

PRINTING BLACK AMERICA: DuBois's Data Portraits in the 21st Century

A collaborative portfolio of 30 prints using W.E.B. Du Bois' original data portraits as a springboard for new visualizations of Black life in the 21st century.

by William Villalongo and Shraddha Ramani



Occupations of Black Americans 1900 – 2021, screenprint, archival pigment printing, and collage, 28 x 22 inches, 2025. Printed and published by **Island Press**, Washington University in St. Louis, MO. ©Villalongo Studio LLC. Courtesy William Villalongo, Shraddha Ramani and Island Press, St. Louis, MO.

Island Press

CONTEMPORARY PRINT EDITIONS AND ARTIST PROJECTS

 Washington University in St. Louis

ABOUT THE PROJECT

In 1900, W.E.B. Du Bois organized a series of infographics 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. Using the still-developing field of data visualization, the American Negro Exhibit worked to upend the conceit of Western superiority and inevitable "progress" of industrialization by rendering in stark relief the dynamic participation of Black peoples in American social and economic life, and their global participation in science, literature, and art.

In *Printing Black America*, artist William Villalongo and urbanist Shraddha Ramani update and reimagine Du Bois's infographics. Villalongo and Ramani create new "data portraits" using a range of printmaking techniques, current data, and living projects by Black scholars, social scientists and activists. To achieve this, they worked in collaboration with printmaking studios in various regions of the U.S. This project uses the original Du Bois data portraits as a springboard for the critical possibilities found at the intersection of art and social science to render portraits of Black life in the 21st century.

Printing Black America is organized as 6 thematic portfolios published in editions of 20. Each portfolio, published by one of 6 publishing print shops, holds 5 images. The complete project collection includes all 6 thematic portfolios for a total of 30 images.

Portfolio One: FIRST IMPRESSIONS

Printed and published by [USF Graphicstudio](#), Tampa, FL

Portfolio Two: POPULATIONS

Printed and published by [Powerhouse Arts LLC](#), Brooklyn, NY

Portfolio Three: EMPLOYMENT

Printed and published by [Island Press](#), St. Louis, MO

Portfolio Four: OWNERSHIP

Printed and published by [Highpoint Center for Printmaking](#), Minneapolis, MN

Portfolio Five: EDUCATION

Printed and published by [Mullowney Printing Company](#), Portland, OR

Portfolio Six: COMMUNITIES

Printed and published by [Paulson Fontaine Press](#), Berkeley, CA

EDITION INFORMATION

***Printing Black America: Du Bois's Data Portraits in the 21st Century*, 2025**
The Complete Printing Black America Collection

Thirty prints in six foil-stamped fabric-covered portfolios plus a screenprinted table of contents, foreword by Nell Irvin Painter, acknowledgements page, poem by Langston Hughes, and title pages for each portfolio.

\$70.000 – Impressions available: 7/20, 8/20, 9/20

Printing Black America: Du Bois's Data Portraits in the 21st Century
Portfolio three: EMPLOYMENT, 2025

Five prints in a foil-stamped fabric-covered portfolio containing plus a screenprinted foreword by Nell Irvin Painter, acknowledgements page, poem by Langston Hughes, and title page.

\$12,500 – Impressions available: 19/20, 20/20

(See page 10 of this PDF for detailed images and information about EMPLOYMENT.)

SALES

For more information, please contact Island Press (314 935-8051 or islandpress@wustl.edu).

FURTHER RESOURCES

William Villalongo's website: villalongostudio.com

This website includes full size images of the prints in each portfolio including detailed information about how the data was sourced and the infographics conceived.

Printing Black America: Du Bois's Data Portraits in the 21st Century
The Complete Collection

Portfolio One: FIRST IMPRESSIONS

Printed and published by **USF Graphicstudio**, Tampa, FL

@Villalongo Studio LLC. Courtesy William Villalongo, Shraddha Ramani and USF Graphicstudio, Tampa, FL



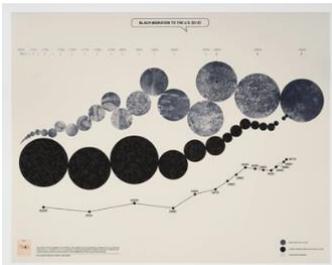
Black Migration to the U.S. (1/2)

Screenprint with archival pigment print collage

22 x 28 inches

Edition of 20

2025



Black Migration to the U.S. (2/2)

Screenprint, direct gravure with archival pigment print collage

22 x 28 inches

Edition of 20

2025



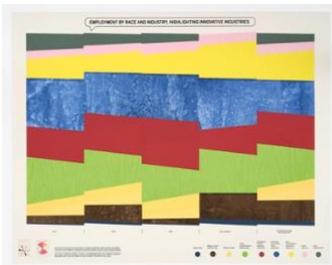
Increase of the Black Population in the United States.

Photogravure, screenprint with archival pigment print collage

22 x 28 inches

Edition of 20

2025



Employment by Race, Highlighting Innovative Industries

Spitbite, screenprint, lithography with archival pigment print collage

22 x 28 inches

Edition of 20

2025



Black Homeowners in the States & Territories of the U.S.

Screenprint with archival pigment print collage

28 x 22 inches

Edition of 20

2025

Portfolio Two: POPULATIONS

Printed and published by **Powerhouse Arts** LLC, Brooklyn, NY

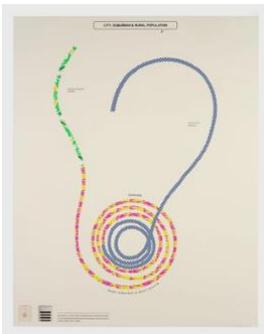
@Villalongo Studio LLC. Courtesy William Villalongo, Shraddha Ramani and Powerhouse Arts LLC Brooklyn, NY.



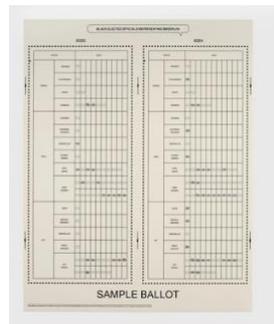
Amalgamation of the Black Population with Other Races
Screenprint and chine collé
22 x 28 inches
Edition of 20
2025



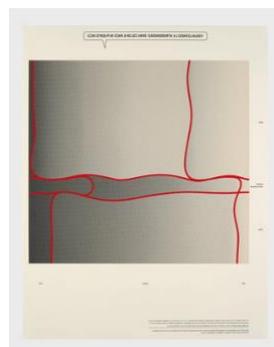
Distribution of Black Americans in the United States. 2025.
Screenprint and chine collé 22 x 28 in.
Edition of 20. Printed and published by Powerhouse Arts,
Brooklyn, NY.
@Villalongo Studio LLC. Courtesy William Villalongo,
Shraddha Ramani and Powerhouse Arts LLC Brooklyn, NY.



City, Suburban & Rural Population 2020. 2025.
Pigment print and chine collé 28 x 22 in. Edition of 20.
Printed and published by Powerhouse Arts, Brooklyn, NY.
@Villalongo Studio LLC. Courtesy William Villalongo,
Shraddha Ramani and Powerhouse Arts LLC Brooklyn, NY.



Black Elected Officials Representing Brooklyn. 2025.
Screenprint 28 x 22 in. Edition of 20.
Printed and published by Powerhouse Arts, Brooklyn, NY.
@Villalongo Studio LLC. Courtesy William Villalongo,
Shraddha Ramani and Powerhouse Arts LLC Brooklyn, NY.



Visualizando la Afrodignidad: Skin Color & Race in Puerto Rico. 2025.
Screenprint 28 x 22 in. Edition of 20.
Printed and published by Powerhouse Arts, Brooklyn, NY.
@Villalongo Studio LLC. Courtesy William Villalongo,
Shraddha Ramani and Powerhouse Arts LLC Brooklyn, NY.

Portfolio Three: EMPLOYMENT

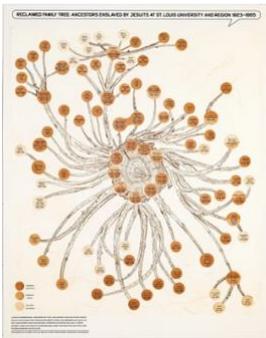
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Occupations of Black Americans 1900 - 2021
Screenprint with archival pigment print collage
28 x 22 inches
2025



Average Annual Income and Expenditures of Black Families in the U.S.
Screenprint with archival pigment print collage
22 x 28 inches
2025



Reclaimed Family Tree: Ancestors Enslaved by Jesuits at St. Louis University and Region 1823-1865
Etching, aquatint, and chine collé collage
28 x 22 inches
2025



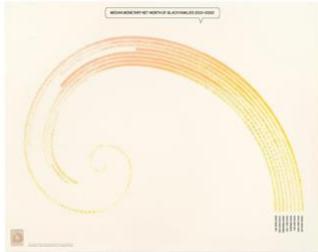
Employment and Income Disparity Between Black Women and Men in the U.S.
Screenprint with archival pigment print collage
22 x 28 inches
Edition of 20
2025



"Sites of Wounding/Sites of Healing" Alternative Atlas: STL.
Screenprint
28 x 22 inches
Edition of 20
2025

Portfolio Four: OWNERSHIP

Printed and published by **Highpoint Center for Printmaking**, Minneapolis, MN
©Villalongo Studio LLC. Courtesy William Villalongo, Shraddha Ramani and Highpoint Center for Printmaking, Minneapolis, MN



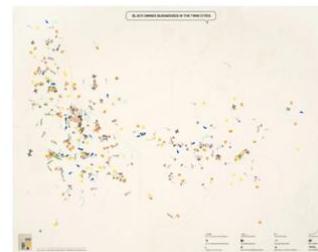
Median Net Monetary Worth of Black Families 2001–2022
Lithograph and chine collé
22 x 28 inches
Edition of 20
2025



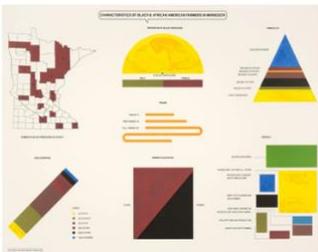
Debt-to-Asset Ratio of U.S. Families by Race & Ethnicity
Relief, lithograph, and chine collé
22 x 28 inches
Edition of 20
2025



Mortgage Interest Rates of Black and White Homeowners
Lithograph and chine collé
22 x 28 inches
Edition of 20
2025



Black Owned Business in the Twin Cities
Lithograph, screenprint, and chine collé
22 x 28 inches
Edition of 20
2025



Characteristics of Black and African American Farmers in Minnesota
Lithograph 22 x 28 inches
Edition of 20
2025

Portfolio Five: EDUCATION

Printed and published by **Mulloy Printing Company**, Portland, OR

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Black College Enrollments 2023–2024 Before & After U.S. Supreme Court Ends Affirmative Action in Higher Education
Photogravure, soft ground and aquatint etching with chine collé, lithography, and screenprint

28 x 22 inches

Edition of 20

2025

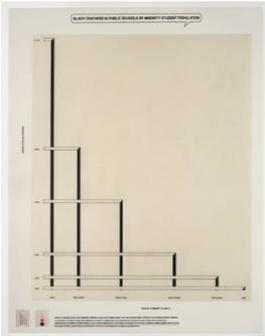


Black Children Enrolled in Public, Charter, and Private Schools
Soft ground etching with lithography and collage

28 x 22 inches

Edition of 20

2025



Black Teachers in Public Schools By Minority Population

Photogravure etching with lithography and collage

28 x 22 inches

Edition of 20

2025



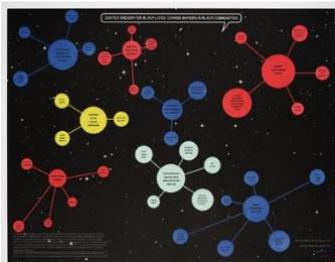
Visualizando la Afrodignidad: Distribution of Skin Tones in Text Books Compared to Puerto Ricans

Lithography, relief, and collage

28 x 22 inches

Edition of 20

2025



Justice Oregon for Black Lives: Change Makers in Black Communities

Lithography and relief

28 x 22 inches

Edition of 20

2025

Portfolio Six: COMMUNITIES

Printed and published by **Paulson Fontaine Press**, Berkeley, CA

©Villalongo Studio LLC. Courtesy William Villalongo, Shraddha Ramani and Paulson Fontaine Press, Berkeley, CA



Black Interstate Migration by Region

Color aquatint with chine collé

28 x 22 inches

Edition of 20

2025



Black Bookstores in the United States

Color aquatint and softground etching with chine collé

28 x 22 inches

Edition of 20

2025



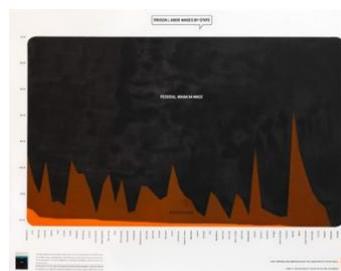
Black LGBTQ+ Population in California

Color aquatint and softground etching

28 x 22 inches

Edition of 20

2025



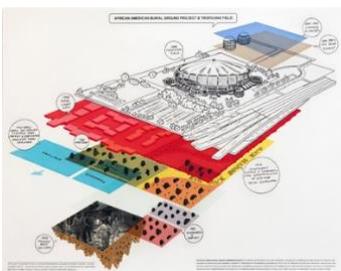
Prison Labor Wages by State

Color aquatint, spitbite aquatint and softground etching with chine collé

28 x 22 inches

Edition of 20

2025



African American Burial Ground Project & Tropicana Field

Color aquatint and softground etching with chine collé

28 x 22 inches

Edition of 20

2025

Portfolio inclusions

Text Pages: Text composed in Thunderbolt 75, screenprinted on Stonehenge White 250 g/m² by Powerhouse Arts.

Folio: Text composed in Thunderbolt 75, foil stamped on folio cover produced by Hope Bindery & Box Co.



Portfolio



Acknowledgements



Foreword



Poem



Title Page

ABOUT THE ARTISTS

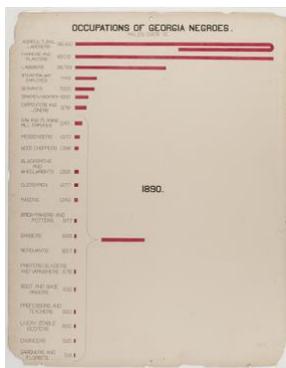
William Villalongo was born in 1975. He lives and works in Brooklyn, NY. He received his BFA from The Cooper Union School of Art, MFA from Tyler School of Art at Temple University and attended Skowhegan School of Painting & Sculpture. His figurative paintings, works on paper and sculpture are concerned with representing the Black subject against notions of race and exploring metaphors of mythology and liberation. His curatorial projects – American Beauty at Susan Inglett Gallery in 2013 and Black Pulp! touring nationally between 2016-2018 – explore the intersections of politics, history and art. Villalongo is the recipient of the prestigious Louis Comfort Tiffany Award and the Joan Mitchell Foundation Painters & Sculptor's Grant, and was the 2022 Jules Guerin & Harold M. English Rome Prize Fellow in Visual Art. His work is included in several notable collections including the Studio Museum in Harlem, The Whitney Museum of American Art and Princeton University Art Museum and El Museo del Barrio. His work has been reviewed in Art in America, The New Yorker and the New York Times. The artist is represented by Susan Inglett Gallery, New York and is an Associate Professor at The Cooper Union School of Art.

Shraddha Ramani is an urbanist and researcher based in Brooklyn, NY. She uses data visualization and mapmaking as tools to make cities more resilient and equitable. Her work is centered around democratizing data to better equip communities to make informed decisions about their futures. She worked in multiple capacities in the Geographic Information Systems (GIS) department at New York City Emergency Management, finishing as the Director of the GIS Data Center. In this role she directed a team to make data-driven decisions for emergency planning, response, recovery, and mitigation. In earlier roles she developed online applications to help the public visualize and understand natural hazard risks in their communities. Previously, she worked on the development of the Future City Lab exhibition at the Museum of the City of New York. Shraddha Ramani is from Bangalore, India and her work is heavily informed by her own immigrant experience. She has participated in planning projects in India and Brazil and was a Peace Corps volunteer in Ecuador. She has a Master's degree in Urban Planning from Columbia University, and a BA in Environmental Studies from Oberlin College.

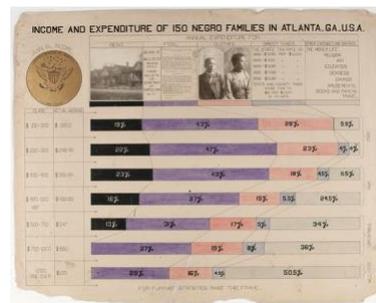
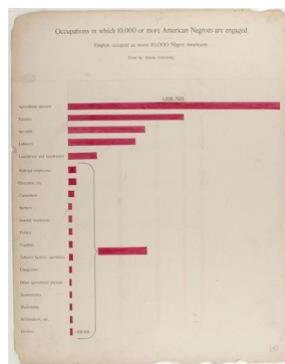
Printing Black America: Du Bois's Data Portraits in the 21st Century Portfolio Three: **EMPLOYMENT**

Printed and published by Island Press, Washington University in St. Louis

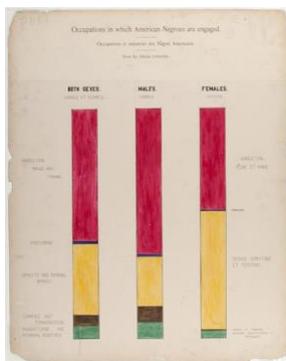
Portfolio three: EMPLOYMENT updates and reimagines 5 original Du Bois data portraits within the group of works, focusing on aspects of the Black workforce and offering insights into the dynamics over time that show us how and where Black people participate in the economy. Villalongo and Ramani use this as an opportunity to reflect on the legacies of slavery in relationship to labor as well as similar historic challenges specific to St. Louis.



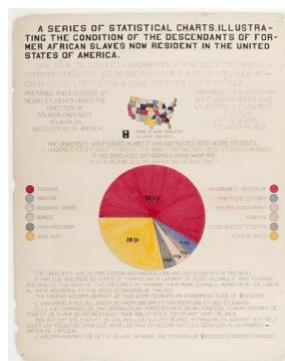
Occupations of Black Americans 1900-2021



Average Annual Income and Expenditures of Black Families in the U.S.



Employment and Income Disparities Between Black Women & Men in the U.S.



EMPLOYMENT reimagines the above five original Du Bois visualizations through three images in the group. Each reimagined portrait has a thumbnail of its corresponding original in the bottom left corner of the image. The other two images in the portfolio are newly imagined data portraits created by Villalongo and Ramani in response to local data and research from St. Louis during their residency at Island Press.

On the following pages of this pdf are the individual prints in the **EMPLOYMENT** portfolio with descriptions written by William Villalongo and Shraddha Ramani.



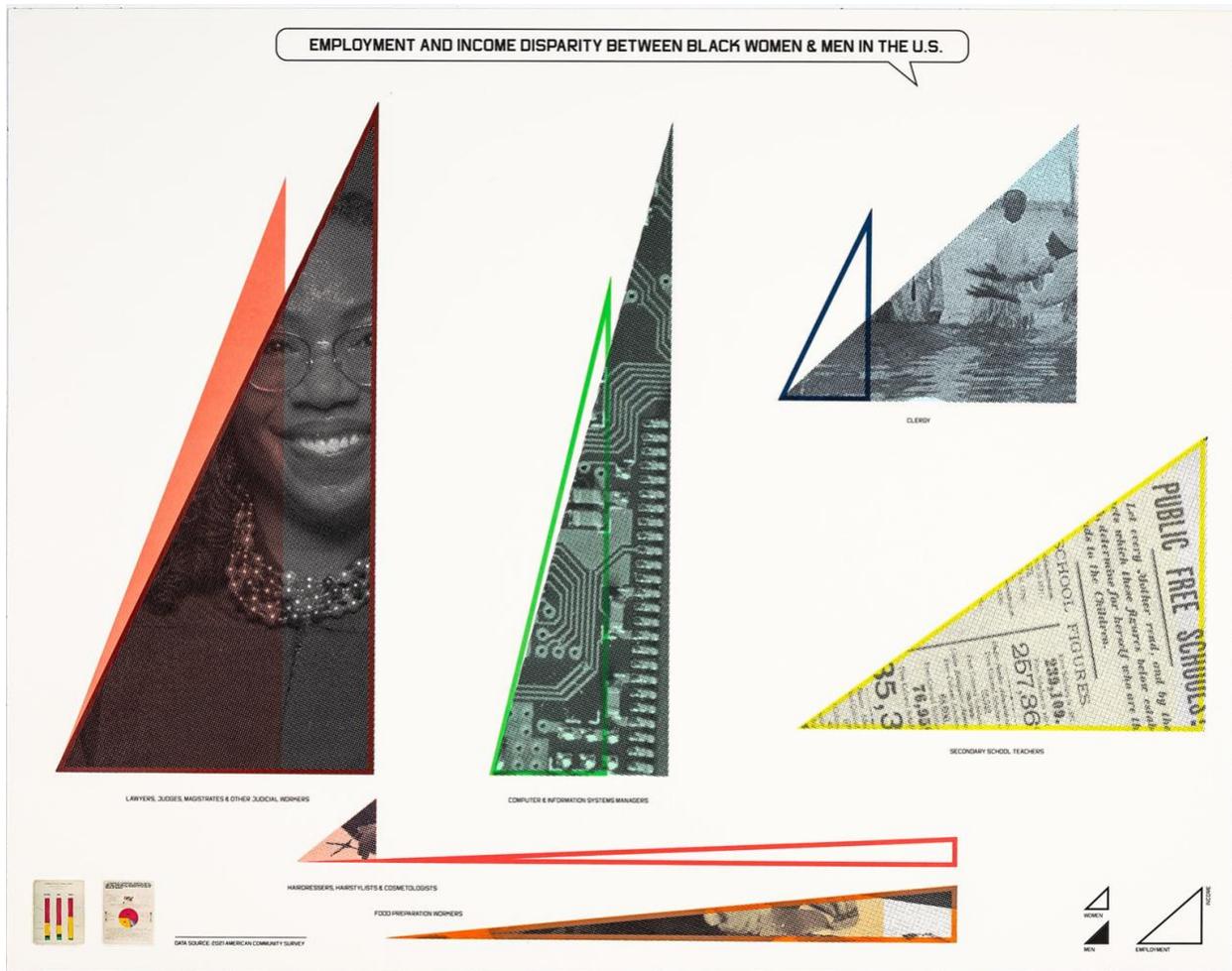
Occupations of Black Americans 1900 – 2021, screenprint, archival pigment printing, and collage on Saunders Waterford paper, 28 x 22 inches.

“Occupations of Black Americans 1900-2021” shows the changing face of Black participation in various occupations since Du Bois’s original work in 1900 until today. The timeline runs from 1900 at the bottom to 2021 at the top. The colorful plumes fluctuate between thick and thin as Black participation in each of the eleven categories shifts. This image updates two original Du Bois data portraits which show occupation categories and Black participation nationally and in the state of Georgia. The image is a simple bar chart that has been manipulated to smooth out the jagged zig-zag of straight lines into curves suggesting colorful flows through time.



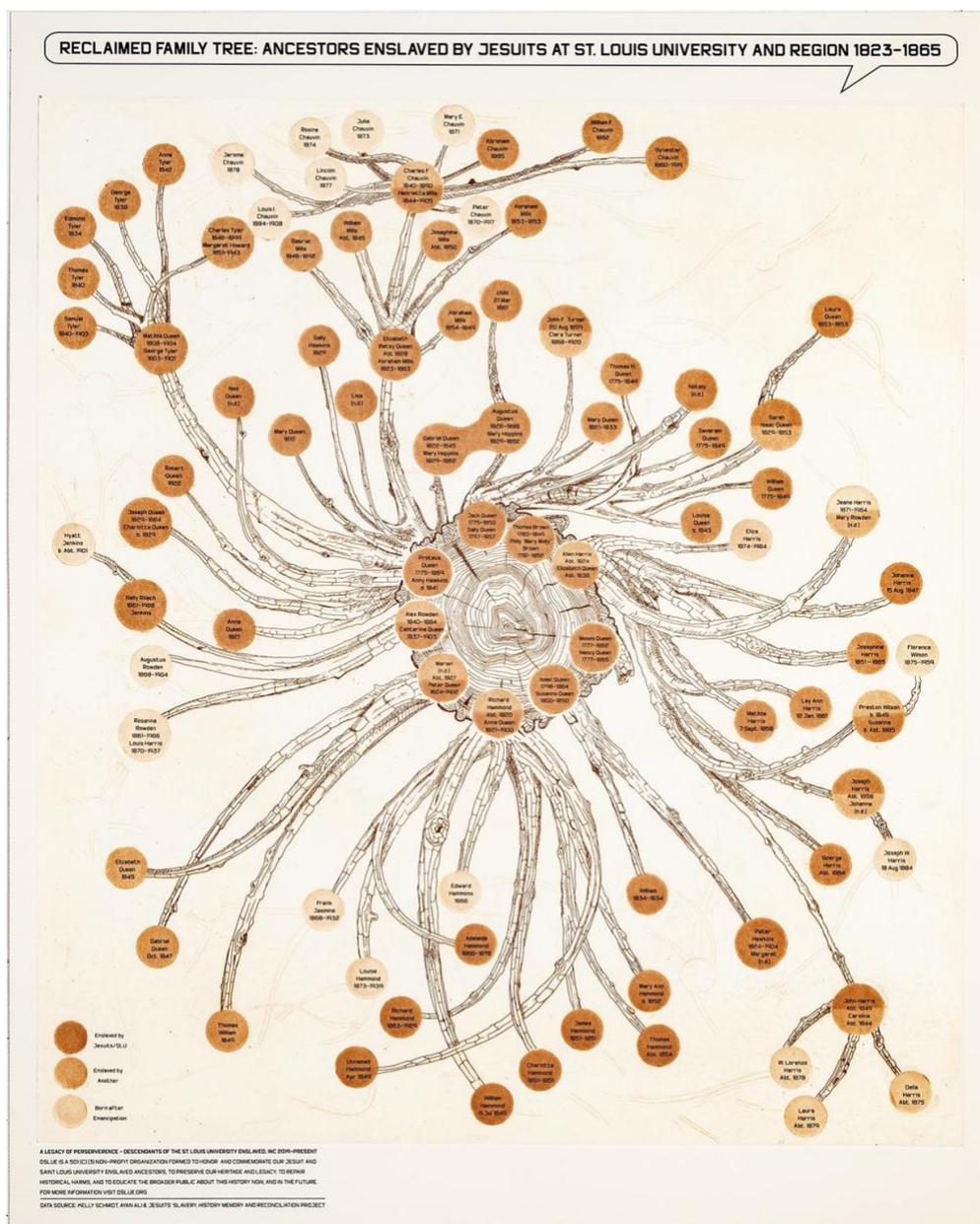
Average Annual Income and Expenditures of Black Families in the U.S., Screenprint, chine collé, and archival pigment print on Saunders Waterford paper, 22 x 28 inches.

“Average Annual Income and Expenditures of Black Families in the U.S.” is an update of one of Du Bois’s most iconic data portraits which was illuminated by beautiful photographs of Black families and a gold “one dollar” coin. We decided to take a national average given that the data exists now. Without this data, Du Bois focused on Georgia using surveys taken door to door. As we look at the 21st century, how Black families divide their income has changed along familiar lines. We see that housing is taking up the greater portion of their income and there is an increased investment in what Du Bois termed, “the higher life,” things such as savings, education and healthcare. As the plastic shopping bag comes to an end in many towns we celebrate the gold and black ones. A sign of financial means in many places, the humble plastic bag is an iconic part of history deserving its rightful as Pop Art.



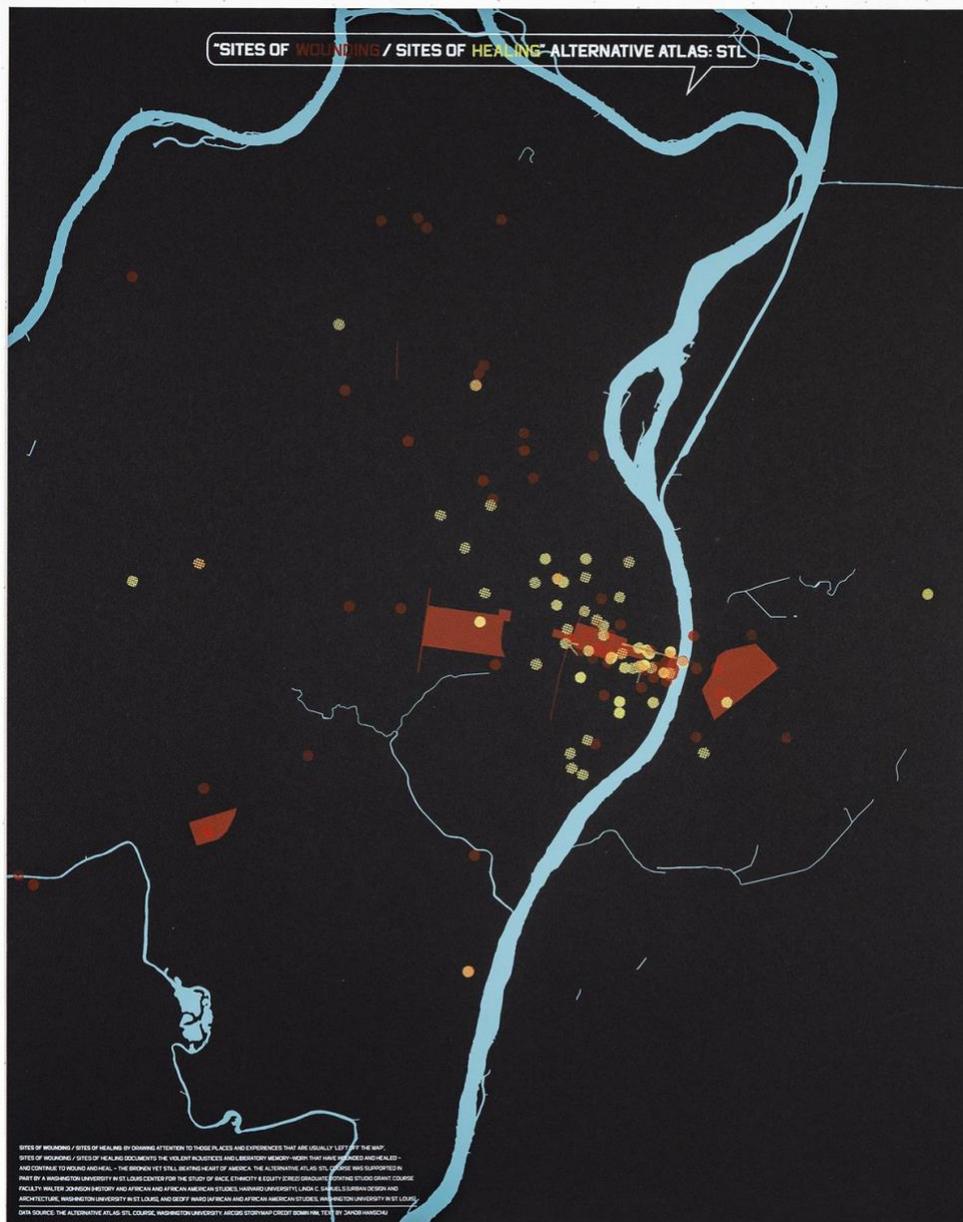
Employment and Income Disparity Between Black Women and Men in the U.S. Screenprint, archival pigment print, and collage on Saunders Waterford paper, 22 x 28 inches.

“Employment and Income Disparities Between Black Women & Men in the U.S.” shows the income to employment disparities in six professional fields. Since 1900, there have been considerable strides in Black employment particularly in an expansion of possibilities for employment. However small in number, Black people are working across the spectrum of occupations. Even so, it is no surprise that Black unemployment remains relatively high compared to that of other races. Here we decided to focus on Black men and women for a more intimate story in the larger employment story through a series of triangles. The length of each base represents employment while the high of the triangles represent income. Women are represented by a colorful outline and men are represented by a colored fill. The photographic images do not represent data, yet illustrate each occupational category. When we compare these disparities between Black men and women we see interesting trends where one gender may outpace the other within a given field. Some of these are surprising such as the relatively small amount of men hairstylists compared to women make almost double the income or how women outpace men in income and employment in the field of layer, judges, magistrates and other judicial workers.



Reclaimed Family Tree: Ancestors Enslaved by Jesuits at St. Louis University and Region. Etching, aquatint, chine collé, and archival pigment print on Saunders Waterford paper. 28 x 22 inches.

“Reclaimed Family Tree: Ancestors Enslaved by Jesuits at St. Louis University and Region 1823-1865” In 2019, Robin Proudie and members of her family were contacted by researchers from the Slavery, History, Memory, and Reconciliation Project (SHMR)—a joint initiative between Saint Louis University (SLU) and the Society of Jesus—to study their ties to slavery. The research revealed that SLU enslaved upwards of 70 people between 1823 -1865, many of whom were Robin’s ancestors. In response, Robin led other descendants and a group of allies to form Descendants of the St. Louis University Enslaved, or DSLUE, an organization centered around Remembrance, Restoration, and Repair. Through the SHMR project, Robin was able to make a simple family tree going back roughly 4 generations under the categories “Enslaved by the Jesuits/SLU”, “Enslaved by Another” and “After Emancipation”. Villalongo and Ramani portray her reclaimed family tree as a cross section of a literal tree as viewed from above. The trunk holds the original enslaved people from Maryland, sold to the Jesuits at SLU. The branches spur out and around with each consecutive generation.



"Sites of Wounding/Sites of Healing" Alternative Atlas: STL. Screenprint on Sirio Ultra Black paper, 28 x 22 inches.

“Sites of Wounding / Sites of Healing’ Alternative Atlas: STL”. We learned many things from scholars in St. Louis (STL) and at Washington University (WashU), but the most amplified was the incredible impact of Walter Johnson’s book, The Broken Heart of America: St. Louis and the Violent History of the United States, has had on how the city sees itself in various spheres from academia and cultural institutions to current political arguments. Johnson’s book arcs the founding, flourishing and decline of St. Louis as an industrial center of America. It reaches deeply into the geography of the city accounting atrocities and triumphs neighborhood by neighborhood and block to block. It explains how the ghosts of the past live in present STL making what was once a major destination for Black people during the Great Migration one of the most inhospitable places for Black people to exist in the U.S.

Walter Johnson at Harvard, Linda Samuels and Geoff Ward at WashU developed a cross discipline studio course called, “Alternative Atlas: STL” for WashU in which students mapped

the sites in Johnson's book connecting the current geography and architecture of the city to layers of the past. They labeled them as "sites of wounding" or "sites of healing" and later this data would be pulled into an interactive map which animates points, areas and streets on which these occurrences accumulate over time and space. We present their map as a still image which has all the layers present. Through the process of printmaking, we recreate the dissipation of layers through translucency along the map's timeline of events. We stayed true to their original color scheme which gives one the feeling of hovering over a city at night. While not every data point in "The Broken Heart of America" is connected to Black histories, their stories and the stories of others have impacted the present Black population of STL most acutely. Instead of listing every location our work encourages the viewer to see the city as a complex of emotion and a place to discover Johnson's book or the Alternative Atlas course project.

EDITION INFORMATION

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The Complete Collection

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Printing Black America: Du Bois's Data Portraits in the 21st Century
Portfolio three: EMPLOYMENT, 2025

Five prints in a foil-stamped fabric-covered portfolio containing plus a screenprinted foreword by Nell Irvin Painter, acknowledgements page, poem by Langston Hughes, and title page.

\$12,500 – Impressions available: 19/20, 20/20

(See page 10 of this PDF for detailed images and information about EMPLOYMENT.)

SALES

For more information, please contact Island Press (314 935-8051 or islandpress@wustl.edu).

FURTHER RESOURCES

[William Villalongo's website](#)

This website includes full size images of the prints in each portfolio including detailed information about how the data was sourced and the infographics conceived.

[Island Press website](#) (Printing Black America project page)

IslandPress
CONTEMPORARY PRINT EDITIONS AND ARTIST PROJECTS

 Washington University in St. Louis