeeeeooooo aggrggrrgeeeoooouuu. Nightfall by water. Round moon over slums. Shit in a dropper. Soft face under fingertips trembling. Can be. Can be. Can be, Trane, Can be Trane, because of Trane, because world, world, world world. Can be. Shawn OCasey in Ireland can be. Lu Hsun in China can be. Brecht wailing, Gorky riffing, Langston Hughes steaming. Can be. Trane. Bird's main man. Can be. Big Maybelle can be. Workout, workout, workout, workout. Expression.

1:38

Ogunde. Afro Blue can be. All of it, meaning, essence, revelation, everything together, wailing in unison.

1:43

A terrible wholeness.

[Music—strings with periodic drumbeats]

2:05

I declare this to be the site of Resurrection City, USA.

[Sounds of clapping and voices singing]

3:00

In my living room of my house, it's like walking in the alleyway from the back end street.

3:06

in the front—in the front of my door.

3:08

It's like a dump yard or something.

3:11

I mean, whatever the white man has finished, just disposed of, that's where it would be brought to.

3:19

You can just walk down the streets and look at the houses, and the houses testify to the fact that you have been wronged.

3:25

You can look at the little children running around in the mud playing with no clothes on, and that battered appearance testify to the fact that they have been wronged.

3:38

If we do not stop this madness, we will certainly destroy ourselves and the whole world.

4:04

Is there somebody here to record this?

4:10

Is there someone here to get this down?

4:13

Can I get a like they say, witness, an eye that can see through this here?

4:23

We have come to Washington for our freedom.

4:27

We have come to Washington for justice.

4:30

We have come to Washington for jobs, but I know something's wrong somewhere and otherwise they wouldn't be here.

4:41

I hope this lies to Washington be successful simply because I believe this is the last chance that America will have to rectify the mistakes that they have made through the ages.

4:50

Now you know we're here to do serious business. If you walk through a museum,

4:57

all the colors of the spectrum right there, but not one image

5:00

except of checks passing. The problems of racism, poverty, and war can all be summarized with one word: violence.

5:55

That's all right. That's all right. That's all right. That's all right.

6:05

Since my soul gotta sit up in the Kingdom, that's all right.

6:24

Don't matter to me.

6:26

Could we have fought the system?

6:28

Do you understand that? Because King created this. We really don't care about the man.

6:38

It's not the man, it's what produced the man.

6:40

I don't care about, you know, revenge.

6:43

I know that's Western civilization: revenge.

6:46

So I don't care about revenge.

6:49

Our hope is to see justice prevail not only with the individual, but with the system that produced that individual.

6:55

He came from this society and he did it because of the society.

6:59

Not only should they catch the killer of Doctor Martin Luther King and the killers of Malcolm X, of Bobby Kennedy and the killers of John Kennedy, what they should do is restructure the society and get rid of these various

7:11

gun laws that kill us all off so we don't have to worry about assassinations each time someone has a legitimate gripe against the government.

7:19

Most people do not benefit.

7:21

Most people do not benefit by the kind of economic system we have, the kind of government, but a lot of people think they do.

7:27

A lot of people think they do, but they don't.

7:35

It's a temptation because they look like the ruling class to identify with them.

7:40

They see Rocky and DuPont and Mellon, so oh, hell, Big Brother.

7:44

Unfortunately, some blacks like that too.

7:46

They got even less reason, you know.

7:48

But I think the whole divide and conquer mentality in this country has been the fundamental strategy, the fundamental tactic, you know, for keeping status quo, you know, get everybody to fight each other.

8:04

And in 1968 and the demands that we presented to them at that time are still not answered because we still don't have jobs, we still don't have decent houses, and our children still do not get a decent education.

8:19

This is a last chance, I think, for this country to sort of respond to the quiet and peaceful petitions of people who are asking for very, very just solutions to very, very real problems.

8:31

Are you able to put your life on the line?

8:35

It begins with a quote from John Coltrane.

8:39

I want to be a force for real good.

8:42

In other words, I know that there are bad forces, forces that bring suffering to others and misery to the world.

8:52

But I want to be the opposite force.

8:55

I want to be the force which is truly for good.

HIRSHHORN

 Smithsonian