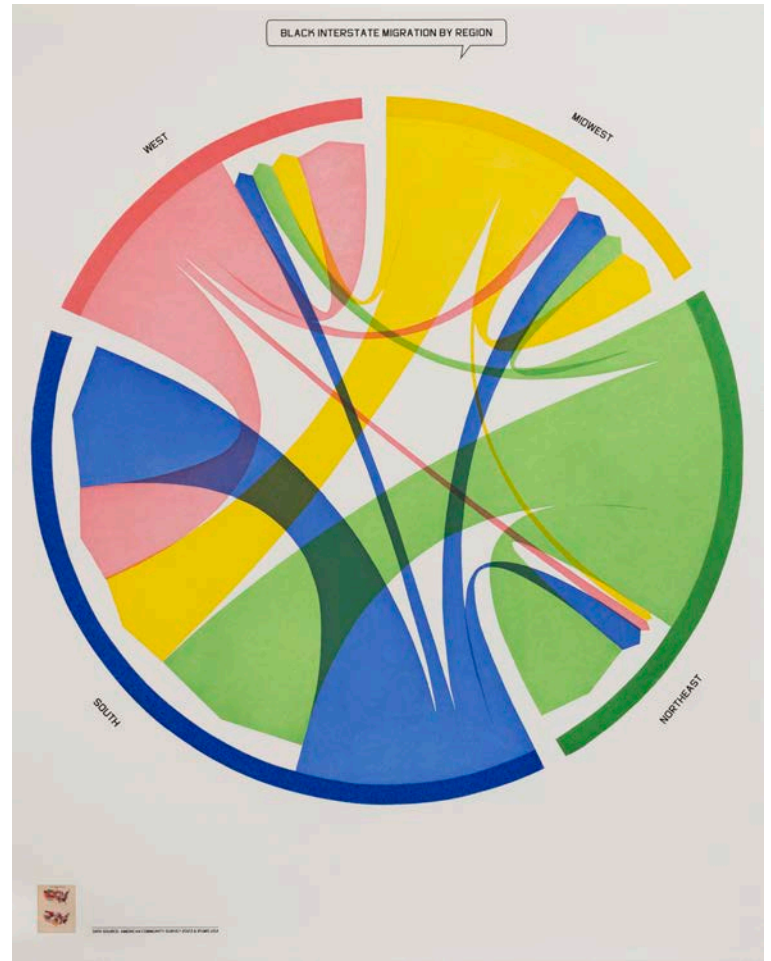


African American Burial Ground Project & Tropicana Field
Color aquatint, softground etching and relief with chine collé
22" x 28"
Edition of 20

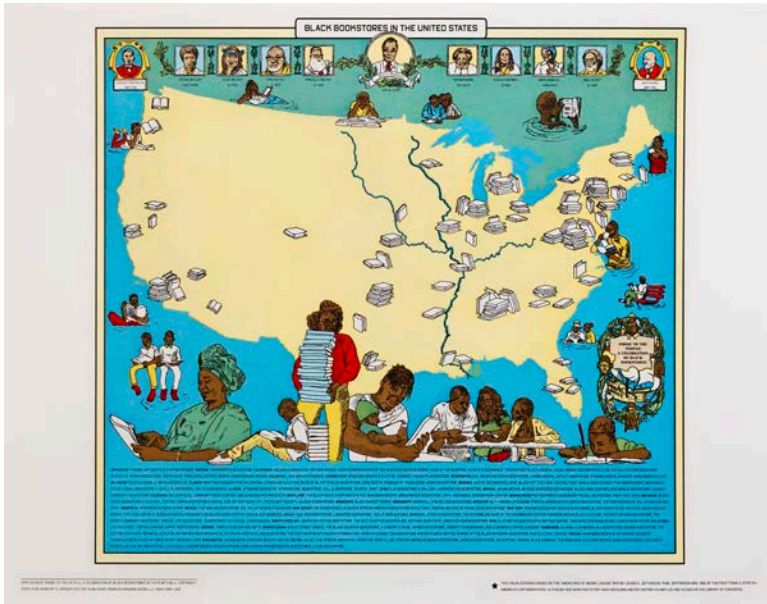


Black Interstate Migration by Region
Color aquatint with chine collé
22" x 28"
Edition of 20

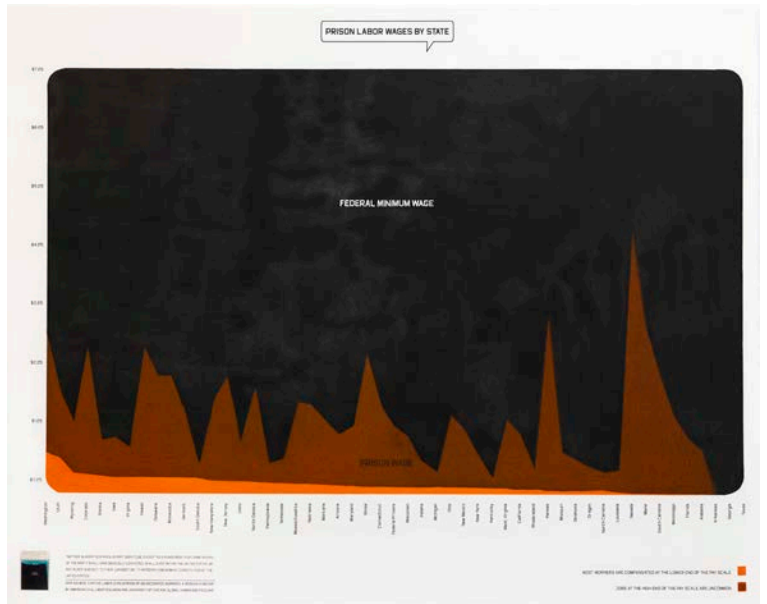
In 1900 W.E.B. Du Bois organized a series of data visualizations on the progress of Black peoples after Emancipation to be displayed as part of *The American Negro Exhibit* in the 1900 Paris Exposition World's Fair. The American Negro Exhibit worked to upend the conceit of Western superiority and the "progress" of industrialization by using the burgeoning field of data visualization to render the dynamic participation of Black peoples in American social and economic life, as well as in the global fields of science, literature, and art. Du Bois's "data portraits," as he called them, were hand drawn visualizations based on data collected by surveys, workshops and the limited national data available on Black lives in the U.S. census.

Printing Black America: Du Bois's Data Portraits in the 21st Century uses the original data portraits created for The American Negro Exhibit as a springboard for the critical possibilities found at the intersection of art and social science to illuminate portraits of Black life in the 21st century. Artist William Villalongo and urbanist Shraddha Ramani have updated the project of Du Bois and his team for the contemporary moment by employing a range of printmaking techniques to create new "data portraits" that draw on current data, as well as ongoing projects by Black scholars, social scientist and activists. Each of the sixty-five original Du Bois visualizations have been discussed with historian Nell I. Painter, urbanist Shraddha Ramani and in workshops at Clark Atlanta University's Center for Africana Digital Humanities. These discussions considered the original Du Bois inquiries, their meaning in the 21st century and the complexities the contemporary moment bring to these questions.

Paulson Fontaine Press is proud to announce the release of *Printing Black America: Du Bois's Data Portraits in the 21st Century*, and to present five new etchings as a part of this monumental, collaborative project. *Printing Black America* is comprised of a total of thirty prints, broken down into thematic sets of six, published by six presses across the United States. *Portfolio 1 - First Impressions* (USF Graphicstudio, University of South Florida, Tampa); *Portfolio 2 - Populations* (Powerhouse Arts, Brooklyn, New York); *Portfolio 3 - Employment* (Island Press, Washington University, St. Louis); *Portfolio 4 - Ownership* (Highpoint Editions, Minneapolis, Minnesota); *Portfolio 5 - Education* (Mullowney Printing Company, Portland, Oregon); *Portfolio 6 - Communities* (Paulson Fontaine Press, Berkeley, California). The portfolios draw on data about Black life from official records such as the 2020 U.S. Census as well as local oral testimonies and archives.



Black Bookstores in the United States
 Color aquatint and softground etching
 22" x 28"
 Edition of 20



Prison Labor Wages by State
 Color aquatint with spitbite aquatint and softground etching with chine collé
 22" x 28"
 Edition of 20



THE ORIGINAL PRIDE FLAG WAS CREATED IN 1978 AFTER ACTIVIST AND SAN FRANCISCO
 BARRISTER HARVEY MILK ASKED ARTIST GILBERT BAKER TO DESIGN A SYMBOL OF GAY PRIDE.
 DATA SOURCE: CALIFORNIA HEALTH INTERVIEW SURVEY: AMERICAN COMMUNITY SURVEY

Black LGBTQ+ Population in California
 Color aquatint and softground etching
 22" x 28"
 Edition of 20