

**BLACK
ARTISTS/
SOUTH**

BLACK

ANTHONY

ANTHONY

BLACK ARTISTS/SOUTH

DEDICATION

AARON DOUGLAS

MASTER ARTIST

1899 - 1979

This catalogue is dedicated to the memory of Aaron Douglas. The title of his painting in this exhibition, "Building More Stately Mansions", lent by the Fisk University Art Department, which he made nationally famous, epitomizes his unique contributions to art and culture and ethnic understanding in America.



Lois Mailou Jones, *Moon Masque*

Lois M. Jones '74



BLACK ARTISTS/SOUTH

By Ralph M. Hudson
Guest Curator

HUNTSVILLE MUSEUM OF ART
HUNTSVILLE, ALABAMA

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HUNTSVILLE MUSEUM OF ART

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LENDERS

The following collectors, museums, galleries and institutions have generously lent works to this exhibition. The individual artist lenders are identified separately in the biographical sketches and in the catalogue listing.

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Arkansas Arts Center, Little Rock
Atlanta University Afro-American Collection
Birmingham Museum of Art
Detroit Institute of Arts
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Fairweather-Hardin Gallery, Chicago
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Newark Museum of Art
North Carolina Museum of Art, Raleigh
Ann Harithas Robinson Gallery, Houston
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Cheekwood, Nashville
Tougaloo College, Art Museum, Mississippi
Whitney Museum of Art, New York

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Black Artists/South is perhaps the only major exhibition of the work of black American artists developed without outside funding. Since it is the largest exhibition of Afro-American art to be assembled in the South to date, the exhibit and its catalogue become a rather remarkable achievement for a nonmetropolitan city museum. Without the active interest and enthusiastic support of more than 135 living artists and more than 40 collectors, museums, galleries and institutions, the exhibit presented in this catalogue, which will be viewed by thousands of school children and adults during its four month tenure, would not have been possible.

Special thanks are due the following for their assistance in providing addresses of artists, furnishing exhibition catalogues, and/or enlisting the cooperation of their colleagues: Benny Andrews, New York City; J. Edward Atkinson, Carnation Co., Los Angeles; Dr. John Biggers, Chairman of the Texas Southern University Art Department, Houston; Andrew Bucci, Washington, D.C.; Mary Schmidt Campbell, Director, Studio Museum in Harlem; Edmund Barry Gaither, National Center of Afro-American Artists, Roxbury; Earl S. Clanton, III, Director of Public Information, Hampton Institute; Joe Crawford, Editor of *Black Photographers Annual*; Dr. David Driskell, Chairman, Art Department, University of Maryland; Elton Fax, Long Island City, N.Y.; Eugene Grigsby, Arizona State University, Tempe; Dr. Oakley Holmes, Jr., Jacksonville (Alabama) State University; Prof. Earl J. Hooks, Art Department Chairman, and Robert L. Hall, Art Gallery Curator, Fisk University, Nashville; John M. Howard, Chairman, Art Department, University of Arkansas at Pine Bluff; Ann Jacob of Ann Jacob Gallery, Atlanta; Ted Jones, Art Department Chairman and faculty colleague, Gregory Ridley, Tennessee State University, Nashville; James Kennedy, Chairman, Art Department, and administrator, Ethnic American Art Slide Library, University of South Alabama, Mobile; Lois Mailou Jones, Washington, D.C.; Prof. Richard A. Long, Director of the African and Afro-American Studies Center of Atlanta University; Corinne Mitchell, membership chairman of the National Conference of

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On behalf of the 152 artists included in the exhibition, appreciation is extended not only to those listed above, but also to the personnel in all the museums, galleries, and institutions, and the individuals cited in the List of Lenders who helped make *Black Artists/South* possible.

Ralph M. Hudson

FOREWORD

It is a special privilege for the Huntsville Museum of Art to present *Black Artists/South*, the largest exhibition of works by black artists to be assembled in the Tennessee Valley area. An exhibition such as this, that documents the significant contributions of Afro-American artists to the development of American art, is long over due in this region. A large percentage of black artists in America were born or have lived in the South, but few remain in the South and still fewer are recognized by the citizens of their region of birth or residence. The mandate of this exhibition is, therefore, to promote a greater awareness and appreciation among the people of this region for the richness and diversity of the creative contributions to the visual arts made by black artists. It is hoped also that the exhibition will serve as a source of inspiration for all art students - black and white - in the Tennessee Valley.

Black Artists/South was designed as a survey exhibition documenting the achievements of black artists from the early 19th century through the present day. It is roughly chronological in organization and is didactic in intent. Works important for the history of Afro-American art but impossible to include in the exhibition, (murals, for example), are brought to the visitors' attention through photographs. Illuminating comparisons to such art forms as African masks are also highlighted in this manner. The exhibition, therefore, is clearly designed as a teaching tool for those who have never been exposed to the creative expressions and artistic sources of Afro-American artists.

Perhaps the greatest lesson that will be learned by visitors to *Black Artists/South* will be the inventiveness and diversity to be found in the artists represented. Some of these artists have national and international reputations, while others are young artists at the beginning of their careers. As one might expect, some of the works have strong ethnic overtones, while others treat universal themes or personal insights. This combination of the expected and the familiar with the unknown and the new contributes to a balanced, comprehensive exhibition.

The Huntsville Museum of Art was most fortunate to have Dr. Ralph Hudson as the Guest Curator for *Black Artists/South*. His thorough and scholarly understanding of Afro-American art, his friendship with many of the artists, and above all, his obvious commitment and devotion to the cause of promoting increased understanding and sensitivity to black achievement among all Americans, guaranteed the success of this exhibition.

An exhibition of this magnitude required the specialized skills of each staff member at the Huntsville Museum of Art. Among them, Audrey Lycan, who assisted the Guest Curator in every phase of organizing the exhibition and planning the catalogue, deserves our special recognition and commendation. Lois Phillips and Carol Barger also gave of their time and talents to the exhibition and the catalogue. We are grateful to Dr. Clifton Pearson for his enlightening discussion and personal insights on the exhibition, and of course, we greatly appreciate the cooperation and generosity on the part of each of the participating institutions and individual artists.

Carolyn H. Wood
Interim Director

... A POINT OF VIEW

What will the more than two thousand school age children with whom the Huntsville Museum of Art works, learn from this exhibition featuring artists of African and American ethnic origins? Will they learn that blacks in art do unique types of work? Will they learn to differentiate one artist from another or to assess style as a function of motivation and technique? Will they learn that black imagery and the construction or illustration of a "black experience" can be produced by non-black artists? Will these children, their parents and thousands of others who see this exhibit leave impressed or confused?

With the vast quantity of work done relative to the "visual black aesthetic", a void continues to exist in the simple closure of definition. Thusly, the term "black art" continues to be an over simplification for a complex, rich and wonderful phenomenon.

"The black artist if forced to make a choice, or strike a balance between various modes of expression: Is he to be first an artist and secondly a black American; or is he to be a black American responsive in his work to the injustices, hypocrisies and indignities suffered by the black man as a second class citizen?" (Driskell; 1971).

"The black man was dragged to this country against his will, stripped of his African heritage, given a non-descript name, called a Negro instead of an African, called a boy instead of a man. His racial characteristics were rejected, a servile personality was imposed on him, and he was coerced into believing he was inferior." (Brazier; 1969).

"The cultural and racial images that have been projected . . . are largely those of white people. The images become extensions of the white man's best self and he assigns value and worth to himself upon viewing the images around him which he proudly claims. He defines himself in terms of others like him. He discovers his identity and self-closure within that group, whose images he sees reflected in himself." (Toldson and Pasteur; 1975).

According to Carolyn F. Gerald (1971), blacks see a zero image of themselves. They cannot judge themselves unless they see a continuity of themselves in other people and in things and concepts. Blacks question their very right to exist without other existences. This is why image is so important; black people live in a white world. The black man sees white cultural and racial images projected . . . which accounts for the zero image he sees of himself.

Should the black man resign to producing images indicative of his seemingly conceptual universe? Knight (1968) wrote on black aesthetics in the *Negro Digest* that the "black artist" who directs his work toward a white audience is guilty of aiding and abetting the enemy . . . like a worker in a foundry who forges his own chains.

Perhaps then the black artist should restrict his energies to the production of works that specifically relate to aspects of black American life. What then prevents a non-black artist from assessing the style and producing works in the aforementioned format? An analogy of this situation can be shown with examples from music and literature. There is an increasing concern in the world of popular music relative to the utilization of the elements of soul rhythm and blues sounds by non-black individuals.

A poem by Langston Hughes very vividly expresses this concern:

You've taken my blues and gone,
You sing them on Broadway
You sing them in the Hollywood Bowl
And you mix them up with symphonies
And you make them so they don't sound like me . . .

The American society (black and nonblack) exhibits somewhat retarded closure in reference to the true nature of "black art". The first backward step was the acceptance of the given classification of "art according to artist". In other words, "black art" is art done by black people.

"There exist countless black Americans whose works do not relate to a "visual black aesthetic". Fine (1973) calls these artists mainstreamers; they work in the generally recognizable contemporary styles.

The second step backwards was the acceptance of the ambiguous term "black" without insistence on clarification. "Black" is a social term that grew out of the sixties and seventies. It personified the charged feelings of those times and gave persons of African and American origins a renewed sense of pride. The term also became a racial identifier and connoted ethnic heritage.

It is impreative to determine if by the phrase "black art" or "black artist" one is referring to sociological connotation or the ethnic connotation.

"'Black art' in the sociological connotation is derived from the black protest movement, the black experience in America, the motifs, symbols and colors of Africa and black separatist politics." (Fine; 1973).

The "black artist" according to Knight (1968) has a duty to make his heart beat with the same rhythm as the hearts of the black people. Unless the "black artist" establishes a "black aesthetic" he will have no future. . . The black artist must create new forms, new values, and sing new songs. The "black artist", in creating his own aesthetic must be accountable for it only to the black people. Finally, the motive behind the "black aesthetic" is the destruction or replacement of the white ideal, white ideas and white ways of looking at the world. The new aesthetic is mostly predicated on an ethics which asks the question: Whose vision of the world is finally more meaningful . . . What is truth? or more precisely, whose truth shall we express (Larry Neal; 1971).

Dr. Clifton Pearson, Chairman
Department of Art Education
Alabama A. & M. University

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PROLOGUE



PROLOGUE

There are some who might think that an exhibition of artists related to the South would be primarily a matter of local or regional concern and not of national significance. But many of the artists included in this exhibition who are connected with the South by birth, study, teaching, or a period of creative residence are nationally and even internationally known.

More than 250 nationally recognized black artists have ties to the South, but only one-fourth of them currently live in this area to which so many can trace their roots. In one of the earliest exhibitions of black art to tour American museums, *Contemporary Black Artists*, almost half of the artists had a connection of some kind with the South; but only one of the artists was still living in the region. The parents of many of these artists had left the rural South in the early decades of the century to work in factories in the industrial North, in the massive migration so graphically depicted by artist Jacob Lawrence in his "Migration Series" panels. A second migration in later decades centered on California, and consequently many of the artists in the exhibition are now living in the West.

In 1876, Edward Bannister of Providence, Rhode Island, won a major award for a landscape in the Philadelphia Centennial, but the award was at first refused to him because he was black.

When the Whitney Museum of American Art did not include the work of Afro-American artists in its 1968 show of the art of the 1930's in America, a rebuttal show entitled, *Invisible Americans: Black Artists of the 1930's* was almost immediately organized for the Studio Museum in Harlem, itself a landmark in Afro-American Art. In 1975, the Whitney mounted a major exhibition of the work of Afro-American artists. In a few short years the exposure situation for black artists has changed dramatically, but much more progress needs to be achieved.

Recently a teacher in Miami asked the children in an integrated classroom if they recognized any of the names on a list of major African American artists she provided for them. None of the children, black or white, could identify any of the artists. In such fields as sports and entertainment African Americans are well known in every segment of the population. This is not presently true for those who are outstanding in the visual arts. Until recent years, ethnic oriented publications gave only token attention to two or three visual artists. The NAACP was not involved with an art exhibition until 1969, and even at that time did not have an art collection.

Currently, however, many groups and individuals are seeking bridges between ethnic, religious, and national groups that will provide understanding and respect, and the sharing of the communality of the quality of humaneness. One of the few viable avenues to the problems of sharing a country or a neighborhood are the cultural ventures and activities which develop acceptance and peer respect. It is in the cultural arena that each ethnic group may retain its unique inheritances which can enrich the fabric of the total complex. Exhibitions such as the present one can function in this wider cultural role.

Indicated above is the continuing need, particularly in the South, for exhibitions of the work of American artists of African descent and for the resulting exhibition catalogues which provide dissemination beyond the museum walls.

While the exhibition includes a number of the "Old Masters" among Afro-American artists, it also functions as a discovery show, providing a showcase for new talent. The artists range in age from the 80's to the early 20's. Represented are artists who exemplify the population shift reversal trend of the past four or five years. Afro-Americans, particularly in the upper echelons of educational background and/or economic status are moving from the North, East and West to the South. In some cases these are retired persons coming back to places of childhood or family residence, in other cases, and most significantly, young adults are coming South to find career opportunities in many fields, including the arts.

Historically, the best known of the early artists was Joshua Johnston, (1765-1830), listed as a "free householder" in Baltimore directories of the early 1800's. He did portraits of white heads of families and their children in Baltimore and vicinity. His work is included in the exhibition by "Mr. Baylor", lent by the National Gallery of Art in Washington, D.C.

For various reasons, there was a dearth of black artists in the slave-holding states during the first three quarters of the nineteenth century. Easel painting was not a marketable commodity to the slave owner. The crafts productions of slaves or freedmen is only recently being explored in depth. The first major national traveling exhibition of these arts, *The Afro-American Tradition in the Decorative Arts*, on tour from February 1978 to December 1979, includes only

one Southern museum (Birmingham Museum of Art). The exhibition, organized by the Cleveland Museum of Art, includes objects produced primarily in the South. Dr. John Michael Vlack, curator for the exhibition, has pointed out that objects were not included from some sections of the South because there had been so little interest and research on the crafts and artisans of these areas.

In recent years folk art museums and study centers in the South have been newly established or have enlarged their activities. A card file of all the holdings of the Old Slave Mart Museum in Charleston has recently been published. Important folk museums and centers have been established in Memphis, Tennessee and in Jackson, Mississippi, in this region.

Within the past few years exhibition catalogues of black art have included John James Audubon (1785-1851), artist-naturalist who traveled in the South as a guest in several homes and occasionally gave lessons in the polite arts.

In the North and East before the Civil War, several artists were supported in their careers by abolitionists or patrons whose humanity exceeded their prejudices. Among these artists were: Patrick Reason (1817-1850); Robert S. Duncanson (1821-1872); Edmonia Lewis (1843-ca. 1900), the first black woman to obtain fame in sculpture with a career in Rome; and Henry Ossawa Tanner (1859-1937). In the South opportunities for black students to secure art training did not exist. But even in the North and East it was difficult for black students to receive professional art training. Henry Tanner, for example, was Thomas Eakins' only black student at the Pennsylvania Academy of Fine Arts.

A major exception to the lack of African American artists in the South before the Civil War was in New Orleans, a melting pot within rather rigid restrictions of racial and national groups. John Lion, a portrait painter who introduced the daguerreotype process in New Orleans, and Julien Hudson, also a portrait painter, were two black artists whose careers flourished in the unique cultural climate of New Orleans.

Four of the most important exhibition opportunities for Afro-American artists in the United States from the 1920's into the 1940's were the Harmon Foundation exhibits in New York; the Baltimore Museum's show in 1939; the *Art of the American Negro* exhibition in Chicago, 1940; and the Atlanta University Annals that began in 1942. These exhibitions provided a showcase of black artists for the black community and the

American public and also enabled the artists themselves to compare their efforts with those of their peers. For most artists, except for the complete "primitive", it is difficult to develop in isolation.

The Harmon Foundation in New York City, established by William E. Harmon, first ventured an art show in a storeroom in 1925. By 1928, however, annual exhibitions were installed in the International House, and by 1935, the Harmon Foundation established contacts with some 400 black artists across the country. Fifty years have elapsed since the first exhibition. Some of the artists represented in the early Harmon Foundation exhibitions included in *Black Artists/South* are: Archibald Motley, winner of the Harmon Gold Medal in 1928; Malvin Gray Johnson, William H. Johnson, Robert Pious, Nancy Elizabeth Prophet, Ellis Wilson, Aaron Douglas, Charles Alston, Wilmer Jennings, Richmond Barthé, James L. Wells, Frederick C. Alston, Hale Woodruff, Lois Mailou Jones, Beauford Delaney, William Artis, and Elton C. Fax. It is remarkable that almost half of the artists named are still producing.

Mention should be made also of Karamu House in Cleveland, Ohio, founded in 1915, which sponsored exhibitions and other art activities for the black community and provided many of the cultural services that made the Harmon Foundation so important.

The Baltimore Museum exhibition in 1939 was the first all-black exhibition in a major museum. Featured in this exhibition was Jacob Lawrence's dramatic sixty panel series on Toussaint L'Ouverture (the "George Washington of Haiti"). Mary Beatty Brady, director of the Harmon Foundation, assisted by Alain Locke, arranged with the Baltimore Museum for this singular recognition of the young artist to take place. Lawrence conducted his research for the series at the Arturo Schomburg Collection of the New York Public Library (West 135th St. Branch), the largest collection in the world on black history and literature and the primary research resource for the development of black culture in America. The Schomburg Collection was established in 1926.

The Art of the American Negro, 1851-1940, held in Chicago in conjunction with the 1940 American Negro Exposition, was the first major Afro-American art exhibition of the Mid-West. In addition to the work of established artists, such fine talents as Charles White, Elizabeth Catlett, and Hughie Lee-Smith were represented. The Chicago exhibition was organized by Alonzo Aden, then at the Howard University Art Gallery, with the aid of the Harmon Foundation and the W.P.A. Federal Arts project. Aden later established the

Barnett-Aden Gallery in Washington, D.C. which became the subject of a Smithsonian Institution exhibition in 1973 at the Anacostia Neighborhood Museum in Washington, D.C..

The Atlanta University Annuals, the most important annual exhibitions in the South during the mid-20th century, attracted artists from across the United States. These Annuals were started by Hale Woodruff, a Master artist-teacher who came to Atlanta in 1931. Although Woodruff left Atlanta in 1946, the exhibitions continued until 1970. In 1973, sixty-six selections from the Atlanta University Collection of some 350 works accumulated partially through purchase prizes from the Annuals, were shown in the High Museum of Art in Atlanta. After this opening, the exhibition traveled to seven other museums and art centers. Eight works from the Atlanta University Collection are included in *Black Artists/South* through arrangements made by Prof. Richard A. Long. These works by Malvin Gray Johnson, William Artis, Charles White, James Watkins, Jimmie Mosely, John Rhoden, Henri Linton, and Maurice Strider represent work done from the 1930's to the present decade.

THE HARLEM RENAISSANCE

The "Negro Renaissance" (as it was then called) was a Harlem-based movement that flowered during the 1920's and brought to the forefront of black consciousness the significance of the ancestral arts and culture of the African homeland. Langston Hughes was the poet of the new movement and Aaron Douglas carried the banner for the artists. A philosophic basis and orientation was provided by Alain Locke, a Phi Beta Kappa graduate of Harvard and the first black Rhodes Scholar, who taught Philosophy at Howard University from 1917 to 1954. The humanistic, philosophic and historical relevance of African culture for the "Negro Renaissance" was emphasized by Locke in his pioneering book of 1925, *The New Negro*. Locke went on to write *The Negro and His Music and Negro Art: Past and Present* in 1936, both of which were reprinted by Arno in 1969. His next major contribution to the literature of Afro-American art came in 1940 with his *The Negro in Art* (reprinted by Hacker Art Books in 1968). The subtitle indicates the content: "A Pictorial Record of the Negro Artist and of the Negro Theme in Art". The book consists of three parts: "The Negro as Artist", "The Negro in Art", and "The Ancestral Arts", each with a brief introductory text. James Porter's *Modern Negro Art* (1943, reprinted by Arno in 1969), covers many of the same artists included in Locke's *The Negro in Art*.

Aaron Douglas, one of the major artists of the "Negro Renaissance", was the only artist included by Alain Locke in *The New Negro*. Douglas completed four murals in the Countee Cullen Branch of the New York Public Library in 1934, which presented in sequence, patterns from the ancestral African heritage, the period of slavery, its abolition and the aftermath, the great migration to the urban and industrial North, the "New Movement" in the arts of the 1920's, and the Depression at the end of the decade. These murals, like many during this period by black and white artists were created under auspices of the W.P.A. Artists Program. "Building More Stately Mansions" by Douglas uses the same prismatic patterns with rays of light and silhouetted figures which the artist developed in his Countee Cullen Branch Library murals.

The dedication of this exhibition catalogue to the late Aaron Douglas is not the first tribute paid to the artist in a publication. Cedric Dover, sociologist and international esthete, a colleague of Douglas at Fisk University for a year, in his *American Negro Art* published in 1960, acknowledged the artistic vision projected through craftsmanship of his friend Aaron Douglas.

Aaron Douglas, Langston Hughes, and Alain Locke, of course, were not the only contributors to the "Negro Renaissance" movement. A literary basis for the movement was provided through publications of poetry and spirituals by James Weldon Johnson, poetry by Claude McKay and Countee Cullen, and novels by such writers as W.E.B. DuBois. Blues and jazz rhythms with ethnic origins became popular during this period. A blues anthology by W.C. Handy (now claimed by Memphis) was published. The photographs of Carl Van Vechten caught the spirit of the times. Van Vechten (for whom the Fisk University Art Gallery is named) adopted the cause of the emerging black culture and became an influence in it.

A large percentage of the artists exhibiting in the 1930's and 40's were involved in W.P.A. Federal and State projects. The majority of these artists had also received needed exposure in one or more of the Harmon Foundation annuals between 1928 and 1935. More than twenty of these artists are included in *Black Artists/South*. Most of the "Old Masters", as they might be called, who were still active in the 1960's and 70's (and a surprising number were) had their initial exhibition opportunities in the Harmon Foundation annuals and were provided the chance to continue in art activity during the Depression through the various Federal and State Art Projects.

THE W.P.A.

The Public Works of Art Project (W.P.A.), set in motion in 1933, was an outgrowth of the New Deal programs to help the unemployed. This became the Federal Art Project the following year as a division in the Works Progress Administration. The Federal Art Project commissioned murals, supported easel painting activity, sponsored art workshops and cooperated in developing special exhibitions. The value of this support was immeasurable in sustaining activity in art and making possible continued creative development for hundreds of artists, black and white. Another value was the opportunity provided for artists with different socio-economic and ethnic backgrounds to work in creative activities together. While some of these artists are still alive, a study of the efficacy of this kind of integrated cultural experience in breaking down prejudices and developing mutual respect could make a useful sociological study with lessons that would be applicable to problems of discrimination and attitude conflicts today. One of the largest of the Federal Art Project workshops in the country was the Harlem Community Art Center directed by the indomitable Augusta Savage with 1500 enrollees in the 1930's. She sacrificed opportunities to insure her own success in sculpture to seek out and develop talent in black youth. Among her workshop protégés was William Artis. She also fostered the careers of such artists as Jacob Lawrence, Norman Lewis and Ernest Crichlow. One of the residual benefits of the Federal Art Projects was the distribution of thousands of works of art produced during the projects to government and other museums and collections. The Federal Art Projects were disbanded in 1943, during W.W. II.

Had it not been for the Harmon Foundation Annuals, The Baltimore Museum Show of 1939, the Chicago exhibition of 1940, the Atlanta University Annuals, the publications of Locke and Porter, and the Federal Art Projects of the Depression years, the ranks of recognized Afro-American art would be much thinner than they are today and the richness and diversity of Afro-American art would not have had sufficient opportunities to evolve and mature. If the Afro-American artist had to wait for establishment galleries and publications to display or review their works, the frustration of being ignored would have discouraged and stultified some of the promising talent of the mid-20th century. This survey exhibition could not have been as extensive or as inclusive if these publications and exhibitions had not existed.

Since the initial support of Pan African ideas and sensitivities by Alain Locke and others during the Harlem Renaissance, increasing contact with African

culture and art have taken place. *The Présence Africaine: Revue Culturelle du Monde Noir*, an international journal, published special editions in English on the *First International Congress of Negro Writers and Artists* held in Paris in 1956 (Picasso designed the poster for this event) and the second Congress held in Rome in 1959.

In recent years World Congresses celebrating African culture have been attended by a number of American African artists and cultural leaders. The *First World Black and African Festival of Arts and Culture* was held in Dakar, Senegal in 1966. The second, *Festac '77*, took place in Lagos, Nigeria, hosted by the Nigerian government. Contingents from forty-seven nations took part in the festival. Dr. Jeff Donaldson, Chairman of Howard University's Art Department, headed the American delegation. The next *Festac* is scheduled for 1981 in Ethiopia.

Publications on African art and museum activity in this field, important during much of the 20th century in European centers, have mushroomed in the United States in recent decades. The National Gallery's exhibition of African Art in 1970 produced increased awareness in America of the significance and quality of African tribal arts. One of the most visually stimulating publications of African art is the quarterly, *African Arts*, published at the University of California in Berkeley.

The burgeoning Black Studies programs in American colleges and universities include black art among programs on black culture. The need for orientation in Black Studies programs and to make academic faculties aware of the value of such programs, resulted in a symposium on Black Studies at Yale University in 1968. The proceedings were published in a paperback by the Yale University Press. The growth in these programs has resulted in the formation of a National Council of Black Studies which held its second annual convention in April, 1978. This Council has its own newsletter, *Voices in Black Studies*.

The "National Conference of Negro Artists", organized in 1959 had two goals: the encouragement of creativity by black artists and the fostering of a positive support by black people for art by black artists. Such contemporary museums as the Studio Museum in Harlem is doing just that. The present day National Conference of Artists is broadly based with members and local groups across the U.S.

Foundation Fellowships during the middle decades of this century and since supported artists in career development and provided study opportunities

present, seven of the major books, resource guides, and impressive catalogues of traveling exhibitions have appeared.

The survey of Afro-American and related cultural activities since the early 19th century provided here shows increasing acceleration in quantity and quality. The brief artists' sketches in this catalogue show that most artists active today have college and university degrees and/or professional art school training. Most are or have been teaching in a college or university. Utopia has not been reached, however -- it is not even around the corner -- but improvements in the total situation have been dramatic compared to the past, or even thirty years ago.

This exhibition will not solve any of the existing controversies about what black art should or should not be, what black artists should or should not create, or to whom their works should be directed. The interest and enthusiasm of the exhibiting artists have stimulated the museum staff to exert special efforts in behalf of the exhibition. It is hoped that all viewers of the works on exhibit will allow each artist to communicate directly with him or her without posing a priori notions about the artists or the works.

The significant achievements in art revealed in this exhibition of American artists of African descent, past and present, deserve the respect of all Americans. Since all sincere art comes out of the life experiences of the artist, the work of these artists project meanings, ideas, and feelings important for all Americans in the 1970's to sense and comprehend.

Ralph M. Hudson



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100

utilized in subsequent creative projects. An example is the study-travel in the South done by Charles White through a Rosenwald Fellowship in preparation for his Hampton Institute mural completed in 1943. (Photographs of this mural and others by John Biggers, Hale Woodruff, and Charles Alston are included in *Black Artists/South*). Many of the major Afro-American artists of the mid-century received fellowships from such foundations as the Rosenwald, Tiffany, John Hay Whitney and Guggenheim. In recent years the National Endowment for the Arts and other private foundations have provided funding programs related to individual artists. International fellowships have also helped African American artists. John Biggers used a UNESCO fellowship to gather material in Africa for his book *Ananse* (University of Texas Press 1962) illustrated with more than eighty of his drawings.

The National Endowment for the Arts, the National Endowment for the Humanities, State Arts Councils and private foundations have taken the place of the Harmon Foundation and the Federal Art Projects of the Depression years in fostering ethnic art exhibitions and activities.

In 1967 the largest exhibition of Afro-American art held up to that time, *The Evolution of Afro-American Art, 1800-1950*, was shown at City College, NYC, sponsored by the City University of New York, the Harlem Cultural Council, and the New York Urban League. Romare Bearden and Carroll Greene, Jr., were co-directors. Several exhibitions were held in 1968 and 1969, but publications on Afro-American art and exhibitions with elaborate catalogues since 1970 have exceeded any comparable productions in previous decades. Large traveling exhibitions have also occurred since 1970. Between 1973 and the

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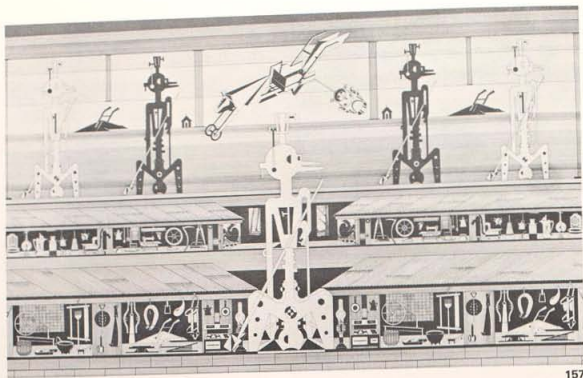
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THE ARTISTS



THE ARTISTS

Charles H. Alston

Born in 1907 in Charlotte, N.C. The late Charles Alston was a versatile artist. He is best known for his frontal view figures in stoic poses, but he also did a series of "Blues" studies that swing with the jazz rhythms created by black musicians. His range in sculpture varied from early cubist abstractions to realistic portraiture. As a W.P.A. artist he worked on various projects, including murals. He has also been a cover artist and illustrator. Charles Alston has been a major figure in Afro-American art since the period of the "Harlem Renaissance" of the 1920's and the exhibitions sponsored by the Harmon Foundation. His exhibition credits are numerous, from the 1930's into the present decade. In paintings like "The Family" in the collection of the Whitney Museum of American Art, he imbued his subjects with a sense of dignity. A photocopy enlargement of his mural in Los Angeles, done for the Golden State Mutual Life Insurance Co., is in the exhibit.



5

Frederick C. Alston, Sr.

Born in 1895 in Wilmington, N.C. He studied at a number of schools, including Shaw University in North Carolina, Philadelphia College of Art, Washington University, and Art Students League. He taught in the School of Architecture at Tuskegee Institute for two years. In 1963, after teaching art in St. Louis high schools for 38 years, Frederick Alston was one of

ten persons honored by special awards at the annual meeting of the National Conference of Artists in 1975. His paint handling is impressionistic. The title of his painting in the exhibition, "Nobody Knows the Trouble I've Seen" is a theme that would apply to the lives and struggles of many black Americans who chose art as a way of life.



7

Emma Amos

Born in 1938 in Atlanta, she received an A.B. degree from Antioch College in Ohio and an M.A. from New York University in 1966. In London she studied at the Central School of Art and the Slade School of Art. Her work has been in exhibitions and is included in collections in London and in the United States. Emma Amos creates in a variety of media moving freely from one to another in: painting, etching, silk screen and weaving. She manipulates placement of fabrics in woven compositions as freely as a painter arranges blocks of color. She includes fabric collage in her oil paintings and combines silkscreen with intaglio in other compositions. Her works in this exhibition include examples in the engraving, etching, and silkscreen media. She lives now in New York City.

William Anderson

Born in 1934 in Selma, Alabama. Received B.S. from Alabama State University; B.F.A. from Layton School of Art, and M.F.A. from Institute Allende, in Mexico. He has taught at the University of Wisconsin, Grambling College, Alcorn

A.&M. College, Knoxville College (while visiting artist), and since 1971 at Savannah State College. His works in sculpture and photography have been exhibited and are in collections in the Southeast and elsewhere. William Anderson's "Minority Man", in the exhibition, an over life size head, hewn from lignum vitae, is characteristic of the sculptor's method of letting the character of the medium and carving technique help express the feeling projected in relation to the subject. Christian symbolism associated with Christ further imbues "Minority Man" with a projection of sadness resulting from enduring suffering inflicted by men of little understanding.



8



11

Benny Andrews

Born in 1930 in Madison, Georgia. From a share-cropped farm in Georgia to his present recognition as an artist, and his leadership role in black art groups and movements in America, are achievements that would fill more than one book. He attended Fort Valley (Georgia) State College and under a G.I. Bill secured a BFA at the Art Institute of Chicago (1958). He is a painter, sculptor, art educator, author and art critic (*Encore Magazine*). His recent book, *Between the Lines* (N.Y., Pella, 1978) includes several of his essays and 70 reproductions of his drawings. He has served as guest curator of two major exhibitions of black American art. Following the Attica prison disaster he became involved with an art program for prisoners. Among his numerous fellowships and grants are a John Hay Whitney Fellowship and repeated MacDowell Fellowships. His work extensively exhibited, is in more than a dozen major museum collections. All of his work reflects and projects the black experience in America, often biting satirical. No "Establishment" status quo American can feel comfortable in the presence of Benny Andrews's work. His expressive use of collage combined with oil painting can be seen in the exhibition.



12

Emmanuel V. Asihene

Emmanuel V. Asihene is a native of Ghana, West Africa, coming from a family of noted artists. He holds the degree of Ph.D. in art education from Ohio State University. Currently he is chairman of the art department of Clark College in Atlanta. He had acquired a variety of

teaching and administrative experience before coming to Clark College. In addition to exhibitions in Ghana, his work has been shown in Columbus, Ohio, Atlanta, Seattle, Washington, and in North Carolina. Shown in this exhibition is a painting showing preparation of a meal in Africa set in prismatic rhythms of intersecting hues.

William E. Artis

Born in Washington, North Carolina. Study was done at a number of institutions including Chadron (Nebraska) State College (B.S.), Syracuse University (B.F.A. and M.F.A.), Alfred University, Long Beach State College, Pennsylvania State University, and Arts Students League (1932-35). He was one of the protégés of Augusta Savage in the Federal Art Project Workshop in Harlem in the 1930's. One of the younger "Harlem Renaissance" artists, he was in the Harmon Foundation Annual of 1933 and included in the 1940 Negro Exposition exhibit in Chicago. His carved granite "Mother Love" received the first award in sculpture in the 1963 Atlanta University Annual. He had won prizes and been included in several other of the Atlanta annuals beginning in 1944. The artist and his work have been included in more than 60 articles, books and exhibition catalogues. His teaching appointments include Chadron State College and Mankato (Minnesota) State College. He is one of the nationally recognized artists in ceramics and ceramic sculpture, as attested by his list of exhibitions and collections. The vase and covered jar in the exhibition from Fisk University show his skill and feeling for design in pottery. "Head with Kerchief" lent by Atlanta University and "Michael" from the North Carolina Museum of Art are examples of his ability in portrait sculpture and his sensitive rendering of ethnic subjects.



21

Richmond Barthé

Born in 1901 in Bay St. Louis, Mississippi. Richmond Barthé is a major American sculptor and in the 1930's and 40's was one of the most recognized black artists. His art training was received at the Chicago Art Institute and the Art Students League. His first work was in painting, but he soon turned to sculpture for which he had a natural affinity. His "African Dancer" of 1933 was the Whitney Museum's first acquisition by a black artist. His equestrian portrait of General Dessalines was made for Port-au-Prince, Haiti, where Barthé, like Ellis Wilson, lived and worked for many years. He is now back in this country (California) where he is still producing sculpture. Although his sculpture is traditional and representational, it expresses the essence of the subject - speaks for itself without the intrusion of ego oriented virtuosity on the part of the sculptor. His "Blackberry Woman" in the exhibit, lent by the Whitney Museum of American Art, has a quietly evocative character. This piece was also an early entry into the Museum's collection.



17



13

Romare Bearden

Born in 1914 in Charlotte, North Carolina. Romare Bearden is one of the major artists in America, one of the most exhibited, and the first black artist to be honored with one of Abram's large books on contemporary artists (1973). Bearden grew up in Harlem, then an exciting place to be and the focal point of a mushrooming black culture that produced the "Negro Renaissance", as it was later called. His mother became the first president of the Negro Women's Democratic Association. After high school in Pittsburgh he received a B.S. degree at New York University. He became a cartoonist, but after working with George Grosz at the Art Student's League he developed an interest in painting. In the late 1930's he was part of a group that included artists, writers, and musicians (Lawrence, Criclow, Alston, Douglas, Lewis, Augusta Savage, and other artists, and writers like Claude McKay). His first one-man show in New York was at the Samuel M. Kootz Gallery in 1945. His early work was figurative and included Southern rural scenes on brown paper, and religious themes, some of the latter done in a cubist linear format. After study in Paris on the G.I. Bill he took up song writing and his paintings became more abstract. The collage idea developed by Bearden was used in his first one-man show, "Projections" in this medium, held at the Cordier and Ekstrom Gallery in New York in 1964. This exhibit also included photo enlargements. Bearden had created a new fine arts medium that became inseparably identified with his development, just as the formats of style or technique developed by such artists as Jacob Lawrence, Jackson Pollack, Stuart Davis, Robert Gwathney, and John Marin, became personal modes of expression. In his collages, Bearden produces a sense of ancestral imagery in contemporary settings, projecting poised moments in the activity of black people that convey universal significance. The tomb painters in ancient Egypt were able to do this, as were the cave painters of Lascaux and Altamira. Perhaps no other medium would enable Bearden to visually relate a feeling of African cultural roots to modern African American life.

Herman Beasley

Born in 1943 in New Albany, Mississippi. B.A. degree received from Jackson State College (Mississippi), M.A. degree from George Peabody College in Nashville, and Ed.D. degree from Illinois State University. After teaching art in public schools in Mississippi he taught at Fisk University for a year before joining the Tennessee State University art faculty in 1974. Herman Beasley works in the areas of drawing, printmaking, and ceramics. An example of his work in ceramics is in this exhibition.



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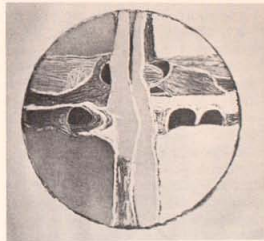
John T. Biggers

Born in 1924 in Gastonia, North Carolina. College training started at Hampton Institute followed by study at Pennsylvania State University from which B.S., M.S., and Ed.D. degrees were received, the latter in 1954. He was appointed head of the art department of Texas Southern University in 1949 and named distinguished professor in 1969. John Biggers has done for Houston and Texas Southern University in developing young talent, what Hale Woodruff did in earlier decades in Atlanta. A pictorial summary of that development is captured in the book *Black Art in Houston* by Biggers and his colleague, Carroll Simms, published by Texas A. & M. University Press in 1978. John Biggers has been involved in writing or illustrating, or as subject in more than twenty books. His *Ananse: The Web of Life in Africa* (University of Texas Press, 1962) is a book of his drawings, and comments on journeys to discover and record a rich ancestral heritage in Ghana, Nigeria and

other African countries made possible by a UNESCO Fellowship. A list of his exhibits, awards, and grants would require several pages. Between 1946 and 1976, John Biggers created nine murals, the last of these in the New Student Life Center at Texas Southern University, done in tempera, being 64 feet long. The photographic reproduction on reduced scale in this exhibit is of his 1953 mural in the Blue Triangle YWCA Branch of Houston depicting "Negro Women in American Life". A characteristic of his drawing in the exhibition and the mural composition is the rhythmic flow of transitions from light to dark and dark to light--in the mural a kind of life pulsation. His "Three Kings, Ghana" is a masterful use of the drawing medium to give characterizations.



24



26



23

Betty Blayton

Born in 1937 in Williamsburg, Virginia. Study at Syracuse University (B.F.A., 1959), Art Students League and Brooklyn Museum Art School. Betty Blayton Taylor became nationally known as director of the Children's Art Carnival in Harlem founded by the Museum of Modern Art in 1969. The project has involved parents in the creative concepts of the Carnival. Her first one-artist show was held in 1966. The artist's paintings and prints have been shown in group shows, coast to coast, in museums and college and private galleries. She has been active in such institutions as the Studio Museum in Harlem, as a symposium participant and lecturer. Her round paintings and prints, like the etching, "Emergent Forms" of 1973 in the exhibit, lent by Tougaloo College, often suggest tensioned biomorphic forms like nerve fibers (as seen under a microscope) or muscle fibers, pulling at right angles to each other.



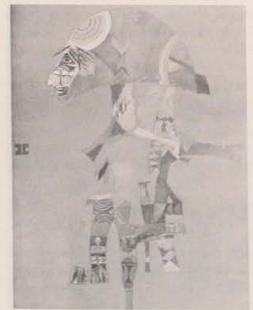
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Shirley Bolton

Born in 1945 in Lexington, Georgia. Her three degrees were received at the University of Georgia: B.F.A., M.F.A., and Ed.D., (1970). Shirley Bolton is currently on leave from her art faculty position at the University of West Florida, making a courageous fight against illness. She received awards in the Atlanta University Annuals, 1964-70, and has been included in High Museum of Art exhibits in Atlanta, and the "New Vitality in Art: The Black Woman" show in 1972 at Mount Holyoke College, to mention only a few. This past semester, Spelman College gave Shirley Bolton a one-artist show. Her early work was figurative. This was followed by the collages of her "Tenement" series. An example of her more recent work in this exhibition is a composition done with an airbrush to produce contrasting and merging rhythms of color resulting in visual analogies to movements in music.



30

Arthur L. Britt, Sr.

Born in 1934 in Cuthbert, Georgia. His B.S. degree was received in 1959 at Alabama State College (now University), where he is presently serving as chairman of the art department. An M.F.A. was received at the University of New Mexico and a Ph.D. (1974), at Florida State University. He has also done special study in Nigeria, Ghana, and Mexico. He has been an athletic coach and headed an art program in a state penitentiary, as well as teaching art in colleges and universities in five states. His paintings and sculpture revolve around ethnic themes, at times using explosive patterns for explosive subjects. His recent Africa series reflect his travels in that region. In the exhibit, is an example of a painting reflecting his awareness of socio-economic problems faced by the poor.



27

Wendell T. Brooks

Born in 1939 in Aliceville, Alabama. He followed up a B.S. degree (1962) with a Master's degree in printmaking (1971) at Indiana University where he received the first Martin Luther King, Jr. fellowship to be offered at I.U. He is presently teaching at Trenton (N.J.) State College. Previously he had taught at Alabama A. & M. University. His intaglio prints are in a number of collections including the Library of Congress. The print in the exhibition is from a period of his visually violent protests in intaglio against discrimination in America. Some of the prints of this period were autobiographical including a self portrait and ominous symbols of death and fate -- skeletons and the blackbird. The title, "A Silent Scream" suggests even more vividly an emotional horror than would the idea of "Scream" involved with noise.

Arthur Carraway

Born in 1927 in Fort Worth, Texas. Study includes San Francisco Art Institute and University of California. His work and study in Africa (Zaire, 1961-63) and research in Ghanaian art (1971-72) provided orientation for choices of imagery and directions of expression in his art. Since 1973 he has taught studio art and African/African-American studies in institutions in San Pablo and San Francisco. His paintings, prints and drawings have been shown in a number of California shows since 1953 and in such African-American exhibitions as *Dimensions of Black* (La Jolla), *Blacks U.S.A.: 1973* (New York), and *Directions in Afro-American Art* (Cornell). Among his one-artist exhibitions was his 1978 show at the Studio Museum in Harlem. Arthur Carraway prefers to work in related series, seeking to develop variations on a motif with meanings of universal significance for people of African descent. The gouache, collage, and mixed media composition in the exhibition, "Ancient Mother - Ancient Father" of 1976-77 is a development of his "Language Series" involving a language of form and symbol motifs for which the artist has evolved a specific compositional vocabulary.

George Washington Carver

George Washington Carver, the pioneer agricultural scientist (1864-1943), developed at Tuskegee Institute in Alabama, several hundred products from peanuts, sweet potatoes, and soy beans, as well as experimenting extensively with earth clays. The lives of Carver and Booker T. Washington (1856-1915), its founder, are indelibly intertwined with Tuskegee Institute and the history of agricultural and mechanical education for black Americans in the South. George Washington Carver was also an artist as indicated by his modest little drawing of "Roses" in the exhibition lent by the recently established Tuskegee Institute National Historic Site administered by the National Park Service. Carver also did watercolors.



31



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34



33

Yvonne Parks Catchings

Born in Atlanta. Yvonne Catchings secured an A.B. degree at Spelman College and Master's degrees in art education from Columbia University and in Museum practice from the University of Michigan. Art teaching has been done in Atlanta and in Detroit where she now lives. Like Alex Haley, she has been concerned with "roots" and has researched her family back to the seventh generation. She received awards in the Atlanta University Annuals during the 1950's. In addition to exhibiting her work, she has published articles on art subjects and had leadership roles in cultural activities. Her "Blacks Trapped in the City" is her response, in collage format with charred remnants, to inner city riots like those that occurred in Detroit.

Elizabeth Catlett

Born in 1915 in Washington, D.C. She received an A.B. degree in art at Howard University. At the University of Iowa where she studied painting under Grant Wood she received the first M.A. degree offered in Fine Arts. She had additional training in a variety of media in several institutions. Elizabeth Catlett has received grants and fellowships and numerous prizes and awards for her sculpture and prints which are in collections in many countries, including Russia and China. She has been professor of sculpture and head of the sculpture department at the National University School of Fine Arts in Mexico City, the first woman to hold such an appointment. In teaching in various black colleges and universities in the South and elsewhere she encountered discrimination against the visual arts on the part of administrators. She has been a naturalized citizen of Mexico for a number of years and is married to the painter and printmaker, Francisco Mora. In her sculpture and prints Elizabeth Catlett has reacted vigorously against discrimination and oppression in both the United States and Mexico. She makes her work speak for both her disadvantaged peoples. Irrespective of sex or race, she is one of the major artists working today in either hemisphere. Examples of her evocative work in both sculpture and printmaking are in the exhibition.

Don Cinccone

Born in 1936, in Alto, Louisiana. Don Wills, who has adopted the name Don Cinccone, followed the advice of a gallery owner in California who suggested that Cinccone composed of multiples of three would furnish good luck. Evidence of early talent brought him a scholarship to Southern University. Military service in Germany provided opportunity for study in Stuttgart. The Old Masters in the museums oriented him toward this style of painting. After later study in California he received a commission to do 85 paintings for "The Art of Love" by Universal Films. Presently he operates the Cinccone Gallery and School of Painting in Monroe, Louisiana. His paintings, done in the traditional manner that he admired in European museums, have received a good response from collectors and won a number of awards in exhibitions. An example is "The Burden" in the exhibit which reflects the artist's memory of his childhood, in a family in which each one shared in the burdens involved in any work activity.

Claude Clark

Born in 1915 in Rockingham, Georgia. Studied at Philadelphia Museum School, Barnes Foundation, Alfred University, Sacramento State College (A.B.), University of California, Berkeley (M.A., 1962). A Carnegie Grant-in-Aid, summer 1953, provided Claude Clark the opportunity to paint in Puerto Rico and the West Indies. In the late 1930's and early 40's he did graphic arts in the Philadelphia Federal Art Project. From 1948-55 he taught art at Talladega College in Alabama. Since 1957 he has been teaching art in California. His work has been exhibited extensively beginning with the New York World's Fair of 1939. Among his one-artist exhibitions were two circuit exhibits with some 50 showings, and a retrospective in 1972 at Fisk University. His work is in such collections as the Library of Congress, The National Collection of Fine Arts, Oakland Museum, and Atlanta and Fisk Universities. His paintings often show African Americans and Caribbean peoples in scenes from daily life. African art has exerted a strong influence on his work. A bold outline technique has been used in figurative subjects with a bright

color scheme. His painting, "My Church", in the exhibition, is an example of his preference for rich colors.

Claude Lockhart Clark

Born in 1945 in Philadelphia, Pennsylvania. He and his father, Claude Clark, are the only father-son artists in the exhibition. He studied at the University of California, Berkeley, and received a B.A. degree from the California College of Arts and Crafts, Oakland. His first job was in marketing fresh fruits and vegetables in Talladega, Alabama, at the age of 8. Claude Lockhart Clark established the House of Vai in Oakland to distribute on a wholesale basis literary and art work, craft equipment, and African art imports. In 1970 he co-authored with his father, *Black Art Perspective*, a guide for black studies teachers. Since 1970 he has taught African and African-American art history in Bay area colleges and universities. He has exhibited actively since the 1960's. In his work he has developed the use of felt pen and ink drawing as a serious art medium. His "Ace", in this exhibition, depicting inner city conflict, is an example.

Benny Cole

Benny Cole is a folk artist who was living in Huntsville, Alabama, in 1971 when he created his composition of carved wood horses pulling a wagon in which rested a glass covered coffin holding the reclining figure of Dr. Martin Luther King. Like all folk artists, he was concerned with reality in so far as he was able to produce it.



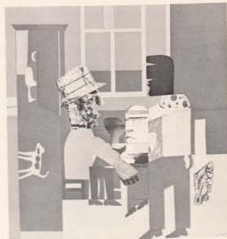
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Tarrence Corbin

Born in 1946 in Newton, Pennsylvania. Study included certificate program, Art Academy of Cincinnati, M.F.A. (1975), University of Cincinnati. Several scholarships and fellowships held while attending this institution. Member of art faculty of University of Arkansas at Pine Bluff since 1975. Among exhibition awards has been the first award in the Delta Show at the Arkansas Arts Center, 1975, where a group of his paintings were recently exhibited. Tarrence Corbin says that through his paintings he "explores the aesthetics of art as Object, as Symbol, and as Visual Metaphor, and as a self-referential entity." His paintings are large and non-objective, with surfaces alive with prismatic patterns of vibrant color. His "Ghent Landscape" in the exhibit is approximately 17 feet long. "Ghent" refers to the rich reds and blues also used by the Flemish painters of the 15th century.

G.C. Coxe

Born in 1907 in Carlisle, Pennsylvania. The first lessons G.C. Coxe received in art were at the hands of his father, a Presbyterian minister and school principal who had moved, about 1917, from Pennsylvania to a farm near Mebane, N.C. After chores, he and his three brothers were taught the rudiments of drawing and composition. Coxe was the first black student to win an Allen R. Hite scholarship at the University of Louisville, then recently integrated, where he received a B.F.A. degree with honors in 1955. He was 48 years old. Sam Gilliam, Kenneth Young, Greg Ridley and the late Bob Thompson were among the black students at the University of Louisville during this period who went on to successful careers in art. Coxe periodically burned a number of his paintings because of lack of a place to exhibit them outside his sign shop and church basements. In 1969 he was a co-founder of the Louisville Art Workshop which provided disadvantaged black artists, models of quality work and a place to show. The painting in the exhibit, "Mam'l", is an example of his abstract period, 1967-1969. (Foregoing, based on a Fisk University catalogue of an exhibition of paintings by G.C. Coxe, 1972, by Fred F. Bond).

Ernest Crichlow

Born in 1914 in New York City. Studied at New York University and the Art Students League. Ernest Crichlow was one of the artists who benefited from the Augusta Savage school in New York early in his career. He worked in the Federal Art Projects in New York and in Greensboro, N.C. He taught at Shaw University in Raleigh; the Brooklyn Museum; N.Y. State University, New Paltz; and City College of New York. Along with Romare Bearden he was one of the co-founders of the Cinque Gallery in New York, established to give black artists a place to exhibit. His exhibition activity began in 1938 and has continued since. His paintings and prints are in a number of collections. In paintings like his "White Fence" series, he used his art to picture the dichotomy between the opportunities available to black versus white children and the artificial barriers separating their life spheres. His etching, "Day Dreams", is from the Tougaloo College Collection. The subject here is contemplative and not involved in protest.



43

Ernest J. Davidson, Jr.

Born in 1946. The artist attended High School in North Little Rock and received a B.A. degree from Philander Smith College with art study at the Arkansas Arts Center in Little Rock. An M.F.A. degree with a major in sculpture was received from Syracuse University (1972). He joined the art faculty of the University of Arkansas at Pine Bluff as a teacher of sculpture in 1972. His sculpture has won awards in several Arkansas exhibitions. Unusual recognition of art by a public utility occurred when the artist, his sculpture, and students were shown on the cover in color of the Pine Bluff Telephone Company directory. His "Croucher" in the exhibit in cast aluminum shows an intriguing combination of ideas and derivations. The head form reflects a consciousness of African mask forms. The bent leg position is frequently used in African sculpture.



44



19

Joseph Delaney

Born in 1904 in Knoxville, Tennessee. Joseph Delaney studied at the Art Students League, 1929-35 under Thomas Benton and others. He is one of the artist veterans of the W.P.A. Art Projects (1934-40) and the Harmon Foundation shows. In the Harmon Foundation catalogue of 1935 he is listed primarily as a portrait painter. Today his paintings of bustling New York City, its parades and parks, are more often reproduced. An example in the exhibit is "Washington Square Park", where he exhibited in the early outdoor shows. During his art career of more than 45 years he has exhibited extensively and a number of museums and collectors have acquired his work. Recently, as one of the artists employed in New York City's CETA Artists Project he has been documenting operas done in the Henry Street Settlement Project. In his portrait of a young lady in the *Black Artist: South* exhibit, he uses a lively painting technique to express the liveliness of the subject. This contemporary work makes an interesting contrast with his city scene period piece.



45

James Denmark

Born in 1936 in Winterhaven, Florida. From Florida A & M University he received a B.A., and from Pratt Institute an M.F.A. He is a painter, printmaker, sculptor, designer, and art educator. He has been in more than 50 one-man and group shows and his work is in the Metropolitan Museum and other collections. Noteworthy about the work of James Denmark is his versatility, ranging from bold effigy forms in steel sculpture to prints and collage compositions that combine colorful fashion prints and African forms with strong contrast in light and dark. He lives in Brooklyn, where his studio is located.



47



48

Murry N. DePillars

Born in 1938 in Chicago, Illinois. B.A. and M.A. degrees secured at Roosevelt University, Chicago; Ph.D. (1976) from Pennsylvania State University. Since 1971 he has been on the faculty of Virginia Commonwealth University in Richmond, currently serving as Dean of the School of the Arts. His leadership positions include the National Conference of Artists, 1973-77. He has been active as a consultant and lecturer on ethnic, social and cultural aspects of art and art education. During the period 1970-1976, his work was included in more than 25 exhibitions, seven being one-artist shows. One of these in 1976 was at the Studio Museum in Harlem. A number of book cover designs and illustrations for books have been executed by the artist. His drawing, "Aunt Jemima", in the exhibition, is a visual attack on stereotype roles that have been imposed on black people, a matter of concern for a number of black artists.

Hayward R. Dinsmore, Sr.

Born in 1913 in Moulton, Alabama. He has lived in Ohio, starting in Cincinnati, since the age of three. His B.A. and M.A. (1949) degrees were received from Ohio State University. During 1950 he studied in Rome. Several summers were spent in study at various universities. Five years were spent in Cincinnati as a commercial artist. His first art teaching, starting in 1948, was at Morris College in South Carolina. He began his career as chairman of the art department at Central State University in 1955, a position from which he retired in 1978. A retrospective of his work 1930-1978 was part of the dedication of the Paul Robeson Cultural Center at Central State University. He is a versatile artist, having done oil painting, mosaics, found sculpture and work in other media. His work has been included in major exhibitions since 1940 and was shown in three of the Atlanta University Annuals. Two examples of found sculpture by Hayward Dinsmore are in the exhibition, both remarkable reflections of African tribal sculpture in assemblages built from discarded metal objects. His "Benin Warrior" in scrap metal spans the time lapse of 500 years from the original Benin bronzes.



49

Jeff R. Donaldson

Born in Pine Bluff, Arkansas. Degrees from Arkansas A. & M., Illinois Institute of Technology, and Northwestern University (Ph.D. 1974). Presently chairman of the art department, Howard University. Dr. Donaldson has had a leading role in many Afro-American organizations and activities, including Afri-Cobra and the 2nd World Black and African Festival of Arts and Culture (chairman, United States/Canada zone). He served as chairman of the American delegation at FESTAC '77, Lagos, Nigeria. He was one of the artists who painted the "Wall of Respect" in Chicago in 1967, one of the major inner city wall murals of the period. The artist uses color, texture and compositional patterns to express his concerns about the status of and conditions faced by black Americans.



51

Aaron Douglas

Born in 1899 in Topeka, Kansas. Died February, 1979, in Nashville. He secured a B.A. degree from the University of Kansas, a B.F.A. from the University of Nebraska, an M.A. from Teachers College, Columbia, and studied at l'Academie Scandinave in Paris. He studied with and was an assistant to Austrian painter Winold Reiss (1925-27), who did portraits of black personalities of the Harlem Renaissance now in the National Portrait Gallery. Douglas was the pioneering artist of the Harlem Renaissance of the 1920's and the only artist included by Alain Locke in *The New Negro*, a special edition of the *Survey Graphic* in 1925 for which Reiss and Douglas did illustrations. He was the major muralist of this period, doing murals at Fisk University (contracted in 1930) and four large murals in 1934 in the Countee Cullen Branch of the New York Public Library. The murals, with figures silhouetted against a rayed background, surveyed the history of the African American from life in Africa to the American depression. These murals were one of the W.P.A. Art Projects of the period. Among his book illustrations were those for Harlem poet James Weldon Johnson's *God's Trombones* in 1927, and Paul Morand's *Black Magic*. Subject matter for some of his paintings came from study travel in Europe, Haiti, and West Africa. Douglas received a Barnes Foundation Fellowship in 1928 and two Rosenwald Fellowships (1931 and 1938). His paintings were included in significant early exhibitions of black art such as the Harmon Foundation Annuals of 1928 and 1935, the Baltimore Museum show of 1939, the American Negro Exposition of 1940, and the Atlanta University Annual of 1944. He was given a one-artist show at the Caz-Delbos Gallery in New York in 1933. Douglas came to Nashville in 1929 and served as chairman of the Fisk University art department from 1939 until his retirement in 1966. He was given a retrospective exhibition in the Van Vechten Gallery at Fisk in 1971. Aaron Douglas' life was an example of the thrust of his teaching: cultural awareness and involvement, vision, and craftsmanship.



52



53

David C. Driskell

Born in 1931 in Eatonton, Georgia. Degrees were received from Howard University (A.B.) and Catholic University, Washington, D.C. (M.F.A., 1962). He also studied at Skowhegan (Maine) School of Painting, as have many of his fellow artists, and in Holland. His leadership in exhibition curatorship and scholarly publications is reflected in two honorary doctorates from Tougaloo and Daniel Payne Colleges. His teaching, curatorial, visiting-artist, consultant and gallery director experiences have been extensive and varied, beginning with the art chairmanship at Talladega College in 1955, succeeding Claude Clark. Before going to the University of Maryland where he is now chairman of the art department, he directed the art department and gallery programs at Fisk University, succeeding Aaron Douglas. He was at Howard University from 1962-1966. His latest guest curatorship was for *Two Centuries of Black American Art*, the major traveling show of black art to date, assembled at the Los Angeles County Museum, for which an impressive catalogue was published. Among American artists his record is outstanding in such areas as fellowships, grants, awards, board memberships, lectureships, and publication credits. Under State Department sponsorship he lectured and traveled in Africa. Remarkably his exhibition credits and work in collections have kept pace with his other professional activities. His paintings and prints project African and African American imagery in colorful, imaginative patterns. His "Ghetto Wall", lent by the Birmingham Museum of Art, is an example.



54

William Edmondson

Born in 1882 in Davidson County, Kentucky. He died in Nashville in 1951. Edmondson worked in railroad shops in St. Louis and the Mid-South into the first decade of the century. Following the railroad work, he did odd jobs and worked in a hospital in Nashville. He began carving religious images in stone, in the early 1930's, following instructions from Jesus to sing the praises of the Lord and to carve. He and his work were discovered by Louise Dahl-Wolfe, a New York photographer, and the next year he was given a one man show in New York's Museum of Modern Art (1937). His stone carvings, of subjects that could be used to embellish cemeteries, were done by direct cutting on the stone, without any preliminary sketching or marking. Many of his pieces convey the impression of figures just barely released from the stone, being square or box-like. Even these are vigorously expressive. His *Eve*, in this exhibition, lent by the Tennessee Botanical Gardens and Fine Arts Center at Cheekwood, Nashville, is fully rounded, with a very generous fig leaf rather tightly adhered. Renaissance artists portrayed Eve as a more realistic female, but none produced an Eve that could say "I am Eve" with any more conviction.



56

Marion A. Epting

Born in 1940 in Forrest, Mississippi. Studied at institutions in Los Angeles, including Otis Art Institute (M.F.A., 1969). Current position: Associate Professor of Art at the University of California at Chico. The artist and his prints have been included in such recent publications as *Art: African American* (1978) by Samella Lewis. Prints by Marion Epting have been in a number of West Coast exhibitions. He is included in the collections of the Oakland and Seattle Museums, Library of Congress, Whitney Museum, and others. Travels in the Near East, Far East, and Europe have provided subject ideas for his prints. "Mirab" and "Kaba" in the exhibition are examples. The sacred niche, emphasized architecturally in the Moslem mosque, becomes the center of interest in the etching "Mirab" through perspective and other compositional devices.

Burford E. Evans

Born in 1931 in Golinda, Texas. He had five years of study at the Ecole des Beaux-Arts in Paris (1950-55) and later study in Houston, where he now lives. Most of the some 55 exhibitions in which his paintings have been shown, have been in Texas, but his work has been included also in shows in several other states and in Europe and Mexico. His list of work in collections includes the Lubbock Museum of Fine Arts and the Johnson Publishing Co. collection. His painting in the exhibition, "My Son, My Son" shows the artist's skill in representational painting and in conveying the emotions of the subject. The particular stimulus for the artist was seeing a young man in the situation depicted; the broader stimulus was a desire to express the feelings of a human being caught in a back-to-the-wall, no escape confrontation.

Sam Gilliam

altimore. B.F.A from
ty. He is an artist,
world traveler. In the
Claflin College in S.C.,
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58

Minnie Evans

Born in 1892, in Long Creek, Pender County in North Carolina, in a log cabin. She had done drawings as a child which were discouraged by her teacher, but her first adult experience in art occurred in 1935, following the commands of voices in visions. Her early work was linear, as in the example in the exhibition, *My First, My Second*, done in 1935, lent by the Whitney Museum of American Art. Later she used oil paint and collage to produce a kind of embroidered pattern expressing her visions and whimsies in which floral, foliage, and geometric patterns are intertwined around frontal view human and animal faces. For more than a quarter of a century she collected admissions at the gate to Airlie Gardens Estate in North Carolina. Since her discovery by Nina Howell Starr, Minnie Evans' work has been exhibited in such museums as the Museum of Modern Art (1972) and the Whitney Museum of American Art (1975).

Elton C. Fax

Born in 1909 in Baltimore. B.F.A from Syracuse University. He is an artist, author, lecturer, and world traveler. In the 1930's he taught at Claflin College in S.C., and at A & T College in Greensboro, N.C. Elton Fax has served as visiting artist and lecturer in a number of institutions in the United States, Africa, and Russia. His *17 Black Artists* (1971), and *Black Artists of the New Generation* (1977) present penetrating studies of 37 artists. His sensitive drawings resulting from travel in Africa and the Soviet Union, have been published in *Through Black Eyes* (1974) and other publications. He lives on Long Island, N.Y.

Sam Gilliam

Born in 1933 in Tupelo, Mississippi. B.A. and M.A. (1961) degrees received from University of Louisville. He was one of the talented group at the University of Louisville that included Bob Thompson and others who are represented in this exhibition. Teaching appointments include the Maryland Institute of Art and the Corcoran School of Art. Awards and Fellowships have been received from the National Endowment for the Arts and the Guggenheim Foundation. His early compositions linked him to the Washington Color School. His reputation became international with his color spattered canvases, some more than 20 feet long, which were hung by draping. In addition to many exhibitions in this country his work has been shown in South America and at the Venice Biennale (1970). His light reflecting panels of 1975 contrast with his so-called black paintings of 1977. In the exhibit is one of his fan series of 1971, a watercolor on rice paper, lent by the Mississippi Art Museum. The rice paper, folded in an irregular fan pattern, has sketchy accents of watercolor. The effect of the whole is oriental in spite of its imprecise form.



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J. Eugene Grigsby, Jr.

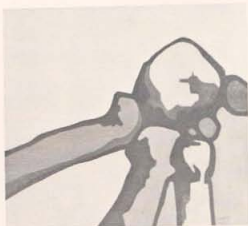
Born in 1918 in Greensboro, North Carolina. His study includes B.A. from Morehouse College, Atlanta; M.A. from Ohio State University, and Ph.D. from New York University. He studied with Hale Woodruff at Morehouse College in the 1930's. Art teaching has been done at Bethune-Cookman College in Florida; Carver and Phoenix Union high schools in Phoenix; and since 1966 at Arizona State University in Tempe. He has conducted institutes and seminars and served as a consultant in several states. At the U.S. Pavilion at the World's Fair in Brussels (1958) he taught at the Children's Creative Center sponsored by the Museum of Modern Art, New York. Lectures on Afro-American art, ethnic oriented art education, and African art have been given in East Africa, South America, Caribbean Islands, and at various institutions and museums in the United States. A recent book by Grigsby, *Art and Ethnicity*, Wm.C. Brown, 1977, provides a background for ethnic dimensions in art and art teaching in America. He has been active in professional art and art education and ethnic organizations at the national level. His paintings in various media have been exhibited in several one-artist shows, the first being in Luxembourg in 1945. His "Saints and Sinners" in the exhibit is a composition of mask form faces with figure details reflecting the ambiguity of the title. "African Journey; the Bridge," by Grigsby, is a serigraph of 1977, one of a series based on his experiences in Africa.



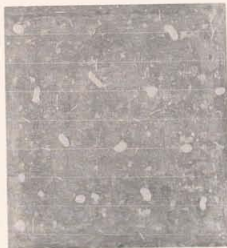
64

Robert L. Hall

Born in 1950 in Miami, Florida. Degrees include B.S. in Art, Fisk University and M.A.T. in Museum Education (1975), George Washington University. N.E.A. grant received for graduate study as well as internship at National Collection of Fine Arts, Smithsonian, during the spring of 1975. Since 1976 Robert Hall has been at Fisk University where he is education curator, curator for the Fisk Art Galleries, and instructor in Museology. For Carl Van Vechten Art Gallery exhibits at Fisk he has produced several exhibition catalogues. Since 1970 his paintings have been included in shows in Miami, Tennessee, Kansas and Dallas. His painting "Chattanooga" in the exhibition is a kind of abstract landscape reflecting the terrain and geology of Chattanooga using anthropological forms.



66



67

Phillip J. Hampton

Born in 1922 in Kansas City, Missouri. Principal institutions at which he studied include Kansas State College, Drake University, Kansas City University, and the Kansas City Art Institute from which B.F.A. and M.F.A. (1952) degrees were received. From 1952 to 1969 he directed

the art program at Savannah State College. Presently he teaches painting and design at Southern Illinois University in Edwardsville. At Savannah State University he received the "Teacher-of-the-Year" award in 1967. He has been involved in art related community activities and professional art organizations in both Georgia and Illinois. Between 1950 and the present his paintings and prints have been exhibited in shows in several states and in Washington, D.C. His painting, "Fire Jive Fly", in acrylic and plastics media catches the flickering luminescent "jive" of firefly patterns.

Isaac S. Hathaway

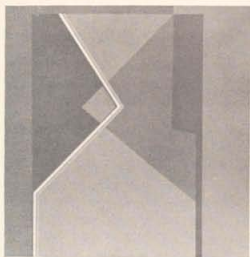
Born in 1872, in Lexington, Kentucky. His career began as a school principal at the age of 19 in Kentucky. He studied in the East, in Cincinnati, and Pittsburg, Kansas. His first work was in painting but he turned to sculpture which he pursued throughout his career. He introduced ceramics in 1915 at Arkansas A. & M. College, Pine Bluff, taught at Tuskegee Institute from 1937-1947, and was at Alabama State College from 1947-1962, where he provided training in ceramics and sculpture to a generation of young student artists. His first studio was in Washington, D.C., 1907-1915, and his last one in Tuskegee Institute, Alabama, where he created a museum and a portrait sculpture production center. Prior to his death in 1967 at the age of 95, he could look back on a unique career in portrait sculpture. In 1946, he was commissioned to do the model for the Booker T. Washington Memorial half dollar and in 1951 he produced the model for the George Washington Carver and Booker T. Washington Memorial half dollar. Among his many portrait busts were those of Frederick Douglass and George Washington Carver, replicas of which have been distributed over the United States. Hathaway also did a bust portrait of Dr. J.F. Drake, president of Alabama A. & M. College.



70

Wilbur Haynie

Born in 1929 in Camden, Arkansas. He attended Wiley College in Texas, and art schools in Dallas and Glendale and received his M.F.A. degree from the Otis Art Institute, Los Angeles, in 1959. Art teaching has been done at California State University, Northridge, and Pasadena City College. The artist lives in Altadena, California. He is one of the 25 artists included in *Black Dimensions of Contemporary Art* edited by J. Edward Atkinson (1971) who are represented in *Black Artists/South*. Most of the almost 40 group shows in which he has been included between 1948 and September, 1977, have been in California museums and galleries. His acrylic painting of 1975 in the exhibit, "Androgyny" is an example of his "hard edge" painting format. It is an intriguing expression in pattern of the male-female relationship indicated by the title.



73

are detailed by Elton Fax in his *Black Artists of the New Generation* (1977). Hinton secured an M.F.A. at the University of Cincinnati in 1970, and taught art at Western Michigan University for most of the period, 1970-1977, with fellow artist Reginald Gammon. He is presently a member of the art faculty of the University of Michigan, Ann Arbor. He has had ten one-artist exhibitions and his work has been shown in numerous group shows. His drawings and paintings were figurative in his undergraduate period but have evolved into abstract compositions. His "Imprisoned Landscape" in the exhibition is one of a series which, partially, at least, may reflect his experience as a teacher of art to prisoners in Jackson State Prison in 1973-74. The viewer is barred from a full view of the landscape. The bars break up into smaller strips, warm colored, lying at an angle like a fallen snow fence, then reappear, ghost-like, in the foreground.



74

Earl J. Hooks

Born in 1927 in Baltimore, Maryland. A B.A. degree was received from Howard University. Additional study was done at Catholic University, Washington, D.C., Rochester Institute of Technology, and School of American Craftsmen, New York. His varied teaching experience has included: Shaw University (1953-54), Raleigh; Indiana University, Gary public schools, and Fisk University since 1968. Presently he is chairman of the Fisk art department. Earl Hooks, the oldest of eleven children, grew up in the section of Baltimore that was most burdened by poverty. Elton Fax, in his *Black Artists* (1971), relates the struggle Earl - aided by the encouragement of his mother - had to obtain a start in art training. Achieving a career in art was no less difficult under conditions faced by his generation of aspiring black artists. His impressive exhibition record makes him one of the most widely exhibited ceramic artists in the Mid-South. The artist has developed the technical skill in ceramic processes to bring into being his creative innovations in ceramic forms. Such pieces in the exhibition as "Maternal Family", "Father and Children", and "Current Forms" are unusual expressions of the black experience in the ceramic medium. Other examples of his varied creative concepts can be seen in the exhibition.

Alfred Hinton

Born in 1940 in Columbus, Georgia. He spent 11 of the next 14 years in Saginaw, Michigan. His football prowess in high school brought him a football scholarship at the University of Iowa where in 1961 he was named to the Coaches All-American team and the All Big Ten team. He played pro football in Canada. His interest in art, developed early in life, was in competition with football - art finally won out, partly because of the disillusioning racist attitudes he encountered as a player. These and other traumatic experiences



76



76

Fannie L. Holman

Born in Somerville, Texas. A B.S. degree was received from Prairie View University and B.F.A. and M.A. degrees were secured at Texas Southern University. Additional study has been done at the University of Southern California and Wisconsin University. After teaching a number of years in the Houston schools she joined the art faculty at Texas Southern University where she is now teaching textile arts. The artist uses the ancient craft of weaving to produce contemporary color patterns, textures, and shapes. Her "mask" in the exhibit is woven so that a three dimensional form is produced relating to the ethnic image.



75

John W. Howard

Born in 1912 in Alcorn, Mississippi. After study at Alcorn College and Atlanta University, John Howard went to Arkansas A. & M. College to develop an art program in 1939 when he was 27 years old. He is still head of the art department of the present University of Arkansas at Pine Bluff. In place of the original five students there are now 300 students taking art. At the 1978 convention of the Southeastern College Art Conference held in Little Rock, John Howard was honored with a citation for his long years of service to art in the region, presented by the guest curator for this exhibition. In the painting, "Girl with Violin", the artist uses the geometric vocabulary and counterchange method of cubism to create a pattern that uses African mask forms like those incorporated by Picasso in his cubist paintings beginning in 1907. The paintings of John Howard are richly hued with well organized patterns.



82

Jean Paul Hubbard

Born in Bedford, Virginia. Degrees were received from Wilberforce University (B.S.) and Ohio State University (M.A.). Additional study was done at the Dayton Art Institute, University of California (Berkeley), Tulane and Ohio State Universities. More than 30 years of college and university art teaching has been done at: Tennessee State University, Nashville (1947-50); Central State College (1950-55); and Southern University, Baton Rouge beginning in 1955. Since 1964 he has been chairman of the art department. In addition to group shows his work has been exhibited in several one-artist exhibitions. His latest mural project was executed with Jack Jordan as co-artist, for the new education building at Southern University in New Orleans in 1975. His paintings are traditional in technique, done in a painterly manner, and provide colorful impressions of the subject. His acrylic painting of "Grande Isle", in the exhibition is an example.

Earnestine Rainey Huff

Born in Atlanta, Georgia. Her career in the arts has been versatile, involving ballet, modern dance, music recitals, professional modeling, painting and drawing. She studied at the Atlanta College of Art, Georgia State University and Shaw University. Among commissions she received was one from the State of North Carolina to illustrate a book on the history of the contributions of black people to the state. Her work has been included in films and numerous articles. In addition to exhibits in this country, her drawings and paintings have been shown in Canada, Mexico, Germany and Saudi Arabia. Currently she is acting director of the Southern Association of Fine Artists in Winston Salem. The mural size mixed media drawing-paintings by Earnestine Rainey Huff are remarkable, not only for the realism produced by detailed rendering techniques but also for their expressiveness. Her "Madonna and Child" in the exhibit illustrates these qualities.



84

James Huff

Born in 1949 in Elberton, Georgia. He studied at Georgia State and North Carolina State Universities with a bachelor's degree from Shaw University. Since 1965 the drawings and paintings of James Huff have been extensively exhibited in Georgia, North Carolina and elsewhere. His studies of older black people catch the dignity of the subjects. He has also depicted young subjects with equal sensitivity. His work relates to the photo-realism in vogue in the last decade but he imbues his subjects with more of an individual character than is often the case in the work of some of the artists working in this direction. In pencil studies his technique provides textural effects and form relationships that particularize the subject and at the same time project the character of the person and convey a sense of his life history. His "Quest for Knowledge" in the exhibit shows the expressive skill with which the artist is able to handle the pencil medium in large scale work. James Huff and Earnestine Rainey Huff are the only husband - wife artists in the exhibition. Their work is in both public and private collections.



85

Clementine Hunter

Born ca. 1883, on Little Eva Plantation, Natchitoches, Louisiana. For many years she picked cotton and cooked in the kitchen of Melrose Plantation. She began painting in the 1930's when she tried her hand on an old window shade with some brushes and tubes of oil paint left behind by a visiting artist. The story of Clementine Hunter is only rivaled by the

story of Melrose Plantation which began as Yucca Plantation in 1750 through a land grant given Marie Therese Coin-Coin, a freed Congolese slave. Clementine Hunter paints whatever "hits" her from among her memories of more than 85 years along the Cane River. She considers painting a cotton picking scene much harder than picking the cotton. Her first paintings brought 50 cents - now they fetch for hundreds of dollars. Fame has left her relatively untouched. She is her own person. She has painted her memories over and over - the honky-tonk beyond the boundaries of the plantation, baptizings, weddings, funerals, plantation activity, religious themes, and still-life paintings. Her signature has become more sophisticated now with a reversed C. Her vision is direct, focussing on essentials, in conveying her narrative. Figures are usually in profile or full frontal. In processions she uses ground lines one above the other, like primary level children do, or as the Egyptian wall painters did. Three paintings lent by the Downtown Gallery, New Orleans and the Fisk University Art Collection enable viewers to share with Clementine Hunter her West Louisiana Cane River Country.



86

A.B. Jackson

A.B. Jackson is a Virginia artist who works in painting, drawing, and sculpture. From Yale University he received a B.F.A. in painting and an M.F.A. in applied design (1955). He has taught and served as artist-in-residence in a number of colleges and universities including Southern University in Baton Rouge, and at Dartmouth College. Since 1967 he has been professor of art at Old Dominion University in Norfolk. His work has won numerous awards and he is represented in a large number of collections. In the field of drawing he is a master draftsman,

combining skill in technique and expressiveness in projection. His paintings convey a sense of excitement in the manipulation of paint. One sees an evocative painting first and then the subject concept is realized. His painting "Morning Duty", in the exhibit is one of his "Porch People" series. He expresses his impressions of human beings in an urban environment with empathy.



89

Wilmer Jennings

Born in 1910 in Atlanta, Georgia. Received B.S. degree (1931) from Morehouse College, Atlanta. He worked in the Federal Art Project, 1935-38. His work was included in such early pioneering exhibitions as: Harmon Foundation (1933-35), Baltimore Museum (1939), Negro Exposition, Chicago (1940), and Atlanta University (1942). He studied for three years under Hale Woodruff in Atlanta where his technical facility in woodcuts and linoleum cuts was developed. In the exhibition, his white line wood engraving, "Still Life", lent by the Newark Museum of Art, includes an African carved figure. This contrasts with the boldness of some of his linoleum cuts. The detailed rendering in his "Still Life" is like that in the white line wood engravings of James Lesesne Wells which are also in the exhibition.

Bill Johnson

Bill Johnson, a native of Tennessee, has B.S. and M.A. Ed. degrees. He is art chairman of the McGavock High School in Nashville. He has had a number of exhibitions and is in collections in the Nashville and mid-South area. In the 1950's he traveled in Canada for three years studying Eskimo and Indian art, an area of special interest for a sculptor. He works both in wood and metal. In his sculpture in wood he utilizes natural growth forms to create evocative images. In his "Wounded", executed in elm wood, he sought to express the emotions of the Christ thrust in the side with a spear.



91

Malvin Gray Johnson

Born in 1896 in Greensboro, North Carolina. He died in 1934 in New York City as plans were underway for a one-artist show at the Delphic Studios, of the paintings done at Brightswood, Virginia, the preceding summer. The memorial exhibition assembled by Delphic Studios in 1935 also included sculpture by Richmond Barthe and Sargent Johnson. He studied at the National Academy of Design despite financial hardships. Along with Hale Woodruff he was one of the first black artists to use Cubist patterns in painting. He was one of the "Harlem Renaissance" painters who exhibited in the early Harmon Foundation Annuals of 1928, 1929, 1931, 1933, and other pioneering shows of the period. He worked in the New York Federal Art Project, 1933-34. His self portrait of 1934 in the National Collection of Fine Arts has been frequently exhibited. The artist's painting "Ermia", of 1934, in the exhibition is lent by Atlanta University.



92

Harvey L. Johnson

Born in 1947 in Port Arthur, Texas. Received B.A.E. degree from Texas Southern University and M.F.A. (1973) from Washington State University. He has been on the art faculty at Texas Southern University since 1973. The artist was included in a Washington State travel show and in several exhibitions in Texas. His work is in Texas collections and the Golden State Mutual Life Insurance collection in Los Angeles. A Ford Foundation grant was received in 1977 for a study of black traditional arts and crafts in Texas and Louisiana. His lithograph in the exhibition "The Harvest" has a curving, sweeping movement reflecting cycles of planting and reaping, and man's struggles to cope with nature and its seasons.



94

William H. Johnson

Born in 1901 in Florence, South Carolina. His interest in art led him to copy cartoons early in life, perhaps paving the way for his late period simplified caricatures. During his five years of prize-winning study at the National Academy of Design in New York (1921-26) he supported himself by doing odd jobs. Friends of his teacher Charles Hawthorne, raised a fund to help Johnson study in Europe in 1926, where he was influenced by Cezanne and Soutine. He returned to New York in 1929 and won the Harmon Gold Medal. Returning to Europe in 1930, he married Holcha Krake, an artist-craftswoman whom he had met the year before, and during 1933-38 their art journeys took them through Europe, North Africa and Scandinavia. His paintings became more expressionistic with the ribboned linear emphasis and saturated color of Van Gogh. In 1938, to escape war they returned to New York where Holcha died in 1943. Johnson visited Florence again in 1944 and went back to Denmark where he had his last show in 1947. On his return to New York he was hospitalized, never to recover. He died in 1970. While in New York in the late 1930's and in the 40's he worked in the W.P.A. Art Project. His work became more direct, simplified, and "primitive". His late paintings on black political history and religious themes with black subjects have bold and expressive compositions. His work is in many collections in this country and abroad. The Florence, S.C., Museum has recently opened a William H. Johnson Gallery. In 1970 the National Collection of Fine Arts held a retrospective exhibition selecting it from more than 1,100 items given the Collection by the Harmon Foundation. A silk screen print of one of his Southern rural scenes, "Going to Church", in the exhibition, an example of his "primitive" period, is charged with warmth and humor.

Joshua Johnston

Born ca. 1765 and died ca. 1830. Active as a portrait painter in Baltimore ca. 1790's-late 1820's. Joshua Johnston was listed as a "free householder" and a "free householder of colour" in two of the Baltimore directories of the early 1800's. The pioneering work of discovering and documenting Joshua Johnston as the first major black portrait painter of the 19th Century was done by J. Hall Pleasants in articles in 1939 and again in 1942 (the latter in the *Maryland Historical Magazine*). The 1942 article identifies 21 paintings by Johnston. Several museums now own paintings by this artist, with a number in the possession of the Maryland Historical Society in Baltimore. "Mr. Baylor", in the exhibition, is a recent acquisition of the National Gallery of Art in Washington, D.C. This portrait of ca. 1810 has the kind of charm characteristic of his other paintings of white aristocracy in the Baltimore area, perhaps enhanced by his lack of fluency compared to the Peales who were his contemporaries in the region. The artist suggests that the subject is a man of refined tastes and sedentary pursuits and not a man of action in a seafaring or military sense.



95



96

William E. Johnston

Born in 1917 in Salem, Ohio. Study at Alabama State University (B.S., 1963); Rochester Institute of Technology (M.F.A., 1970); diploma from John Herren Institute; and elsewhere. He went to Mississippi Vocational College in 1963 and is now art chairman at the present Mississippi Valley State University in Itta Bena. He has received various citations and awards connected with his teaching. His work has been shown in several one-artist shows since 1962 when he had a show in the Tribune Tower, Chicago. His paintings in collections include the Barnett-Aden Gallery in Washington, D.C. (1963). The artist's participation in group shows began with the Atlanta University Annual of 1951. He was included in three other Atlanta Annuals. Among other group shows have been; "Discovery '70", Cincinnati; "U.S.A.: 1971-72", Carnegie Institute, Pittsburgh, and the 15th Delta Annual, Little Rock. William Johnston's painting in the exhibition ("Untitled", 1978-79) was developed using a variety of media to produce a surface in relief. The artist explores two philosophical areas in the painting: a personal search for identity; and meaning in man's evolution.

James Edward Jones

Born in Paducah, Kentucky. A B.F.A. degree was received from the Philadelphia College of Art and an M.F.A. was secured at the University of Pennsylvania (1962). A scholarship and a fellowship was awarded by each institution, respectively. He is associate professor of art at Morgan State University, Baltimore. Between 1962 and 1978 the artist's paintings and prints have been shown in 60 exhibitions on the East Coast, in the Midwest, and in the South. His work is included in a number of permanent collections. "Ethel", a 1978 etching and aquatint in the exhibit, presents an image of a person whose dignity has survived struggles and privations which we can only guess at.



97

Lawrence A. Jones

Born in 1910 in Lynchburg, Virginia. His study extended over a 39 year period. The impetus for his initial study at the Art Institute of Chicago came from white and black citizens of Lynchburg who raised several hundred dollars to help the young artist, the oldest of 12 children, begin his study at the Art Institute from which he received continuing scholarships. Charles White (included in this exhibit) and Eldzier Cortor were fellow students. In 1939 he secured a B.A. degree at Dillard University and in 1971 the M.A. degree from the University of Mississippi. He had two years at the Taller de Grafica in Mexico City in 1941-43. He headed art departments at Dillard University (1939-41) and Fort Valley College, Georgia, (1942-48). From 1935-39 he had been art director at Hull House in Chicago. He served more recently as art chairman at Jackson (Mississippi) State University. For the 100th Anniversary of Jackson State in 1978, he did a 14 panel Centennial Mural. In the 1940's he received Rosenwald and Carnegie Fellowships to study mural painting in Mexico and Mexican pottery. In the 40 year period going back to 1938 his work has been exhibited and won awards in a number of shows. He was included in a graphic arts show by black American artists that toured Europe and Russia in 1944. Lawrence Jones is one of the artists included in *17 Black Artists* by Elton Fax. His "Image" lent by Tougaloo College presents a black man wearing an African mask painted white. This evocative painting will be accorded as many interpretations as there are viewers.



98

Lois Mailou Jones

Born in 1906 in Boston, Massachusetts. She studied at the Boston Museum School 1923-27, on a scholarship. Study continued at Boston Normal Art School, Harvard and Columbia Universities, Howard University (B.A.), Academie Julien, and Ecole des Beaux Arts, Paris (1937-38), and in Rome. Teaching included Palmer Memorial Institute, Sedalia, N.C. (1928-30) and Howard University from 1930 until her retirement in 1977 as Professor Emeritus of design and watercolor painting. She was awarded the General Education Boards' foreign study fellowship for 1937-38. In 1962 she was elected a Fellow in the Royal Society of Arts, London. Her exhibition prizes and awards have been numerous -- in the Atlanta University Annuals beginning in 1942 and the Corcoran Gallery shows starting in 1941. She received a first honorable mention for an oil painting in the French Society of Artists exhibition in Paris in 1962. By 1977 her work had been shown in 49 one-artist exhibitions. In 1973 she was given a one-artist show by the Boston Museum of Fine Arts, the first black artist to be so honored. She has been very active in behalf of black women and their recognition in the arts. A profusely illustrated book on Lois Jones with 110 of her paintings was published in France: *Peintures - Lois Mailou Jones, 1937-1957*. She has in progress currently, a book on Caribbean and Afro-American women artists. Her current show is a retrospective of her work 1935-1978. Like Alma Thomas her work continues to evolve creatively and reflect her enthusiasm for art and life. An example of the paintings in her Cezanne period of the late 1930's and the 1940's is "Panorama of Grasse, France", 1952. This has contrasting warm and cool hues and the clarity of forms in space characteristic of the artist's landscapes of this period. Her "Moon Masque", acrylic and collage, of 1971 was exhibited at FESTAC '77 in Lagos, Nigeria. It reflects the artist's design ability and interest in color and her skill in combining African motifs in an integrated composition. This is one of a series of paintings resulting from travel in Africa.

Ted Jones

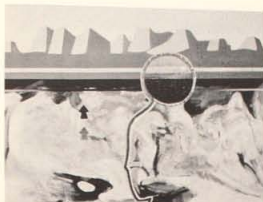
Born in 1938 in New Orleans, Louisiana. Received B.A. from Xavier University; M.A. from Michigan State University (sculpture and painting); and M.F.A. from Montana University, 1968 (printmaking); with additional work in museology at Fisk University. He held assistantships during his graduate work. He taught at Florida A. & M. University (1965-68) and has been at Tennessee State University since 1970, where he is art chairman. He has been a touring artist with the Tennessee Arts Commission since 1970. Since 1963 his paintings, prints and sculpture have been in 40 exhibitions in the United States and have received a number of awards. Two of the print processes for which he has developed advanced techniques are direct printing in silk screen and cut masonite prints. He has published a book, *Thoughts and Verses*, illustrated with his block prints. One of his masonite prints in the exhibition is "Biko", 1978, a dramatic presentation of the subject. An unusual work in sculpture is "In the Spirit of My Ancestors", a round seven foot totem with African images carved in relief. His "Boy Holding a Pigeon" shows a creatively unique solution to carving a vertical shaft of wood.

Jack Jordan

Born in 1925 in Wichita Falls, Texas. Degrees received from Langston University (B.A.); University of Iowa (M.A.) and M.F.A. (1953); Indiana University M.S. and doctorate in art education. Teaching appointments: Langston University and Southern University, New Orleans, where he is chairman of the art department. He was chairman of the National Conference of Artists for several years. A book on the history of the conference from 1959-1975 is being authored by the artist. Jack Jordan is a prolific artist in sculpture, painting and prints. He has exhibited in four countries and more than 30 of the United States, and has had over 40 one-man shows. In the Atlanta University Annuals, from the 1950's to 1970, his sculpture received ten awards. In sculpture he works in a variety of media: welding, casting and wood carving. In 1978 he produced 18 pieces of wood sculpture in his "Roots I Remember" series. In 1975 Jordan and Jean Paul Hubbard, art chairman at Southern University in Baton Rouge, painted a mural at Southern University in New Orleans on the "Contribution of Blacks to Louisiana History". "Ghetto Family" by Jack Jordan, is a bronze sculpture of silhouetted figures arranged in a circle to give a feeling of family closure.



104



105

James E. Kennedy

Born in 1933 in Jackson, Mississippi. Studied at Alabama State University (B.S.), Indiana University (M.A.T., 1964), Beaux Arts Academy, Paris (1956-57), and Springhill College. Secondary school art teaching and administration in Mobile involved 1958-1968. He joined the art faculty of the University of South Alabama in 1968 and became department chairman in 1978. In addition to a number of shows in Alabama his work has been included in the 20th Atlanta University Annual (1963) and at the University of West Florida (1973). The Johnson Publishing Co. Collection in Chicago includes his work as do a number of private collections. A major contribution made by James Kennedy to the knowledge and understanding of ethnic art in America is his involvement in the University of South Alabama's Ethnic American Slide Library (Afro-American, Mexican American, and Native American) which has been a source of study and teaching slides for hundreds of individuals and institutions in the country. The Kress Foundation contributed more than \$121,000 to this project. James Kennedy has served as lecturer, panelist and consultant for various groups many times since 1970. His awareness of African cultural ancestry is indicated by his work in progress of which one, "African Series #1", is in the exhibition.

Virginia Jackson Kiah

Born in East St. Louis, Illinois. Studied at Philadelphia Museum School of Art (1927-31) and Art Students League, New York. B.A. and M.A. degrees were received from Columbia University, the latter from Teachers College in 1950. She did high school teaching in Baltimore and

Savannah (1953-64). Virginia Kiah has been active in such art organizations as the National Conference of Artists and has organized exhibitions for student artists. In 1958 she established the Kiah Museum in Savannah which she still directs. She also founded and is co-director of the Lillie Carroll Jackson Museum (a Museum for the Masses) in Baltimore. Since 1933 she has been a portrait painter. Her more than 80 portraits have been widely exhibited and received a number of awards. Her oil painting, "Ghetto Boy", was painted in Cambridge, Maryland. She expresses in the painting the pathetic and forlorn character of this little boy who frequently passed her house.



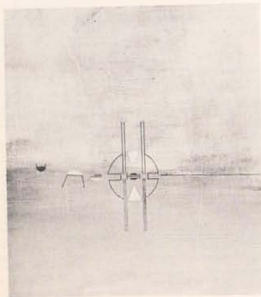
107

Simmie L. Knox

Born in 1937 in Aliceville, Alabama. Study at University of Delaware and Temple University (B.F.A., Magna Cum Laude; M.F.A., 1972). His varied teaching and museum experience includes Lincoln University (Pennsylvania), Bowie State College, The Museum of African Art, and the Duke Ellington School of the Arts in Washington, D.C., his present post. He has had a dozen one-man shows. Commissions in the past four years for very large portraits include "Frederick Douglass", Museum of African Art; "Martin Luther King", Bowie State College; "Dr. Mary McCleod Bethune" State House, Columbia, S.C.; and "Alex Haley," State House, Nashville, Tenn. The portrait of Dr. Bethune is the first portrait of a black woman to be hung permanently in a State House in America. The paintings of Simmie Knox have been in many group shows and are in a number of collections. His "Retirement" in this exhibition reflects his background of experiences in the rural South.

Lawrence Compton Kolawole

Born in 1931 in Beaumont, Texas. Studied at San Francisco Art Institute. Traveled in Germany and Nigeria (1965, 1966, 1967) and lived in Paris (1968-74). While in Europe his work was included in 30 exhibitions, among these the Venice Biennale of 1978. In Munich he learned guiding and furniture restoration. While in Nigeria he adopted his Nigerian surname Kolawole. His paintings and prints have been shown in more than 20 one-artist exhibitions. His oil painting, "Sun-4", of 1977, is one of a series on this theme. Precise patterns of lines and geometric shapes are placed on a reddish surface against the background drenched with yellow. The effect is surreal.



109



110



112

Jean Lacy

Born in 1933 in Washington, D.C. She received a B.F.A. degree from Southern University in Baton Rouge and has studied at the Art Students League in New York, and the Otis Art Institute in Los Angeles. Current activities include: illustrator for the United Methodist Church Southern California - Southwest Conference in Dallas; curator of African American Cultural Heritage Museum in Dallas; and docent at the Dallas Museum of Fine Arts. She has also developed special exhibitions for the Bishop College African American Museum. Her work has been exhibited in Texas and is in a number of collections in Texas, California and elsewhere. Her collage compositions based on the black experience combine architectural constructions, folk art figure types, and at times, sophisticated painting. Her collage and acrylic composition, "Noah's Ark, No. 1", of 1977, shows a black Noah in exhortation as he points to the scriptures. It conveys a kind of African wry humor and superficially relates to Horace Pippin, but is too sophisticated for that level of imagery.

Larry Francis Lebby

Born in 1950 in Dixianne, South Carolina. Studied at Allen University and University of South Carolina B.A. and M.F.A. (1976). Since 1963 his exhibition activity has been increasing. He is one of several young artists in the exhibition whose careers have been launched with considerable promise. His emphasis now is on lithography, a skill which he developed under Boyd Saunders at the University of South Carolina. His lithograph in the exhibition, "Project New Day" (a tribute to all collective black views), was recently completed after eleven months of work. The subjects are the artist's uncle and aunt with his daughter, Amanda. This print offers more than the "photo realism" format, popular in recent years. It has a quality of personality projection and humanity that is universal in nature.



111

Hughie Lee-Smith

Born in 1915 in Eustis, Florida. Studied in Detroit and at the Cleveland Institute of Art (high honors). After Navy service in WW II, received a B.S. at Wayne State University in 1953. He has taught at Claflin College, S.C., in Michigan and New Jersey, and at the Art Students League, New York. He was honored by election to the National Academy of Design in 1967. He was artist-in-residence at Howard University, 1969-1971. Hughie Lee-Smith had his first one-man show in Chicago in 1945. Since 1938, he has received a series of exhibition awards and prizes. His work is in museums in this country and in Lagos, Nigeria. Charles Burchfield in the 1930's and William Stumpf more recently, caught the feeling of lost grandeur and at times desolation in their paintings of old houses and decaying buildings. But Hughie Lee-Smith adds a human dimension of pathos in his paintings of inner city blight with children and young people in isolation, conveying a sense of deprivation and loneliness. The eroded walls or rubble strewn vacant lots or recreation sites from which the music or fun and excitement have gone focus attention on the lonely individuals left on the stage - often unaware or oblivious of the other's presence. This feeling is generated by the artist's painting in this exhibition: "Jazz Concert/Dukes Theme".

Samella S. Lewis

Born in New Orleans. Studied at Dillard University, Hampton Institute (B.S.), Pennsylvania State University, Ohio State University, (M.A., and Ph.D., 1951), Tung Hai University, Taiwan, New York University, and University of Southern California (1964-66). Currently she is on the faculty of Scripps College in Claremont. Previously a variety of educational appointments were held. (Los Angeles County Museum of Art, Colleges and Universities in California and New York, Florida A. & M. University, Morgan State College, and Hampton Institute.) In addition to college and university scholarships she received three fellowships for Chinese language and Asian culture study. (The Fulbright provided for study in Taiwan). Her publications and films have been of enormous benefit to both the black and white communities in making the significant work of African American artists better known and in providing a showcase for developing talent. *Black Artists on Art*, Volumes 1 and 2, were co-authored with Ruth Waddy. Her *Art: African American*, Harcourt Brace, was published in 1975. Her publication involvements include *Black Art*, a quarterly now in its third year. She has been guest curator for four shows on the West Coast. With all her activities Samella Lewis has found time to create paintings and prints for exhibitions and permanent collections. Her 1974 oil painting, "Out of a Dark and Glorious Past", affirms pride in the ethnic past and the identity it provides for the new life that will face the future.



113



114

Oscar Logan

Born in 1950 in Columbus, Mississippi. He received a B.S. degree from Jackson State University and M.A. and M.F.A. (1976) degrees from the University of Wisconsin with a major in sculpture. In the art education area, his major for the B.S. and M.A. degrees, he is interested in programs which respond more adequately and are more relevant to the socially and economically deprived. Oscar Logan uses a variety of media in his sculpture: ceramic, cast metal, welding, and fiberglass. His themes are satirical and often provide confrontation with white establishment mores and values. "No' Mo" in the exhibit is an example of his satirical treatment of subject theme and both this and the aluminum partial torso show his multi-media skill in sculpture.

Henri Linton

Born in 1944 in Greene County, Alabama. He studied with scholarships at the Columbus (Ohio) College of Art (1962-66); Stillman College; Boston University (B.F.A.); and University of Cincinnati (M.F.A., 1974). He has been on the art faculty of the University of Arkansas at Pine Bluff since 1969. His exhibitions have been primarily in the South and Midwest. He received three awards in the Atlanta University Annuals for work in graphics and painting (1966 and 1968). His expressive figure study "Alone", lent by Atlanta University, received the 1968 purchase award. This painting is illustrated in *Black Dimensions in Contemporary American Art* (1971). The oil painting "American Forever", lent by the artist, received the first award in the Arkansas Artists competition. An older black man wearing a purple heart is shown against a background of American flags. The artist uses setting and pose of figures to create through the total composition the feeling that he wishes to express.



116

Jesse Lott

Born in Simmesport, Louisiana. Jesse Lott attended Hampton Institute in Virginia in the early 1960's. While living in California until 1969 he did additional study. He has traveled extensively in the Southwest and Pacific Northwest, creating "relics of the future" out of discarded materials (wood, wire, et cetera) for various outdoor sites. His present home is Houston. His assemblages are an extension of "Dada" of the early decades of the Century, but without a tongue-in-cheek attitude. The Robinson Galleries in Houston held an exhibit of Lott's work in 1977 titled: "Urban Environment, Relics of the Future", which included animal and humanoid forms and abstract compositions created with urban scrap: wire, broken glass, and other discarded remnants of current technological waste. His "Sunworshipper" in the exhibit, creatively recycled from urban junk, holds a mirror up for twentieth century America to view itself.



118

Nina Lovelace

Born in 1951 in Florence, Alabama. Study at Skowhegan School in Maine (1970), Fisk University (B.S.), and Illinois State University (M.S.), 1976. She has been an instructor in art at Tennessee State University since 1977. Previously she was an illustrator for Meharry Medical College. Freelance graphic art has been done since 1970. During her period of study she received scholarships or assistantships at each of the institutions. Since 1973 her paintings have been shown in Nashville, Black Expo in Chicago (1976) and at Washington State University (1978). Her 1978 watercolor panels "Ebony Man - Golden Woman" make a pair that are innovative in the relationship to each other and in the pictorial ideas involved. The theme "Black in Beautiful" is expressed here with a high level of fluency in the watercolor medium.

Edward McCluney, Jr.

Studied at Virginia State College (B.A.) and University of Massachusetts (M.F.A.). He has taught at Virginia State College and the University of Massachusetts. Presently he is teaching at the Massachusetts College of Art in Boston. His etchings have been shown in such exhibitions as "Afro-American Artists: New York and Boston" (1970) and are in several collections. "Lady in Black Stockings" is a 1971 etching from the Tougaloo Collection. The black stockings serve to connect the bent dark figure, leaning on the cane as each step is taken, with the black cast shadow.



120

Phillip Lindsay Mason

Born in 1939 in St. Louis, Missouri. B.F.A. in painting with High Distinction and M.F.A. (1970) from California College of Arts and Crafts; further graduate study at Ohio State University. Art teaching positions in California between 1968 and 1972 included: Canterbury School, Walnut Creek; Lane Mountain College; California College of Arts and Crafts; and Laney College. He taught at Indiana State University, 1972-73, Vincennes University, and North Carolina Central University, Durham, 1973-77. Presently he is professor of art at Fisk University. One-artist shows of his work have been held at Studio Museum in Harlem (1975), Virginia Union University (1978), Indiana State University, Fisk University, and the Whitney Museum; and Cornell University. Prizes and awards were received in several of these shows. His large acrylic paintings exemplify "Black is Beautiful" in an compelling way. "Woman as Body/Spirit of Cosmic Woman" in the exhibition presents the physical beauty of black women and conveys a feeling of spirit and soul through symbols of a red rose, the brightly hued disc above the figure, and the "presence" radiated by the subject. The contrast of the saturated blue background and the warm accent hues relate to the impression created.



121

Steve Matthews

Steve Matthews is a young man who lives in Murfreesboro, Tennessee. He is completely self-taught. He has enjoyed drawing as long as he can remember. Recently he tried his hand at oil painting, with rather astonishing results as the observer will note in viewing the portrait of his nephew. None of the naive conventions of the self-taught "primitive" are present in his painting.



122

Grady Garfield Miles

Born in 1944 in Birmingham, Alabama. He received a B.S. degree from Alabama State University, an M.A. in urban education from the University of Rochester, and an M.A. in art education at Ohio State University in 1977. He also received certificates from study in photography, cartooning and taxidermy. During 1969-71 he taught at Dillard University. Since 1975 he has been teaching art at Barber-Scotia College in North Carolina. Paintings, drawings and photographs have been exhibited in more than 35 shows since 1962. His drawing in the exhibition, "Security?", humorously questions the assumption of security based on the presence of a guard.



123

M. Marianne Miles

Born in 1941. Attended high school in Austin, Texas. Received A.B. in art from Fisk University, and M.A. in art from New York University in 1968. Her varied teaching experience has been at Cameron High School in Nashville and at Fisk University and Tennessee State University in Nashville from 1963-1973. For three years preceding her going to Huston-Tillotson College in Austin, Texas in 1977 she was in personnel management for a musical production company. The artist's drawings, prints, and paintings have been shown in ten one-artist exhibits since 1956. Her paintings were included in four of the Atlanta University Annuals. Her painting "Pockets" in the exhibition is a character study with clothing being part of the personality projection.



124

Lev Mills

Born in 1940 in Wakulla, Florida. Received B.A. degree from Florida A. & M. University and M.A. and M.F.A. (1970) degrees from the University of Wisconsin (Madison) with a major in printmaking. He received a Ford Foundation grant in 1970 to continue study at the Slade School of Art, University College, London, and to attend Atelier 17, Paris, for work with Stanley W. Hayter. The artist taught six years (1962-68) in the Broward County Public Schools, Fort Lauderdale. Recently he was teaching art at Clark College, Atlanta. Currently he is working on three large colorful glass mosaic murals commissioned for a station in the new Atlanta subway project. His printmaking includes lithography, etching, photo-etching, serigraphs and collagraphs. In 1971, he published a book of etchings with the poem "I Do" in London. His prints have been acquired by many museums and institutions, including: the Victoria and Albert and the British Museums in London; National Library of Scotland; Bibliothèque Nationale, Paris; Library of Congress; Museum of Modern Art, N.Y.; High Museum, Atlanta; and many others. From 1968 to 1978, 27 one-artist exhibitions have been held of his work, in England, France, Holland, Africa, and the United States. He has been included in group exhibitions in West Germany and Sweden, in addition to shows in this country. His etching, "Merry Christmas" is an example of his photo-etching realism and his imaginative presentations that are never commonplace.



125

Clifford Mitchell

Born in 1925 in Birmingham, Alabama. Received B.S. in architecture from Tuskegee Institute, Alabama (1949) and B.F.A. degree from the Art School of the University of Hartford, Connecticut (1958). He served as president of the Connecticut Chapter of the National Society of Interior Designers (1969-72) and of the Connecticut Watercolor Society (1970-72). He is a registered architect. His watercolor paintings have won more than 24 awards in exhibitions since 1958 and are in a number of collections in Connecticut and elsewhere. In his "Autumn New England" in the exhibition the artist has created a montage of architectural forms characteristic of New England including details from typical structures of the 18th and 19th centuries. A mosaic of fall colors conveys the seasonal setting for the architectural elements.

representation. Corinne Mitchell's "Civil Rights March II" in the exhibit expresses the artist's reaction to Civil Rights Marches -- like the ones she saw in Washington -- endless lines of people protesting conditions of the past and the present, seeking a better future.

Jimmie Mosely, Jr.

Born in 1927 in Lakeland, Florida. Received B.F.A. degree from Texas Southern University and M.A. (1955) from Pennsylvania State University. He taught at the Eastern Shore Division of the University of Maryland (Princess Anne) from 1952-75, being chairman of art education from 1956 until he was murdered 18 years later. He had served as president of the National Conference of Artists and been active as a consultant or summer session teacher at a number of institutions including Texas Southern University. Between the mid 1950's and 1972 his paintings, prints, and sculpture had been shown in more than 40 exhibits and were in 93 public and private collections in the East, Midwest and South. One of his three prize winning works from the Atlanta University Annuals of 1955, 1963, and 1965, in the exhibition is his watercolor, "Protest", from the 1965 Annual.



127

Sister Gertrude Morgan

Born in 1900 in Lafayette, Alabama. After moving to New Orleans she became involved with a fundamentalist group concerned with glorifying the Lord through music and dancing. This street missionary artist receives her inspiration and direction directly from Jesus. Sales of her Jesus guided paintings help keep her mission in New Orleans' black ghetto operating. Her painting, "Jesus, I Love You", is a dynamic and colorful exposition of her unabashed belief in the power of Jesus. The white garment she wears attests to her role as a bride in Jesus' service. (Information based on catalogue of an exhibition of black American folk artists prepared by William Fagaly, curator, New Orleans Museum of Art).



129



126

Corinne Mitchell

Born in 1914 in Baskerville, Virginia. B.S. degree received from Virginia State College. Additional study includes: George Washington University, Howard University, D.C. Teachers College, and University of Maryland. Independent study and travel in Africa, Asia, and Europe. During much of the past 40 years Corinne Mitchell has been a teacher in Virginia and Maryland. In addition to several one artist shows, her paintings have been included in more than 55 group shows since 1951. She has been active in many professional art and education organizations including the National Conference of Artists in which she has served as an officer since 1972. Her paintings have spontaneity with fluid color movements within areas of subject



128

Archibald J. Motley, Jr.

Born in 1891 in New Orleans, Louisiana. He studied art at the Art Institute of Chicago and in Europe. Like many black artists of his generation work as a laborer supported his art training. The Harmon Foundation Catalogue and Review of 1935 lists many awards, prizes and exhibits. He was in each Chicago Art Institute exhibit since 1921 and won the Logan Prize there in 1925. The Harmon Gold Medal was awarded to him in 1928. During this period he won a Guggenheim award. He worked in the Illinois and Federal Art Projects, 1934-35. Most of his paintings were sold in a one-artist show in the New Gallery in 1928, the first one-man show for a black artist since the one given Henry Tanner. He was included in the Century of Progress exhibition in Chicago; the Baltimore Museum exhibition of 1939; and the Negro Exposition also in Chicago in 1940. The above listing indicates why Archibald Motley was considered one of the major artists of the Harlem Renaissance. His exhibition activity and acquisition of his work by collectors continued into recent decades of the century. His paintings of Parisian street scenes; Harlem streets, parades, night life; and figure studies of the 1920's and 1930's provide an unparalleled record of black America in the paintings of this period. A very appealing painting by Archibald Motley is "Mending Socks", lent by the North Carolina Museum of Art. This painting of a mother-grandmother kind of person can hold its own with similar paintings by Whistler and Bellows. The partial view of the portrait on the wall indicates the setting for this scene.



130

Otto Neals

Born in 1931 in Lake City, South Carolina. He moved to Brooklyn with his family at an early age. The artist is employed in the illustration department in the Post Office. He has not had extensive formal training in art so has had to depend largely on his own resources for his development. Artist friends in Brooklyn have provided help and encouragement. He was a member of the group that founded the "Weusi" group in Harlem with an exhibition gallery named "Nyubba Ya Sanna" ("House of Art"). He works in a variety of media: painting, printmaking, drawing, pastel, and sculpture which he took up after visiting Guyanna, his wife's home. Later he went to Ghana and Togo in West Africa. His experiences in Guyanna and Africa have had a profound influence on his art. Otto Neals is included in *Black Artists of the New Generation* by Elton Fax from which some of the above data were based along with information from the artist. "Life's Vessel", carved in elm wood, has an African prototype. The vessel on top of the figure could have a number of connotations, such as indicating ancestral-cultural-biological lifelines. His "Jungle Magic", a collograph print, invokes the mystery and power of tribal gods and spirits.



131

Trudell Mimms Obey

Born in 1943 in Houston, Texas. Study includes Chouinard Art Institute, Los Angeles, Aspen School of Contemporary Art (on a scholarship), and Texas Southern University (B.A.E. 1975). She has taught junior high school art in Houston. She is another of the artists included by Elton Fax in his *Black Artists of the New Generation*. In addition to exhibitions in Houston and Texas her work has been included in shows in Aspen and Chicago. Her creative production involves paintings, prints, sculpture, ceramics and weaving. The oil portrait, "Mystical Woman", shows a woman who projects a strong character against a background that has a mystical feeling.



133

Hayward L. Oubre

Born in New Orleans, Louisiana. A B.A. degree was received from Dillard University and an M.F.A. degree from the University of Iowa. He taught high school art in Marion, Alabama and served as art chairman at Florida A & M University (1948-49) and at Alabama State University (1949-65). Currently he is chairman of the art department at Winston-Salem State University. The artist works in a variety of media. The most unusual three-dimensional technique he has developed is his wire sculpture -- twisted coat hanger wires which encase the exterior shape of the subjects. Some pieces are life size. His work has been extensively exhibited throughout the South and Mid-West and has been in exhibits elsewhere. Between 1947 and 1968 he won eight awards for work in three different media in the Atlanta University Annuals. "Tribal Chieftan", an example of his wire sculpture, functions in space in a manner suggested by the two-dimensional curvilinear line patterns of head forms done by Pavel Tchelitchew.



134

John W. Outerbridge

Born in 1933 in Greenville, North Carolina. Study at A. & T. University, Greensboro, North Carolina, American Academy of Art, and Chicago Academy of Art. Since 1975 he has been director of the Watts Towers Arts Center in Los Angeles. Between 1969 and 1975 he served as director of the Communicative Arts Academy in Compton and held college and museum appointments in the region. His work has been included in more than

35 exhibitions in California and other states. He has lectured extensively and has been included in a number of publications on Afro-American art. In one of these, *Black Artists of the New Generation*, by Elton Fax, the author recounts some highlights in John Outerbridge's creative development: an officer's recognition of his talents as a G.I. in Germany, his contacts with Alonzo Davis, the development of the Brockmann Gallery in Los Angeles, the encouragement provided by sculptor Noah Purifoy (who was born in Snow Hill, Alabama), and his transition to work in sculpture from drawing and painting. The artist's "Untitled" (Ethnic Doll) is one of a series in progress, called "Dem Folk", an ethnic heritage series in which black lifestyle icons are projected. The pattern of this figure in miniature reflects the influence of African tribal images.



135



137

Joe Overstreet

Born in 1914 in Conehatta, Mississippi. Studied at California School of Arts and Crafts and the University of California (B.F.A.). He has worked in California and New York and has taught at Long Island University and Richmond College (Queens). Some of his paintings of the early 1960's were visually violent protests against discrimination and demeaning stereotypes. His work has been exhibited in major museums and university galleries. In the later 1960's he used the form of often large, shaped canvases on stretchers or held by ropes. The artist used abstract patterns based on African mask and other sculpture forms. One of the most intriguing of these was "He and She" shown at the Studio Museum in Harlem in 1969. His large shaped canvases with geometric patterns may seem non-objective in design, but there is always a sense present of derivation from African ancestral imagery. His acrylic painting, 44" x 84" in the exhibition is lent by Tougaloo College.

Roderick M. Owens

Born in 1952 in Nashville, Tennessee. B.S. degree received from Fisk University; M.S. in printmaking from Illinois State University (Normal) 1977. Additional study at Skowhegan School in Maine and a summer internship at Detroit Institute of Arts (1975). Scholarships were received for under-graduate and graduate art study. He worked in the Fisk University gallery, 1974-76, and served as a research assistant to David Driskell, guest curator for the exhibition, *Two Centuries of Black American Art*. His most recent art activity has been as illustrator at Meharry Medical College. His prints have been selected for several exhibitions since 1973. His etching "2nd Transformation" evokes the Space Age, possibly in terms of a modern day Icarus.

William E. Pajaud

Born in 1925 in New Orleans, Louisiana. Received B.F.A. degree from Xavier University. He also studied advertising design at Chouinard Art Institute, Los Angeles. He is public relations director for the Golden State Mutual Insurance Co. in Los Angeles. The artist has served as president of the National Watercolor Society and of the Art Education Foundation. His paintings and lithographs have been included in more than 25 exhibitions to date, five being one-artist shows. Fifteen collectors and museums own his paintings. Included in this group are Bill Cosby (who also owns a painting by Lois Mailou Jones), Norton Simon, a collector in Rome, and the Pushkin Museum in Moscow. William Pajaud's fluid, impressionistic watercolors contrast with his strong ethnic statement paintings cast in a simplified "primitive" format. The title of his oil painting, "The Wake I, Insurance Policy", will lead to conjectures by viewers as to the identity of the woman, her situation, and the purpose of the animated dialogue of the silhouetted male figures.



138

Curtis Patterson

Sculptor Curtis Patterson received a B.A. degree at Grambling University in 1967 and a M.V.A. degree from Georgia State University in 1975. He headed high school art departments in Columbus, Georgia; Shreveport, Louisiana, and in Atlanta before joining the faculty of the Atlanta College of Art. Since 1978 he has been chairman of the sculpture department for the Atlanta College of Art. His sculpture has been exhibited in the High Museum of Art and elsewhere in the Atlanta area, and in FESTAC '77 in Lagos, Nigeria. Recently he has been working on a commission for sculpture for a station in the new Atlanta Rapid Transit Authority system. In the exhibit is a model for the projected piece in Corten steel that would be 60' by 30'.



139

John Payne

Born in 1932 in Pontotoc, Mississippi. Studied at Beloit College (B.A.), University of Wisconsin (M.S. and M.F.A.), and University of Kansas. His teaching experience has been varied: beginning in 1961 (including department chairmanships), at Langston University; Southern University in New Orleans, and in Baton Rouge; George Mason University; and Governor's State University, Park Forest South, Illinois, (1971-73, 75-present). He has also been a T.V. art director. The artist was a project director for N.E.A. and state Arts Council grants, one for outdoor sculpture at Governor's State University involving several nationally known artists. The work of John Payne has been shown in more than twenty one-artist exhibits. His sculpture, prints and paintings have been in many group shows (including the Atlanta University Annuals) and have been acquired for a number of collections. He has executed outdoor and architectural sculpture of monumental scale. His wood and plaster composition in this exhibition, "N.O.W. and Pigtails 'N' All", involves an assumed mirror-image, but in a humorous reverse arrangement. The units were created over a six year period.



140

Clifton Pearson

Born in 1948 in Birmingham, Alabama. Degrees received: B.S. from Alabama A. & M. University, and M.S. and Ed.D. (1974) from Illinois State University. Studio concentrations were in ceramics and glass blowing and forming. Scholarships and fellowships were received during the periods of university study. Since 1969 a number of one-artist shows have been presented and work has been included in group shows in Alabama, Tennessee, Illinois, and Indiana. Prizes have been awarded his entries in several of these. Beginning in 1975 he has presented a series of half hour programs on various aspects of ceramics on Alabama Educational Television. The upper portions of his large salt glazed stoneware vases are ceramic sculptures. The example illustrated, "Party Girl", which also combines fiber with the ceramic is one of a series of female effigy vases which express the idea, "Black is Beautiful", in an unusual format. The artist's design sense and his craftsmanship are such that pottery, sculpture, and decorative accents and details flow together in a unified composition.



141

Marion M. Perkins

Born in 1908 in Marche, Arkansas. Died in 1961 in Chicago. His sculpture was exhibited in the 1940's and 50's at Howard University and at the Art Institute of Chicago (purchase award in 1951), in the American Negro Exposition in 1940, Atlanta University annuals (first award in sculpture in 1956) and elsewhere. He taught at Jackson State College, Mississippi for a period. His sculpture in stone uses the quality of the stone as an expressive asset. His piece "The Musician", lent by Professor and Mrs. Earl Hooks has a compactness and solidity and ethnic orientation that is characteristic of his work.

Harper T. Phillips

Born in 1928 in Courtland, Alabama. He received a B.S. degree from Alabama State University and an M.A. degree from New York University. His art teaching experience includes: Alabama State University, Hampton Institute, Grambling College, New York City public schools and Bergen Community College in Paramus, N.J., where he is now located. His study and interest in music has carried over into his art. An extensive exhibition record has been compiled by the artist including a one-artist traveling show called "An Experience in the Arts", which involves personal presentations. Harper T. Phillips is a creative innovator in technique, format, and ideas, as shown in his composition in the exhibition, "Harlem Cursoriness", a kinetic (the kinetics provided by the viewer) construction done with acrylic on canvas and wood. As the viewer moves from one side to the other, changing multi-images are presented through the use of: a painted gold metallic fabric on a corrugated surface (first level), nylon mesh screen superimposed (second level), four inch ribbed vanes painted in primary and secondary color value scales (third level), a painting of a performing musical group on stage on the surface corrugations seen from the left side, and panoramic scenes of Harlem on the corrugations seen from the right side (fourth level of visual phenomenology).

Robert S. Pious

Born in 1908 in Meridian, Mississippi. He studied at the Art Institute of Chicago and the National Academy of Design (1931-35) on a scholarship. He exhibited in the Harmon Foundation Annuals of 1930, 1931, and 1933, winning the drawing awarded in 1931 of \$50.00! His work was included in the 1940 Negro Exposition exhibit in Chicago, and the Atlanta University Annual of 1942. He worked in the New York Federal Art Project, 1936-39. Pious did illustrations for *Bronzeman* and *Opportunity*. Robert Pious in his portraits combined realism with an expression of the character of the subject. His oil painting in the exhibition of Harriet Tubman, whose remarkable exploits are now well known through TV presentations, was done in 1951. The painting, little more than 12" x 9", in its detail, shows the skill of the artist when working on this small scale. The painting is lent by the National Portrait Gallery of the Smithsonian Institution in Washington, D.C.



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147

Stephanie Pogue

Born in 1944 in Shelby, North Carolina. She studied at Syracuse University and received a B.F.A. in 1966 at Howard University. Her M.F.A. was received in 1968 at Cranbrook Academy with a major in graphics. Since 1968 she has been on the art faculty at Fisk University in Nashville. Her work is in more than 20 collections and has been shown in some 65 exhibitions between 1966-1979. The artist considers the circle as an important element in past cultures and the undulating line as expressive of life. Both of these compositional elements appear in her prints. Two of her color etchings in the exhibition; "Arabesque" and "Sea Storm", were done in the viscosity process in which she has been a major pioneer in this region. Rhythmic movement is characteristic of her compositions. In some works color is used with dramatic contrasts in hue, in other prints color is used with subtle restraint.

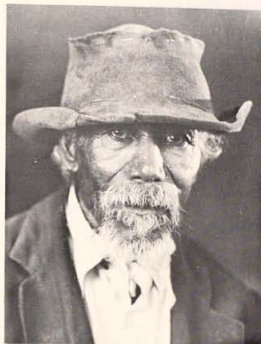


150

P.H. Polk

Born in 1898 in Bessemer, Alabama. He attended Tuskegee Institute for four years, majoring in photography. Completed a correspondence course in photography and served an apprenticeship under Fred Jenson in Chicago. From 1923-27 he did freelance photography in Chicago. Except for a brief interlude in Atlanta, he has been back in Tuskegee since 1927. For ten years he taught photography at Tuskegee Institute. Since 1939 he has been official photographer for the Institute and has operated his own studio. Prentice H. Polk is of the generation of James Van Derzee, the pioneering black photographer of New York City. Over the years he has received

honors and awards for his photography, the most recent being a special portfolio in Volume 2 of *Black Photographers Annual* (first volume published in 1973). His photographs of life at Tuskegee Institute and the black people of rural Alabama four or five decades ago are period pieces that are more than mere records of appearances. He is an artist with his camera, probing and revealing character, as shown in his study of "George Moore" and others of this period.



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Roscoe C. Reddix, Sr.

Born in 1933 in New Orleans, Louisiana. B.S. degree from Southern University, New Orleans; M.S. in art education from Indiana University. Additional study at: University of Southern Mississippi, Xavier University, University of New Orleans, and Peabody College, Nashville. He taught art in Shreveport and in the New Orleans parish schools. Roscoe Reddix is on the art faculty of Southern University in New Orleans. His work has been shown in one-artist and group shows in the South, in Illinois, Washington D.C., and in Lagos, Nigeria. The 1976 oil painting by Reddix "Syncopated Pattern in Two Major Movements", shows three African American dancers in disco poses against vibrant background pattern. Small figure details and folk art symbols are tucked into the background. At the top is a sun-moon disc ringed with rays and a face with a counterchange pattern of the type used by Picasso.

Nancy Elizabeth Prophet

Born in 1890 in Warwick, Rhode Island. She studied at the Rhode Island School of Design and Ecole des Beaux Arts, Paris where she lived and worked at sculpture for several years. Her work was shown in the Paris August Salons of 1925 and 1926. She exhibited in the Harmon Foundation Annuals of 1930, 1931, and 1936, and the Whitney Sculpture Biennial, 1935 and 1937. She joined Hale Woodruff in teaching in his art program at Spelman College and Atlanta University in 1931. Her wood sculpture, "Congolaise" of 1931, in the exhibition, lent by the Whitney Museum of American Art, was purchased by Mrs. Juliana Force for the Whitney Collection. The head is delicately formed.



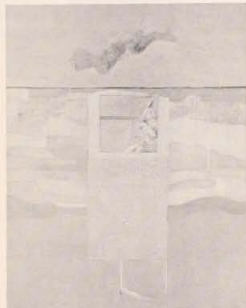
154



155

Robert Reid

Born in 1924 in Atlanta, Georgia. He studied at Clark College, Atlanta, the Art Institute of Chicago, and Parson's School of Design in New York (1948-50). Recent teaching appointments have included Parson's School of Design and the Rhode Island School of Design. Beginning in 1965 he has had more than 15 one-artist shows, the first three being at Grand Central Moderns, New York. His group shows since 1959 include the 1965 Dakar Festival of Negro Arts; several exhibits in France and Belgium; the 1971 Whitney and Newark Museum black artists shows; and the Illinois Arts Council touring show of black artists. By the mid 1970's his work had been acquired for 17 collections. The Newark Museum has a group of his "Falling Series" paintings in oil and collage. His oil painting, "Figure on the Beach" of 1975, lent by the Fairweather-Hardin Gallery of Detroit, is an abstraction that gives a feeling of an airy expanse of space.



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158

Leon Renfro

Born in 1939 in Houston, Texas. Study includes: Texas Southern University (B.A.E., 1964); North Texas State University; Fort Worth Technical School; and Sam Houston State University. He has worked as an illustrator at the Manned Space Center, Houston; Volt Technical Corp., Fort Worth; I.T. & T., Houston; and as a graphic artist in Houston. He has also done secondary art teaching. Since 1972 he has been on the art faculty at Texas Southern University. His work has been in a number of exhibitions in Texas and in "FESTAC '77" in Lagos, Nigeria. His drawing, "Shrine of Black Culture", has the nuances of a painting and the preciseness of a drawing. The iconography is both space age and ethnic. The robot figures have the postures and figure proportions of African sculpture figures. This is one of the most unusual works in the exhibition and should be a favorite with engineer viewers, but it projects much more than technical illustration.

John W. Rhoden

Born in 1918 in Birmingham, Alabama. At the age of 20 he went to New York to study under Richmond Barthe, major black sculptor of the 1930's and the next two decades in America. After service in W.W. II, in which he was able to continue his activity by doing sculptures of generals, he studied sculpture at Columbia University. A Rosenwald Fellowship was received in 1947, the first of many important fellowships and awards which include: Tiffany award (1950); Fulbright (1951-52) for study and travel in Europe; the prestigious Prix de Rome (1952-54); Rockefeller Grant (1959); and Guggenheim Fellowship (1961). When Howard University's new gallery opened in 1961 he received a medal of honor and a purchase award. Under the auspices of the U.S. State Department, he made an exhibition tour of Europe, Turkey, Egypt, and Africa (1955-56). In 1959 he was one of four artists who toured the Soviet Union, Poland and Yugoslavia. In 1960 he toured Japan, Korea, India, and Southeast Asia under State Department sponsorship, and in 1962 he served as consultant for a technical institute in Indonesia. Exposure to Indonesian art and culture was reflected in his wood sculpture of this period. Since 1957 the

artist has received a number of commissions for his sculptures. For the Sheraton Hotel in Philadelphia, jewel glass was combined with metal. Collections holding his work include the Carl Milles collection at Millesgarden in Stockholm. Three of his sculptures in the exhibit represent different facets of his work. "Dedicated Public Servant" in bronze, is an abstraction that uses forms from African sculpture and at the same time satirizes American politicians. His "Laika" is a bronze abstraction derived from the Soviet space dog that expresses compositionally both "do" and "space". His "Richanda", a female nude in wood lent by Atlanta University, is in the tradition established by Rodin and Maillol.

John T. Riddle, Jr.

Born in 1933 in Los Angeles. John Riddle had a varied work career before getting A.B. and M.A. (1973) degrees from California State University at Los Angeles. He has done welded metal sculpture, but currently is concentrating on painting. He was an art teacher in Los Angeles before moving to Atlanta in 1974. In Atlanta he has worked with the Neighborhood Arts Center. His paintings are bold, richly hued, and imaginative. His "Unending Rhythm of Human Existence" combines details from African ancestral sculptural forms, family life scenes, and soaring figures that convey the mood of a spiritual with hue contrasts that give a feeling of a composition in two planes.



161

Gregory D. Ridley, Jr.

Born in 1925 in Smyrna, Tennessee. He studied at Fisk University, Tennessee State University (B.S.), and the University of Louisville (M.A. 1955), where he was one of the talented group of artists that included Bob Thompson, Sam Gilliam, Robert Carter, and G.C. Coxe. At Fisk University he studied under Harlem Renaissance pioneer, the late Aaron Douglas, who taught him technique and gave him an interest in the African heritage and its significance as a rich visual art resource. His teaching odyssey beginning in 1951 at Alabama State College (teaching with Oubre, Hathaway, and Phillips), led him to Grambling College, Elizabeth City (N.C.) State College, a high school on Long Island, Fisk University, Tennessee State University, several colleges in New York, and elsewhere. He is now teaching art at Tennessee State University in Nashville. Gregory Ridley is a versatile artist, working in a variety of techniques in sculpture and painting. Recently he has been doing constructions using fabrics and a wide range of other materials. His productivity is indicated by the number of exhibitions and work in collection to his credit. He has become a master of repoussé in brass and copper. In the exhibit is his prize-winning relief in copper of the Battle of Gettysbury, one of more than a dozen compositions in copper repoussé depicting major battles in the Civil War. Also shown in the exhibit is an example of his sculpture in elm wood of a family group, which makes use of the natural growth patterns of the wood.



162

Haywood Bill Rivers

Born in 1922 in Morven, North Carolina. Study at Art Students League, N.Y. (1946-49), and Ecole du Musée du Louvre, Paris (1949-52). Fellowships received: Maryland State Scholarship (1946), Rosenwald Fellowship (1948), Whitney Fellowship (1952). Since 1971 he has taught art at Manhattan Community College. He has served as gallery organizer, curator, director, or associated dealer for galleries in New York, Paris and California. The artist spent the years 1949-54 in France and lived in Spain, 1964-67. He had a one-artist exhibit in the Baltimore Museum in 1948. His numerous group shows have included: Carnegie International, Pittsburgh, 1949; "Evolution of Afro-American Artists", New York, 1967; "Afro-American Artists: New York and Boston", 1970; "Black Artists of Two Generations", Newark, 1971; "Rebuttal to the Whitney Museum", Studio Museum, N.Y., 1971; and several shows in Paris, 1949-1950. A number of major collectors and museums own his paintings, among them: Baltimore Museum, The Louvre, and Harry N. Abrams. His oil painting "Op" of 1965 is unusual as a record of a movement in contemporary art. Two of the dominant movements in American art in the late 1950's and the 1960's were "Pop" and "Op". River's painting is an example of the latter. Its geometric pattern of contrasting hues is not only in the Op format but "Op" is stated in the painting.



164

Aurthur Rose, Sr.

Born in 1921 in Charleston, South Carolina. He studied at Claflin College, S.C. (B.A.); New York University (M.A., 1952); and Indiana University (1966-68). For more than 20 years he taught art at Claflin College and served as department head. Currently he is teaching at Voorhees College, Denmark, S.C. His steel sculptures and paintings are in eight collections which include Indiana University; the South Carolina Collection; Johnson Publishing Co. Collection, Chicago; and the Beauford Museum. Between 1967 and 1975 he had six one-artist shows. His work has been in a number of group shows in South and North Carolina. He has been included in five of the Atlanta University Annuals. "Don Quixote", a 1969 sculpture in steel, characterizes Don Quixote through posture and the ragged edges of the pieces of welded steel.



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166

John T. Scott

Born in 1940 in New Orleans, Louisiana. B.A. degree from Xavier University, M.F.A. from University of Michigan (1965). Presently he is chairman of the Xavier University (New Orleans) art department. Since 1959 his sculpture and prints have been in exhibits in several states - in more than 20 shows in the past three years. John Scott is innovative in sculpture, printmaking, and in his cast paper compositions. He believes that the direction of his work should result from the creative internalization of his experiences of living and interacting with his human and physical environment, and should not be dictated by mandates others might wish to impose from outside. That he is sensitive to the problems of discrimination and oppression to which minorities are subjected is indicated by his works in this exhibit: "Ritual Mask" and "South African Shooting Gallery" in bronze, and "Requiem for Steve Biko" in cast paper, part of a series involving target symbols.



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Thomas Sills

Born in 1914 in Castalia, North Carolina. He has lived in New York City since 1928. He has three things in common with Mose Tolliver, another "primitive" artist in the exhibition: he came from a large family in the rural South, he is self-taught, and painting was not an early development (not until 1952 in the case of Thomas Sills). The response to his work has been phenomenal. A recent listing includes more than 30 major museums and collections in the United States that own his work, among them: the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum in New York. In the exhibition are two contrasting compositions by Thomas Sills. "Alta Plana", lent by the artist, projects both an oriental landscape feeling and the patterns of a kind of planetary landscape that might exist in outer space. The undulating curvilinear shapes also convey an animated sense of rounded human forms. An interesting reversal of the convex shapes here can be seen in "Earth's Womb" by Harry Vital. (No. 189). "Moon Beams" by Thomas Sills from the Fisk University collection is a two-dimensional composition of flat areas of contrasting hues, a kind of pattern often used by the artist.



172

Carroll Harris Simms

Born in 1924 in Bald Knob, Arkansas. Between 1945 and 1953 he studied at Hampton Institute, University of Toledo and Toledo Museum School, Cranbrook Academy, and Wayne State University. Study in London, 1954-56, resulted from a Fulbright Fellowship. The summer of 1964 was spent at the Swedish Institute in Stockholm, also through a grant. A grant from the Southern Fellowship Fund provided for study and research in West Africa, 1968-69. A Texas Southern University grant in 1973 enabled Simms to attend seminars in Nigeria, Sierra Leone, and Liberia. Bronze casting in Mexico was studied in the summer of 1974 through a scholarship. He has given many lectures and served as consultant, on black art, on human relations, and on arts and crafts in various parts of the country. Between 1955 and 1978 he was involved in a number of TV programs, including one each in London and Nigeria. His sculpture in various media, ceramics, silversmithing and paintings have been shown in group and one-man shows in many museums and art galleries in the United States. He has also shown in London. His commissions for sculpture and work in other media include several in metal and plexiglass for individuals and institutions, monumental installations at Texas Southern University, three large plexiglass murals (one for the Longshoreman's Temple in Houston in 1957, 9' x 40'), and stained glass windows for a private chapel. For a new church in Coventry, England, he did a nine foot bronze crucifix, "Christ and the Lambs", dedicated in 1957. His two sculptures in the exhibit are in different media. "Weaver" in bronze, is an abstraction that is still explicit in indicating the activity involved. Although it reflects ancestral African ideas in sculpture, it is a contemporary expression. His "Prophet and Son", carved in walnut in 1949, 30" high, also combines a sense of African imagery in a contemporary solution. Carroll Simms is a master at selecting the significant essentials of the idea or figure relationships involved to create a more powerful and expressive composition.

Jewel W. Simon

Born in 1911 in Houston, Texas. Since 1941 the artist has lived in Atlanta where she has a distinguished record of civic activities. She graduated with a B.A. from Atlanta University, Summa Cum Laude in 1931, and a B.F.A. from Atlanta College of Art in 1967, the first black graduate of this school. Her work in painting, sculpture, and graphic arts has been exhibited in 23 Atlanta University Annuals and have received awards in half of them. The list of her exhibitions fills three pages. She is represented in 70 public and private collections in this country and abroad. Included in this exhibition is work in painting and in sculpture. Her landscape, "The Early Birds", is convincingly representational, as is her sculptured head, "The Tusi Princess". The artist has also done abstractions, concentrating on color patterns.



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Merton D. Simpson

Born in 1928 in Charleston, South Carolina. He studied at New York University and the Cooper Union Art School, with Motherwell, Bazziotes, and Halsey. During 1951-54 he was an artist with the Air Force. His paintings have been included in some 25 exhibitions including such museums as: Guggenheim Metropolitan, Brooklyn, National Gallery in Paris, and the National Museum of Japan. Among the more than ten permanent collections in which he is represented are the Guggenheim Museum; Howard, Fisk, Michigan, and Atlanta Universities; the Gibbes Gallery in

Charleston; and the Detroit Art Institute. More than 20 private collectors own his work. He was included in three of the Atlanta University Annuals (1950, 1951, 1956). Merton Simpson operates one of the successful galleries showing African arts in New York City. In his "Confrontation" Series in the 1960's, heads with angry faces and battered features were shown in closeup. "Figurescape" in the exhibition, shows an abstraction of an imposing upper torso, monumental in scale, pre-empting a moody skyscape setting.



176

Van E. Slater

Born in 1934 in Arkansas. He studied at Los Angeles City College and received B.A. and M.A. from U.C.L.A. Presently he is on the art faculty of Compton Community College in Compton, California. His major medium is graphic arts, especially woodcuts. He was included in the exhibition of the work of black American artists shown in the Soviet Union, 1966-67. His prints and drawings have been shown in exhibits in California and Florida and are in such collections as that of the Oakland Museum. His 1977 pencil drawing of "Doris" expresses the sensual beauty of a black woman.

Maurice Strider

Born in 1913, in Lexington, Kentucky. Received B.A. from Fisk University, M.A. from University of Kentucky (1960). Member of art faculty of Morehead (Kentucky) State University since 1966. He has also taught at Kentucky State University and Alabama State University. Maurice Strider has been active in art education organizations and programs, local, regional, and national. He is also a professional correspondent/photographer. Research grants have been used to develop material for Afro-American studies programs and institutes. His painting, *The Carnival*, in this exhibition, lent by Atlanta University, is an expressive interpretation of the excitement of a carnival, a place of risky wonder.



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177

Clarence Talley

Born in 1952 in Alexandria, Louisiana. His B.F.A. came from Southern University in Baton Rouge and M.F.A. from Louisiana State University. Clarence Talley is currently teaching art at Prairie View College in Texas. His one-artist show in February at Prairie View College composed of 20 acrylic paintings and monoprints, emphasized biblical themes and evils that tempt man. His figurative painting, like the one in the exhibit, often show the figure enclosed in a pattern related to or contrasting with the color patterns of the figure. Areas that would often be plain background in the work of some artists, Clarence Talley develops into patterns of tone and color that utilize the whole compositional space.



James L. Tanner

179

Born in 1941 in Jacksonville, Florida. Degrees earned at Florida A. & M. University (B.A., 1964); University of Wisconsin, Madison (M.S. and M.F.A., 1967). He has been teaching ceramics and glass blowing at Mankato State University, Minnesota, for a number of years. Since 1968 his record of one-artist shows, group exhibitions, and work in collections, has been impressive. He has conducted a number of workshops and demonstrations in glass and ceramic processes in several states. In his own creative work he is now concentrating on ceramics and developing a theme he calls P.F.O. (Potential Flying Object). He is concerned with natural relationships between material (clay-metal-glass),

techniques and processes, and personal insights resulting from his experiences with materials which have revealed their nature and their potential. Tanner's "Airship II" of 1971 is an example of his creative work in glass which led into his ceramic and multi-media experimentation with the P.F.O. concept.



180

Alma W. Thomas

Born in 1891 in Columbus, Georgia. The late Alma W. Thomas received the first B.S. in art offered by Howard University (1924) studying under James V. Herring, who founded the department. Her M.F.A. was secured at Columbia University in 1934. Her years of teaching at Shaw Junior High School in Washington, D.C., did not diminish her creative activity after she began to paint and exhibit seriously. Her paintings were shown in as many exhibitions as the years of her long and artistically active life. In 1966 she was given a retrospective exhibition in the Howard University Gallery. Her approach to art as well as to life was youthful. The inspiration for her paintings came from her environment, from the parks and their foliage and flowers in Washington, and from Space. Her painting style has evolved creatively over the years. Her "Tenement Scene, Harlem", illustrated in Dover's *American Negro Art*, is in the abstract-expressionist style of the early 1950's. Her painting in this exhibition, lent by Fisk University, "Flowers at Jefferson Memorial" (1971) is non-objective in relation to obvious subject matter, but still conveys a sense of subject derivation. Paintings from this series called "Alma's Stripes", are extensions of the colorful patterns developed by the "Washington Color School" of artists. They are also representative of "Op" art, but have a quality of dynamism that is characteristic of the work of Alma Thomas.

Elaine F. Thomas

Born in 1923 in Cleveland, Ohio. Received B.S. (Magna Cum Laude), Tuskegee Institute; M.A., New York University (1949). Additional study includes Black Mountain College, Mexico City College, University of Paris and Columbia University, travel and seminars in Spain and Portugal, India, and Africa. Elaine Thomas has been involved in many local, state, and national civic and cultural activities and television programs. She is chairperson of the art department, Tuskegee Institute and has served as director of the Carver Museum there. Her paintings have been exhibited in the United States and Mexico. She works in both abstract and representational modes. Her painting "The Family", in this exhibition, expresses "family" in the collective sense and also conveys this theme in an African roots sense.



183



182

Bob Thompson

Born in 1937 in Louisville, Kentucky. Studied at Boston Museum School and at the University of Louisville (1955-58) where he was one of a talented group who later had important careers in art. From New York he traveled in Europe and North Africa, (lived in Paris, 1961-62; in Ibiza, 1962-63). A Whitney Fellowship had been received for 1962-63. He returned to New York and then went to Rome in 1965 where he lived until his death in 1966. He lived life to the fullest during his 29 years. Between 1958 and 1974 his work was shown in 17 one-artist shows, eleven of them in New York and Chicago galleries. His paintings and drawings were included in 50 group shows, 1958-1975. In 1969 the New School Art Center held a retrospective exhibition of his work. His paintings are large, vivid in color, boldly conceived, and often project themes from mythology. Flat areas in contrasting hues were used for figures, usually nude. He studied Renaissance masters in European galleries and based some of his drawings and paintings on their compositions. An example is his large "Expulsion and Nativity" of 1960, based on Masaccio and Piero della Francesca. His brilliantly hued "Judgment of Paris" of 1954, in the exhibition, lent by the Martha Jackson Gallery in New York, illustrates his use of subjects appearing frequently in Renaissance painting.

Dox Thrash

Born in 1893 in Griffin, Georgia. His first art study was a correspondence course in the early 1900's. After WWI he studied at the Art Institute of Chicago (1919-22). He worked in the Federal Art Project of Pennsylvania (1935-40). His prints were exhibited extensively in the late 1930's and in the early 1940's. Lithography was his speciality in prints until he developed the Carborundum process for which he was co-inventor with Claude Clark. The process and his work in it appeared in periodicals and newspaper articles, 1938-44. An example of his work in printmaking in the exhibition, lent by the Newark Museum is "Coalyard", done between 1935 and 1943.

Mose Tolliver

Born somewhat less than six decades ago on Pike Road near Montgomery, Alabama, on a "four-horse farm". Mose Tolliver was one of twelve children. He is the father of fourteen. He is a self-taught "primitive" artist who began painting after his foot was crushed in an accident. He began to work after quitting school in the second grade and became an upholsterer and furniture builder. He applies paint directly to any flat surface that is handy, using house or wall paint, brushing the paint on the surface - it is not mixed beforehand. Some of the paint lands on his crutches. Remembered or imagined scenes and illustrations in children's books (radically altered), provide sources for his very personal imagery. His "Farmyard" may be considered by some to be one of the most delightful paintings in the show, in its whimsy, freshness, and naive objectivity. From the standpoint of space filling, it is a remarkable composition. (Data supplied by Jay Johnson, America's Folk Heritage Gallery, New York).



185

Leo F. Twiggs

Born in 1934 in St. Stephen, South Carolina. Degrees: B.A. 1956 (Summa Cum Laude), Claflin College, S.C.; M.A., 1964, New York University; University of Georgia, Ed.D., 1970. Additional study at Chicago Art Institute, 1960. He was the first black student to receive a doctorate in art at the University of Georgia. Secondary art teaching was done in Sumter, S.C., 1958-64. Since 1964, Twiggs has been at South Carolina State College, Orangeburg, serving as art

chairman from 1972 to the present. He has been active in the field of art education for the culturally disadvantaged through articles and presentations at conferences. Leo Twiggs is the only artist in America using the batik medium for paintings which have been accepted in major exhibitions and selected for collections throughout the United States. He began experimenting with the batik process as a serious medium for painting in 1965. His paintings have received a number of awards in exhibits since 1966. His work has been shown in one-man exhibitions in various galleries, a recent one being in the Studio Museum in Harlem in 1978. Twiggs is another of the *Black Artists/South* participants who are included in *Black Artists of the New Generation* by Elton Fax. His batik paintings deal with children and adults and persons with family associations of the rural South presented with warmth and candor. Two examples in the exhibition are: "Mother Image, No. 13", and "Blue Wall", of 1969. The two boys in the "Blue Wall" are projected with a sense of isolation in a deprived environment. The paintings of Hughie-Lee Smith convey this same feeling.



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Harry Vital

Born in 1941 in New Iberia, Louisiana. Studied at Texas Southern University (B.A.Ed.), Stephen F. Austin State University (M.A., 1975). Since 1975 he has been on the art faculty of Texas Southern University in Houston. In addition to exhibitions in Texas his work was shown in Germany (1968-70). His oil painting "Earth's Womb", reveals his unusual ability in realistic representation. It also shows a concern for the earth in an organic biomorphic sense. The setting gives ethnic significance to the association made between the eroded land and an area of living for deprived blacks.



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prizes and awards in national, regional and local exhibits between 1957 and 1979. As might be expected from his exhibition activity, his work is in a number of collections. He has served as panelist, lecturer, and techniques demonstrator on numerous occasions. His oil painting of 1976, "One Call Does It", is a vigorously painted composition in contrasting hues and values that should be viewed primarily as a painting without attempting to read a story in it.



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James Watkins

Born in 1925 in Macon, Georgia. Studied at Society of Arts and Crafts, Detroit, 1949-52. He exhibited in the Atlanta University Annuals, from the 16th through the 22nd, winning an award, honorable mention, or the popularity prize in each. Three of his paintings received purchase awards in the 1958, 1959, and 1960 exhibitions and so are in the Atlanta University Collection. He also exhibited at the Akron, Ohio Art Institute, a Beaux Arts Guild exhibit at Tuskegee Institute, and the Emancipation Proclamation exhibit in Chicago. His ability as a portrait artist is indicated by "Widow Woman" from Atlanta University. This painting received a purchase award in the 1959 Annual.



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Larry M. Walker

Born in 1935 in Franklin, Georgia. Studied at High School of Music and Art, N.Y.C., and Highland Park (Michigan) Junior College. B.S. in Ed. and M.A. (1963) received from Wayne State University. Public school teaching was done in Detroit (1958-63). He joined the art faculty of the University of the Pacific, Stockton, California in 1964, becoming department chairman in 1973. Extensive experience in TV presentations on art education, painting, and graphics techniques, and African American art has been compiled by the artist in Detroit and California. A sabbatical leave in 1970-71 enabled him to paint in Guadalajara, Mexico. Between 1962 and 1977 he had 20 one-man shows, primarily in Detroit and California. His work was shown in an equal number of major group exhibitions from 1927 to 1978, including "FESTAC '77" in Lagos, Nigeria. His paintings, graphics, drawings, and collages won more than 60

James W. Washington, Jr.

Born in 1911 in Gloster, Mississippi. James Washington was a painter from the age of 15 until 1956. During this period he studied under Mark Tobey. Since 1956 he has been a sculptor with a unique orientation: God's creatures sensitively revealed in their environment. Birds are among his subjects. Many pieces from his production of several hundred works in sculpture are in public and private collections in the United States and abroad. His carving in stone shows a respect for the medium and its texture and character. His self portrait in stone in this exhibition is an example. It has a linear quality and an expressive economy of means which relate it to the finest Mayan relief sculpture. James Washington's studio is in Seattle, Washington.



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Clifton G. Webb

Born in 1950 in New Orleans, Louisiana. Studied at Louisiana State University, B.F.A. and M.F.A. (1973) in sculpture. Taught at Southern University School for the Blind. Clifton and Jo Griffin Webb operate Griffin/Webb, art and program consultants in New Orleans. They coordinated the "New Orleans Legacy" exhibit for the Nexus Gallery and the University of Texas, 1977 and 1978 which included work by Webb, Brice, Scott, Nelson, and Payton. Clifton Webb has had one-artist shows since 1972 at Stillman College and at galleries in New Orleans. His work has been included in group shows in Louisiana and Texas. His 1979 composition "Souvenir Gris-Gris" is one of a current series that involves a variety of media, including cast paper, synthetic hair, paint and pencil. The African fetish magical charm is up-dated in this version by the use of contemporary materials.



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James Lesesne Wells

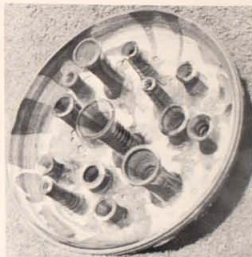
Born in 1902 in Atlanta, Georgia. His minister father died when he was ten after the family moved to Florida. Study at National Academy of Design, with "Atelier 17" in New York City and elsewhere. The distinguished career of James Lesesne Wells goes back to the Harlem Renaissance and the pioneering Harmon Foundation exhibitions and workshops of the 1930's. He won the Harmon Gold Medal in 1931 and conducted the significant Harlem Art Workshop sponsored by the Harmon Foundation and the 135th Street Public Library in New York City. Prizes and awards in numerous exhibitions for his paintings and -prints have continued unabated, since the 1930's. He joined the Howard University art faculty in 1929 and retired in 1969 as professor of printmaking. One of a series of one-man shows was one held in the Van Vechten Gallery of Fisk University in 1973. The University of Pakistan is one of a dozen institutions and museums in whose collections he is represented. His white-line wood engravings are done with expressive verve with flowing linear movements creating complex patterns in each detailed area but these are subordinated to the over-all sweeping figurative composition. Two good examples in the exhibition in this medium are "St. Anthony" and "Jonah and the Whale". A large and colorful linocut in the exhibit, "Bus Stop at Ghana" expresses an experience in travel in Africa and provides a contrast with his wood engravings in scale and boldness related to creative use of media potentials. A print of "Bus Stop at Ghana" has been acquired by the Metropolitan Museum.

Jessie Whitehead

Born in 1954 in Picayune, Mississippi. Miss Whitehead is the youngest of the artists in the exhibition. She is represented by a large self-portrait of herself as she appeared in her cap and gown on graduation, with a B.F.A. degree from the Mississippi University for Women, in 1976. The painting received the first award among undergraduates in the Mississippi Arts Festival.

Amos White

Born in Montgomery, Alabama. Studied at Alabama State College, B.S. (1958) University of Southern California, M.F.A. (1961), and with Isaac Hathaway (1957-58). Taught at Florida A. & M. University, 1961-69; Bowie State College (Maryland) chairman of art department from 1969. The artist has given numerous demonstrations of ceramic processes, lectured and served as a consultant for various groups. Awards were received for automotive styling designs in 1951 and 1952 and other awards and citations have been given the artist for his design ability and ceramic craftsmanship. His ceramics have been shown in more than 60 exhibitions since 1957 and are represented in many collections. That the artist's design concepts have kept pace with the changing times is indicated by "Lunar Form" of 1978.



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Charles White

Born in 1918 in Chicago. The parents of Charles White were part of the migrating group from the rural South who sought jobs and a better life in the industrial North. In spite of grinding poverty, his hard-working mother encouraged his interest in art in which he showed early promise. The transition to the world renowned Charles White of today, one of the finest graphic artists in America, was the result of overcoming serious trials and tribulations all along the way. At the age of 25, after Rosenwald fellowships had enabled him to travel and make studies of life in the Deep South, he painted the now famous 18 by 60 foot mural at Hampton Institute, a vivid depiction of "The Contribution of the American Negro to Democracy". Viktor Lowenfeld, who became an internationally known art educator, was head of the art program then at Hampton Institute. The mural and the drawing of a detail developed in the mural ("Sojourner Truth and Booker T. Washington", lent by the Newark Museum of Art) indicate the artist's compositional skill and graphic forcefulness. The book *Images of Dignity*, published in 1967 by the Heritage Gallery in Los Angeles, presenting the graphic art of Charles White, was one of the earliest books to be published on the work of a living black artist. The drawings and paintings by Charles White in the exhibition provide striking evidence of the artist's genius which has resulted in his work being exhibited and held in collections all over the world. As an educator and artist-in-residence, Charles White has nurtured talent in young artists in many institutions, including Howard University.



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Claudia Widdiss

Born in 1950, in Harlem, New York City. Claudia Widdiss has achieved as much in her less than thirty years as many artists are able to accomplish in twice that period of time. She majored in sculpture at the High School of Art and Design, from which she graduated with the medal in sculpture. Numerous scholarships and grants enabled her to do advanced study in sculpture in New York, professional schools in England, and in Italy. After coming to Atlanta she learned welding while teaching in a black community program and in the Georgia prison system. After a year in the "Artists in Schools" program in 1975-76, she moved to Athens, Georgia, where she has a studio. Her 1978 "Lock of Ages" in this exhibition reflects the expertise she has acquired in the creative use of both stone and metal.



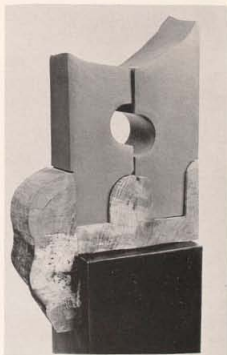
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Chester L. Williams

Born in 1944 in Durham, North Carolina. B.A. degree received from North Carolina Central University, Durham, and M.F.A. from University of Michigan (1971). Major art teaching positions since 1964 have been at: Wright Re-Education-School for mentally disturbed, Durham, 1964-68; Voorhees College, Denmark, S.C., 1971-74; and since 1974 associate professor of sculpture at Florida A. & M. University, Tallahassee. In sculpture he uses a variety of techniques and materials: casting bronze and aluminum, polyester resin and fiberglass. Chester Williams' impressive record of exhibitions includes 24 one-artist shows (1965-1977) and 24 group exhibitions (1956-1978). His sculpture is in more than 55 public and private collections. The artist is interested in African sculpture, particularly masks, and has done a series of mask forms, but in a universal sense, including Halloween experiences, and not in imitation of African masks, per se. Some of his cast bronze pieces are highly polished which adds another visual dimension to the reaction to form. "Untitled", which combines welded, painted steel and wood is a form concept that has intrigued a number of sculptors. Different observers may read such things as vise or clamp, imprisoned space, the feeling of a pillory, or other ideas in viewing the work. The fusion of and the different character of the surfaces and textures of the materials combined also are involved in the responses elicited.



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Walter J. Williams, Jr.

Born in 1922 in Biloxi, Mississippi. High Schools attended in Biloxi and Memphis Tennessee. Studied: Meinzingner Art School; Society of Arts and Crafts, Detroit; and University of Detroit. For almost 25 years he served as illustrator at USATAC, Detroit Arsenal, retiring in 1974. He was a co-founder and later president of Contemporary Studio, Inc., an innovation group in Detroit. For the Detroit Society for the Advancement of Culture and Education, a pioneering organization involving all the arts, he served as art director. He was a leader among the group of artists who restored the medium of pastel to its 18th century position as an accepted fine arts medium. In the late 1960's he coordinated Afro-American art exhibits for the Detroit Institute of Arts, Wayne State University, and other exhibit sites. His work has been exhibited extensively in Michigan and Ohio and is in 30 private collections. An example of his use of pastels in the exhibition is "The Winners". The pastel medium is used here to project the liveliness and excitement of the young boys.



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William T. Williams

Born in 1942 in Cross Creek, North Carolina. Study at N.Y.C. Community College, Pratt Institute (B.F.A.), and Yale University (M.F.A., 1968). He has received two grants from the National Endowment for the Arts (1966 and 1970). The list of his exhibition sites from the late 1960's to the present reads like a traveler's itinerary for the United States and Europe, including Germany and Moscow. His work in the U.S. artists' show was in the best of company at the Fondation Maeght in St. Paul de Vence in Provence in 1970. The artist has been included in several of the shows at the Museum of Modern Art and the Whitney Museum of American Art in New York and is in the permanent collections of both. Some of his titles are involved with idea development as is true for "Do You Think A is B", a large acrylic painting of 1969 in the exhibit, lent by Fisk University. Straight and curved bands in color interact with geometric color shapes.

Ellis Wilson

Born in 1899 in Mayfield, Kentucky. He studied at the Art Institute of Chicago. Ellis Wilson is one of the pioneers among black artists who exhibited in the early Harmon Foundation shows. He was included in the New York World's Fair of 1939 and the important Chicago exhibition of 1940 held in connection with the American Negro Exposition. His work was also shown in the Atlanta University Annuals. In 1944, he received a Guggenheim Fellowship. He painted in many places: Charleston, Harlem, Spain, Morocco, and elsewhere, but he is best known for his painting of the people and scenes in Haiti. As was true for many artists in his generation Haiti became his home away from home (meaning Africa). His paintings of processions in Haiti conveyed Caribbean rhythms and caught the cadence of island life. Processions to and from market and in such rites as funerals, are also a pattern of rural life in Africa and African America, projected by such diverse artists as John Biggers, Lois Mailou Jones, and Clementine Hunter. Wilson's painting, "To Market" in the exhibition is an example of his Haitian period.

Ed Wilson

Born in 1925 in Baltimore, Maryland. B.A. and M.A. degrees were received at the University of Iowa (1946-51), with additional study at the University of North Carolina. During 1963-64 he was art chairman at North Carolina College in Durham. He has been on the art faculty of the University of New York at Binghamton since 1964, during part of this period serving as department chairman and vice-chairman. The artist has received a number of research grants for sculpture, including a Carnegie grant. Among organizational appointments held are: Board of Directors, College Art Association, and screening committee for sculpture, Fulbright-Hays Fellowship program. Commissions have been received for major sculpture installations since 1963 in North Carolina, New York, Baltimore, and Oklahoma City; one of these completed in 1969, being for the JFK Monument and Park in Binghamton. His sculpture has been exhibited extensively in group shows and one-artist shows since 1955. Ed Wilson's bronze and chrome plated steel composition in the exhibit, titled "Board of Directors", presents a rather unflattering picture of American corporate management. The satirical projection is conveyed by posture and gestures of the abstracted figures - a kind of pantomime charade of pompous ineptness.



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Everett L. Winrow

Born in 1936 in Newark, New Jersey, B.S. degree in art education received from Hampton Institute with M.A. from Virginia Commonwealth University. He taught art in the Portsmouth public schools for six years and was involved in a variety of summer and extension art teaching activities. College art teaching has been done at Virginia State College and Hampton Institute where he is now a member of the art faculty. Winrow is a printmaker, painter, photographer and cinematographer; and also works in other media. From 1965 to 1975 his prints and paintings received awards in more than 40 exhibitions. His untitled 1978 etching-aquatint in the exhibition shows a variety of textures and a rich iconography of symbols. Zodiac signs and other images and symbols, all connected in the composition, suggest an individual in touch with his past, present, and future.



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Viola Meriethia Wood

Born in 1949 in Nashville, Tennessee. Studied at Fisk University (B.A.); Northern Illinois University (M.F.A.), 1974; Smithsonian, Museum Technology, 1969; Arizona State University, 1978. Prior to joining the Tennessee State University art faculty in 1976, she taught art in the Children's Museum in Nashville and had additional study at Fisk University. Between 1969 and 1978 her ceramics were shown in 25 exhibits including shows at the Smithsonian; in Chicago; at the Studio Museum in Harlem; at Bishop College Museum, Dallas; and at Washington State University. Her ceramic design shows inventiveness and technical mastery, as evidenced by "Festival Form" and "Funeral Form" in the exhibition. "Festival Form", an elaborate ceremonial vase, has a decorative feeling that suggests both African art and early French Romanesque architectural sculpture. "Funeral Form" is a wall piece. The artist has used a similar surface ornamentation and color scheme in the two ceramic designs, but the sense of function is quite different.

Hale A. Woodruff

Born in 1900 in Cairo, Illinois. His early art study was secured at the John Herron Art Institute and the Fogg Art Museum at Harvard University. After a Harmon Foundation award of \$100 in 1927 and with additional help from Otto Kahn, he was able to study at art academies in Paris for four years. He went to Atlanta University in 1931 as art director. In the summer of 1936, he studied mural painting in Mexico under Diego Rivera. Hale Woodruff began the Atlanta University Annual exhibitions in 1942. These ran until 1970 and provided the major showcase in the South where Afro-American artists could display and assess their talent. While teaching in Atlanta a number of the young artists he taught went on to achieve national recognition. During this period he developed a lively technique for linocut prints, an example of which, "View of Atlanta", is in *Black Artists/South*. Hale Woodruff became a major mural painter. His series on the "Amistad Mutiny" and the "Building of Talladega College" are in the Savery Library in that institution. His mural of "The Negro in California History" in the

Golden State Mutual Insurance Co., Home Office building, Los Angeles, is reproduced in a special display in this exhibition. The artist went to New York University to teach in 1945. When he retired in 1968 he was named by the Alumni Association, "Teacher of the Year". Hale Woodruff has had a long and productive career. His paintings and prints have been widely exhibited and are in many important museums and collections. He will be honored by a retrospective exhibition this spring in the Studio Museum in Harlem. In "Ancestral Memory" in this exhibition lent by the Detroit Institute of Arts, the artist's ability to combine motifs from African tribal art in an expressive contemporary painting format is shown.



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Doris W. Woodson

Born in 1929 in Richmond, Virginia. She received a B.A. degree from Xavier University, New Orleans, and an M.F.A. (1969) from Virginia Commonwealth University, with additional study there. She has been on the art faculty of Virginia State College, Petersburg, since 1969, and has also served as director of the Meredith Art Gallery. Her paintings have been shown extensively in Virginia and in several other states and have received more than 20 awards in these shows. Some of her figurative paintings are ethnic because of the subjects. Others, like "New Beginnings" in the exhibition, pose questions of identity and concern for the future that is a common denominator of adolescence. Non-objective constructions represent another direction in the work of Doris Woodson. "Beauty is...Composition", in the exhibition, is an example of her three dimensional white surfaces with organic shapes which do not remain static but change forms and tones as the light varies.

Charles A. Young, Jr.

Born in 1930 in New York City. Study at Hampton Institute (B.S.), New York University (M.A., 1959), with additional study at Catholic University of America (painting and print-making) and Bowie State College (African History). After teaching in New Jersey public schools, he taught art for eight years at Fayetteville (N.C.) State University and Tennessee A. & I. University. Since 1968 he has been at Federal City College, Washington, D.C. where he is chairman of the art department. His travel in Europe, the Caribbean, Central and South America and Africa, have provided subject matter for painting and prints. One-artist shows have been held in North Carolina, Tennessee, and Washington, D.C. Since 1951 his work has been included in a number of group shows in the South and East. Some of his paintings involve a mosaic pattern of color with a collage effect, producing a lively surface. His 1974 oil painting, "Faces Encased" is subject to as many interpretations as there are viewers: "roots", family, teachers, et cetera. Such a painting has a multi-level universality of possible viewer identifications.

Kenneth V. Young

Born in 1933 in Louisville, Kentucky. He received a B.S. degree from the University of Louisville in 1962. He studied with a number of distinguished teachers at the University of Louisville and at the University of Indiana, the University of Hawaii, and at the Bavarian Fine Arts Institute. Professional appointments include exhibits designer with the National Collection of Fine Arts. His list of numerous one-artist shows between 1960 and the present include the University of Louisville, the Franz Bader Gallery, the Corcoran Gallery, Gallery K, and Fisk University. His paintings and prints have been shown in many group exhibits in Washington, the South, the Midwest, the East, and in Paris, France. Among collections holding his work are the National Collection of Fine Arts, the Corcoran Gallery, and the Johnson Publications Collection. "Peacock No. 1", lent by Gallery K, Washington, D.C., is a large (96" high) abstract painting in acrylics. The painting process involves colors placed on a raw canvas and manipulated with a brush and/or sponge. The edges of the color areas and the spaces between them are especially important to the artist. The word "vibrant" is an apt description of Young's paintings.



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Milton Young

Born in 1935 in Houston, Texas. Studied: Los Angeles City College (A.A.), and California State University, Los Angeles (B.A., 1961-64; 1965-67). Work experience: Los Angeles County Museum

of Art (1965-66), Artcraft (1966-67), and since 1967, Exhibit Coordinator at U.C.L.A. He has coordinated more than 35 exhibitions installed in the Frederick S. Wight Art Gallery of U.C.L.A. Travel between 1956-1977: Europe, Mexico, and Canada. The artist has had four one-artist shows in California. His paintings and sculpture have been included in a number of group shows, most of them in Los Angeles (1960-76). He has completed two mural projects. His colorful 1975 acrylic painting in the exhibition, "Black Bird in Africa", depicts a black bird against the profile of West Africa. Of course this is just the beginning of a search for meaning in the composition. The artist believes his paintings advance visual opinions that contradict each other. He has said: "If you do not see these things as a viewer, then work on it, I am." Many artists would endorse this point of view.



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Charles White. *Love Song*

CATALOGUE



African Sculpture

1. *Ibeji Twin Figures, Male and Female, Yoruba, Nigeria*, n.d.
Wood, 10" and 8" (height)
Lent by Tougaloo College

2. *Bambara Monkey Mask, Mali*, n.d.
Wood, 15" (height)
Lent by Tougaloo College

3. *Dance Mask, Guro, Ivory Coast*, n.d.
Wood, 15" (height)
Lent by Tougaloo College

4. *Animal Head, Senoufou, Ivory Coast*, n.d.
Wood, 18" (height)
Lent by Tougaloo College

Charles H. Alston

5. *Family*, 1955
Oil, 48 1/4 x 35 1/4
Collection of the Whitney Museum of American Art, New York, Artists and Students Assistance Fund.

6. *The Negro In California History: Exploration and Colonization*, 1949
Mural in Golden State Mutual Life Insurance Co. Home Office Building, Los Angeles, 111 1/4 x 197
Photo reproduction of original mural
Courtesy of Golden State Mutual Life Insurance Company

Frederick C. Alston, Sr.

7. *Nobody Knows the Trouble I've Seen*, 1976
Oil, 30 x 24
Lent by the artist

Emma Amos

8. *Nicolas*, 1977
Engraving and silk screen, 26 x 30 1/2
Lent by the artist

9. *Untitled*, n.d.
Serigraph, 27 1/4 x 27 1/4
Lent by Arkansas Arts Center

10. *Untitled*, n.d.
Etching, 18 x 13
Lent by Tougaloo College

William Anderson

11. *Minority Man*, 1965
Wood (Lignum Vitae), over life size
Lent by Dr. & Mrs. Robert H. Harvey, Knoxville.

Benny Andrews

12. *Your Ad Here*, 1978
Oil & Collage, 30 x 19
Lent by the artist

William E. Artis

13. *Michael*, n.d.
Terra cotta, 10" (height)
Lent by The North Carolina Museum of Art
Gift of the National Endowment for the Arts and the North Carolina Art Society

14. *Woman with Kerchief*, 1940's
Terra cotta
Lent by Atlanta University

15. *Covered Jar*, 1970
Stoneware, 19" (height)
Lent by Fisk University

16. *Vase*, 1970
Stoneware, 24" (height)
Lent by Fisk University

Emmanuel V. Asihene

17. *Preparing an African Meal*, 1978
Oil, 22 1/2 x 15 1/4
Lent by the artist

Richmond Barthé

18. *The Blackberry Woman*, 1932
Bronze, 34 x 11 1/2 x 14
Lent by the Whitney Museum of American Art, New York

19. *Jesus*, n.d.
Bronze, 20" (height)
Lent by Heritage Gallery, Los Angeles

Romare Bearden

20. *Carolina Blue*, n.d.
Screenprint Collage, 24 x 18
Lent by North Carolina Museum of Art, Museum Purchase Fund

21. *Sun and Cradle*, 1971
Collage and Painting, 18 1/2 x 12 1/2
Lent by Tougaloo College

22. *Untitled*, ca. 1973
Color Etching, 28 x 30
Lent by Fisk University

Herman Beasley

23. *Birth "63"*, 1977
Ceramic, 9" (height)
Lent by the artist

John Biggers

24. *Three Kings, Ghana*, 1957
Conte' Crayon, 40 x 60
Lent by the artist

25. *Contribution of Negro Women to American Life and Education*, 1953
Conte' Crayon, 40 x 60
Lent by the artist

Betty Blayton

26. *Emergent Forces*, 1973
Color Etching, 12 x 16
Lent by Tougaloo College

Shirley Bolton

27. *Opus I*, 1974
Airbrush, 18 x 26
Lent by the artist

Arthur L. Britt, Sr.

28. *Unemployment*, 1976
Acrylic, 36 x 24
Lent by the artist

Wendell T. Brooks

29. *A Silent Scream*, 1969
Intaglio, 34 x 24
Lent by the artist

Arthur Caraway

30. *Ancient Mother/Ancient Father*, 1976-77
Gouache, Collage, and Pencil on Paper, 40 x 26
Lent by the artist

George Washington Carver

31. *Roses*, 1929
Drawing, ca. 4 x 9 1/2
Lent by Tuskegee Institute National Historic Site

Yvonne Parks Catchings

32. *Blacks Trapped in the City*, 1973
Acrylic and Collage, 50 x 40
Lent by the artist

Elizabeth Caltell

33. *The Black Woman Speaks*, 1970
Spanish Cedar, 16" (height)
Lent by Prof. and Mrs. David C. Driskell

34. Target Practice, 1970

Bronze, 13 1/2" (height)
Lent by Aaron Douglas Collection, Religious Communities for the Arts

35. *Lovey Twice*, n.d.
Lithograph, 16 x 21
Lent by Alabama A. & M. University Art Department

36. *Sharecropper*, n.d.
Linocut, 18 x 16
Lent by Dr. and Mrs. Clifton Pearson

Don Cinccone

37. *The Burden*, 1978
Acrylic, 36 x 24
Lent by the artist

Claude Clark

38. *My Church*, 1946
Oil on Board, 20 1/2 x 37 1/4
Lent by the artist

Claude Lockhart Clark

39. *Ace*, 1970
Felt Brush and Ink, 17 1/2 x 22 1/2
Lent by the artist

Benny Cole

40. *Funeral Wagon and Coffin for Dr. Martin Luther King*, 1971
Wood and Mixed Media, 11" (height) x 40" (width) x 19" (depth)
Lent by Prof. Richard Pope

Tarrence Corbin

41. *Ghent Landscape*, n.d.
Acrylic, 80 x 202
Lent by the artist

G. C. Coxie

42. *Mam'*, 1969
Oil, 60 x 40
Lent by Fisk University

Ernest Crichlow

43. *Day Dreams*, 1973
Etching, 11½ x 9
Lent by Tougaloo College

Ernest J. Davidson

44. *Croucher*, 1972
Aluminum, 30 (height)
Lent by Mrs. Hazel Linton

Joseph Delaney

45. *Young Lady*, 1975
28 x 23
Lent by the artist

46. *Washington Square Park, New York*, 1975
Oil, 12 x 17
Lent by the artist

James Denmark

47. *The Family*, n.d.
Serigraph, 23 x 25½
Lent by the artist

Murry N. De Pillars

48. *Aunt Jemima*, 1969
Ink on Paper, 38 x 32½
Lent by the artist

Hayward R. Dinsmore Sr.

49. *Benin Warrior*, n.d.
Assemblage (Found Objects), 22 x 15
Lent by the artist

50. *Mask*, 1972
Assemblage (Found Objects)
Lent by the artist

Jeff R. Donaldson

51. *Victory in Valley of Eshu*, 1971
Serigraph, 36 x 26
Lent by the artist

Aaron Douglas

52. *Building More Stately Mansions*, 1944
Oil, 54 x 42
Lent by Fisk University

53. *Gloria*, 1969

- 16 x 14
Lent by Prof. and Mrs. Gregory D. Ridley, Jr.

David C. Driskell

54. *Ghetto Wall*, 1972
Collage and Mixed Media, 39 x 35½
Lent by Birmingham Museum of Art

William Edmondson

55. *Eve*, n.d.
Limestone, 32 (height)
Tennessee Botanical Gardens and Fine Arts Center,
Cheekwood, Gift of Mrs. Alfred Starr

Marion A. Epling

56. *Mirab*, 1978
Intaglio, 20 x 17
Lent by the artist

57. *Kaba*, 1978
Intaglio, 24 x 20
Lent by the artist

Burford E. Evans

58. *My Son, My Son*, 1969
Oil on Masonite Panel, 48 x 36
Lent by Dr. and Mrs. Arthur Higgs

Minnie Evans

59. *My Very First, My Second*, 1935
Ink Drawing, 11½ x 7½
Lent by the Whitney Museum of American Art, New
York. Gift of Dorothea M. and Isadore Silverman

Elton C. Fax

60. *Mother and Child, Nigeria*, n.d.
Ink, 26½ x 14½
Lent by Fisk University

61. *Four Uganda Women*, 1968
Litho Crayon and Wash, 20 x 30
Lent by the artist

62. Deleted.

Sam Gilliam

63. *No. 1 of Fan Series*, n.d.
Watercolor on Rice Paper, 21½ x 19½
Lent by the Mississippi Museum of Art

Eugene Grigsby, Jr.

64. *Saints and Sinners*, n.d.
Oil, 48 x 30
Lent by the artist

65. *African Journey: The Bridge*, 1977
Serigraph, 23 x 35
Lent by the artist

Robert C. Hall

66. *Chattanooga*, 1976
Oil, 31 x 35
Lent by the artist

Phillip J. Hampton

67. *Fire Jive Fly*, 1974
Rhoplex acrylic/Dacron, 18 x 18
Lent by the artist

68. Deleted.

Isaac S. Hathaway

69. *Replica Plaster Cast of Booker T. Washington
Memorial Hall Dollar of 1946*, 1946
Plaster, 8½ (diameter)
Lent by Isaac Hathaway Studio

70. *Replica Plaster Cast of George Washington
Carver and Booker T. Washington Memorial Hall
Dollar of 1951*, 1951
Plaster, 8½ (diameter)
Lent by Isaac Hathaway Studio

71. *Replica Plaster Cast of Bust of Booker T.
Washington* (in miniature), n.d.
Plaster, 12 (height)
Lent by Isaac Hathaway Studio

72. *Replica Plaster Cast of Bust of George
Washington Carver* (in miniature), n.d.
Plaster, 12 (height)
Lent by Isaac Hathaway Studio

Wilbur Haynie

73. *Androgyny*, 1975
Acrylic, 48 x 48
Lent by the artist

Alfred Hinton

74. *Imprisoned Landscape*, 1975
Mixed: Acrylic, Metal, Fabric, 48 x 40
Lent by the artist

Fannie L. Holman

75. *Mask*, n.d.
Weaving, 38 x 28
Lent by the artist

Earl J. Hooks

76. *Maternal Family*, n.d.
Ceramic, 16 x 10 x 5
Lent by Prof. and Mrs. David C. Driskell

77. *Father and Children*, n.d.
Ceramic
Lent by Prof. and Mrs. Ted Jones

78. *Female Form*, 1975
Ceramic (orange)
Lent by Mr. and Mrs. Deberry McKisick

79. *Female Form*, 1968
Ceramic (black), 32 x 12
Lent by the artist

80. *Current Forms*, 1972
Ceramic, 16 (height)
Lent by Fisk University

81. *Fruit Forms*, 1965
Ceramic, 14 x 16
Lent by Fisk University

John M. Howard

82. *Girl With Violin*, 1967
Oil, 45½ x 43½
Lent by the artist

Jean Paul Hubbard

83. *Grande Isle*, 1968
Acrylic, 36 x 48
Lent by the artist

Earnestine Rainey Huff

84. *Madonna and Child*, n.d.
Mixed Media, 90 x 48
Lent by the artist

James S. Huff

85. *Quest for Knowledge*, n.d.
Pencil, 60 x 40
Lent by the artist

Clementine Hunter

86. *Uncle Tom's Land*, ca. 1969
Oil on Canvas Panel, 16 x 20
Lent by the Downtown Gallery, New Orleans

87. *Cane River Wedding*, 1964
Oil on Canvas Panel, 11 1/2 x 18 1/2
Lent by the Downtown Gallery, New Orleans

88. *Baptism*, n.d.
Oil on Board, 15 x 25
Lent by Fisk University

A. B. Jackson

89. *Morning Duty* (Porch People Series), 1977
Mixed Media, 60 x 60
Lent by the artist

Wilmer Jennings

90. *Still Life*, 1935-43
Woodcut, 13 1/2 x 11
Lent by the Newark Museum of Art

Bill Johnson

91. *Wounded*, 1970
Elmwood, 72 (height)
Lent by the artist

Harvey L. Johnson

92. *The Harvest*, 1978
Lithograph, 21 1/2 x 27
Lent by the artist

Malvin Gray Johnson

93. *Ermia*, 1934
Oil, 15 1/2 x 13 1/2
Lent by Atlanta University

William H. Johnson

94. *Going to Church*, ca. 1950
Silkscreen
Lent by Fisk University

Joshua Johnston

95. *Mr. Baylor*, c. 1810
Oil, 23 1/2 x 19 1/2
Lent by the National Gallery of Art, Washington, D.C.,
Gift of Edgar William and Bernice Chrysler Garbisch

William E. Johnston

96. *Untitled*, 1977-78
Mixed Media, 54 x 36
Lent by the artist

James Edward Jones

97. *Ethel*, 1978
Etching and Aquatint, 8 x 6 (plate)
Lent by the artist

Lawrence A. Jones

98. *The Image*, 1971
Acrylic, 45 x 36
Lent by Tougaloo College

Lois Mailou Jones

99. *Moon Masque*, 1971
Acrylic Collage, 41 x 29
Lent by the artist

100. *Panorama of Grasse, France*, 1952
Oil, 22 x 26
Lent by the artist

Ted Jones

101. *Boy Holding Pigeon*, n.d.
Wood (walnut), 30 (height)
Lent by the artist

102. *In the Spirit of My Ancestors*, n.d.
Wood, 88 x 12
Lent by the artist

103. *Biko*, 1978
Cut Masonite Print, 44 x 24
Lent by the artist

Jack Jordan

104. *Ghetto Family*, n.d.
Bronze, 34 (height)
Lent by the artist

James Kennedy

105. *African Series I*, n.d.
Acrylic, 48 x 60
Lent by the artist

106. Deleted.

Virginia Jackson Kiah

107. *Ghetto Boy*, 1940
Oil, 28 1/2 x 28 1/2
Lent by the artist

Simmie L. Knox

108. *Retirement*, 1976
Acrylic, ca. 72 x 72
Lent by the artist

Lawrence Compton Kolawole

109. *Sun - 4*, 1977
Oil, 32 x 26
Lent by the artist

Jean Lacy

110. *Noah No. 1*, 1977
Collage/Acrylic on Masonite, 21 x 25
Lent by the artist

Larry F. Leiby

111. *Project New Day* (A Tribute to All Collective
Black Views), 1978
Lithograph, 22 1/2 x 16 1/2
Lent by the artist

Hughie Lee-Smith

112. *Jazz Concert/Duke's Theme*, n.d.
Oil, 28 x 28
Lent by Lawrence Hilton

Samella Lewis

113. *Out of a Dark and Glorious Past*, 1974
Oil, 52 x 33
Lent by the artist

Henri Linton

114. *American Forever*, 1971
Oil on Masonite, 48 x 35
Lent by Mrs. Hazel Linton

115. *Alone*, 1968
Oil, 58 1/2 x 45 1/2
Lent by the Atlanta University

Oscar Logan

116. *No Mo*, 1975
Mixed Media, 72 x 60 1/2
Lent by the artist

117. *Untitled*, 1975
Aluminum, 36 (height)
Lent by the artist

Jesse Lott

118. *Sunshipper*, 1977
Construction, with Found Objects, Wire and Glass,
32 x 30 x 6
Lent by Ann Harithas, Robinson Gallery, Houston

Nina Lovelace

119. *Ebony Man - Golden Woman*, 1978
Watercolor, two panels, each 25 x 46
Lent by the artist

Edward McCluney

120. *Lady in Black Stockings*, 1971
Etching, 20 x 13
Lent by Tougaloo College

Phillip Lindsay Mason

121. *Woman as Body/Spirit of Cosmic Woman*, n.d.
Acrylic, 60 x 37
Lent by the artist

Steve Matthews

122. *Portrait of Nephew*, 1978
Oil on Canvas Board, 24 x 18
Lent by the artist

Grady Garfield Miles

123. *Securify*, 1974-75
Ink, 20 x 16 (framed)
Lent by the artist

M. Marianne Miles

124. *Pockets*, 1970
Oil, 48 x 24
Lent by the artist

Lev Mills

125. *Merry Christmas*, 1972
Photo Etching, 30 x 23
Lent by the artist

Clifford Mitchell

126. *Autumn New England*, 1967
Watercolor, 32 x 42
Lent by the artist

Corinne Mitchell

127. *Civil Rights March II*, 1961-65
Oil, 62 x 76
Lent by the artist

Sister Gertrude Morgan

128. *Jesus, I Love You*, 1970
Acrylic and ink, 13 x 15
Lent by the Arkansas Arts Center

Jimmie Mosely

129. *Profest*, ca. 1960's
Watercolor, 17½ x 24½
Lent by Atlanta University

Archibald J. Motley, Jr.

130. *Mending Socks*, 1924
Oil, 43½ x 40
Lent by the North Carolina Museum of Art

Otto Neals

131. *Life's Vessel*, 1977
Maple wood
Lent by the artist

132. *Jungle Magic*, 1972

- Collograph
Lent by the artist

Trudell Mimms Obey

133. *Mystical Woman*, 1975
Oil, 30 x 20
Lent by the artist

Hayward L. Oubre

134. *Tribal Chieftan*, n.d.
Wine, 25 (height) x 8 (width)
Lent by the artist

John Willfred Outerbridge

135. *Untitled (ethnic doll)*, 1977
Mixed Media, 40 (height)
Lent by Mr. and Mrs. John Willfred Outerbridge

Joe Overstreet

136. *Untitled*, n.d.
Acrylic on Shaped Canvas, 44 x 84
Lent by Tougaloo College

Roderick Owens

137. *Second Transformation*, n.d.
Etching, 19 x 20½ (framed)
Lent by the artist

William E. Pajaud

138. *The Wake I, Insurance Policy*, 1977
Oil, 48 x 60
Lent by the artist

Curtis Patterson

139. *Model for Transit Station Sculpture*,
36 x 30
(Sculpture project planned for Corten Steel, 60' x 30')
Lent by the artist

John Payne

140. *N.O.W. and Pigtales 'N' All*, (A mirror image),
1969-75
Wood and Plaster, ca. 78 (height)
Lent by the artist

Clifton Pearson

141. *Party Girl*, 1978
Stoneware, salt glaze, 30 (height)
Lent by the artist

142. *Celebrated Lady*, 1978
Stoneware, salt glaze, 32 (height)
Lent by the artist

143. *Celebrated Janus*, 1979
Stoneware, 30 (height)
Lent by the artist

144. *Three Faced Janus*, 1973
Stoneware, salt glaze, 23 (height)
Lent by the artist

145. *Three Blown and Formed Chalice*, n.d.
Glass, 8½, 7½, and 9 (height)
Lent by the artist

Marion Perkins

146. *The Musician*, ca. 1950
Limestone, 16½ (height)
Lent by Prof. and Mrs. Earl J. Hooks

Harper Trenholm Phillips

147. *Harlem Cursoriness*, 1978-79
Construction: Acrylic on Canvas, and Wood, 42 x 60
Lent by the artist

Robert Pious

148. *Harriet Tubman*, 1951
Oil, 12¼ x 9¼
National Portrait Gallery, Smithsonian Institution,
Washington, D.C.

Stephanie Pogue

149. *Arabesque*, n.d.
Etching (color viscosity), 15½ x 22½
Lent by the artist

150. *Sea Storm*, 1978
Etching (color viscosity), 15½ x 22½
Lent by the artist

151. *Aaron's Meadow*, 1977
Etching (color), 11½ x 15½
Lent by the artist

152. *Hazy Meadow*, n.d.
Etching (color), 16 x 20
Lent by the artist

P. H. Polk

153. *George Wood*, n.d.
Photograph, 10 x 8
Lent by the artist
(Other photographs not listed, but included in
exhibition)

Nancy Elizabeth Prophet

154. *Congolaise*, 1931
Wood, 16½ x 7½ x 7½
Lent by the Whitney Museum of American Art, New
York

Roscoe C. Reddix

155. *Syncopated Pattern in Two Major Movements*,
1976
Oil, 48 x 24
Lent by the artist

Robert Reid

156. *Figure on the Beach*, 1975
Oil, 48 x 36
Lent by Fairweather-Hardin Gallery, Chicago

Leon Renfro

157. *Shrine of Black Culture*, n.d.
Pen and Ink, Colored Pencil, 23½ x 30
Lent by the artist

John W. Rhoden

158. *Lalka (Russian Space Dog)*, 1958
Bronze, 24 x 18
Lent by the artist

159. *Dedicated Public Servant*, n.d.
Bronze
Lent by the artist

160. *Female Figure*, n.d.
Wood, 29 (height)
Lent by Atlanta University

John T. Riddle, Jr.

161. *Unending Rhythms of Human Existence*, 1977
Acrylic and Collage on Canvas, 48 x 36
Lent by Commissioner and Mrs. Michael Lomax

Gregory D. Ridley, Jr.

162. *Family*, 1977
Elm wood, 36 (height) x 24 (diameter)
Lent by the artist

163. *Gettysburg*, n.d.
Copper relief, 24 x 36
Lent by the artist

Haywood (Bill) Rivers

164. *Op*, 1965
Oil, 49½ x 35
Lent by the artist

Arthur Rose, Sr.

165. *Don Quixote*, 1969
Steel, 36 x 18 x 15
Lent by the artist

John T. Scott

166. *Ritual Mask*, n.d.
Bronze, 7 x 3½
Lent by the artist

167. *South African Shooting Gallery*, n.d.
Bronze, 12 x 14½
Lent by the artist

168. *Requiem for Steve Biko (Targets 2) No. II*,
n.d.
Cast Paper, 30½ x 18
Lent by the artist

169. *Icarus*, n.d.
Woodcut, 15½ x 23½
Lent by Fisk University

Thomas Silts

170. *Alta Plana*, 1956
34 x 49
Lent by the artist

200. *Love Letter*, 1971
Lithograph, 32 x 24
Lent by Heritage Gallery, Los Angeles

201. *Sojourner Truth and Booker T. Washington*,
1943
Wolff Pencil on Paper, 30 x 20
Lent by the Newark Museum of Art

202. *Preacher*, 1952
Ink on Cardboard, 21 1/2 x 29 1/2
Lent by the Whitney Museum of American Art, New
York

203. *Solid As a Rock*, 1959
Block print, 40 x 16 1/4
Lent by Atlanta University

204. *Black American's Contribution to Democracy*,
1943
Mural, 12' x 18'
Photo reproduction of the original mural
Courtesy of Hampton Institute

Jessie Whitehead

205. *Self Portrait in Cap and Gown*, 1976
Acrylic, 53 1/2 x 53 1/2
Lent by the artist

Claudis Widdiss

206. *Lock of Ages*, 1978
Steel and Marble, 34 x 25 x 24
Lent by the artist

Chester Williams

207. *Untitled*, n.d.
Welded, Painted Steel, Wood, 33 x 14 x 6
Lent by the artist

Walter J. Williams, Jr.

208. *The Winners*, 1967
Pastel, 18 x 24
Lent by the artist

William T. Williams

209. *Do You Think A is B*, 1969
Oil, 60 x 84
Lent by Fisk University

Ed Wilson

210. *Board of Directors*, 1969
Bronze and Chrome Plated Steel, 16 (height), 34
(length) x 16 (width)
Lent by the artist

Ellis Wilson

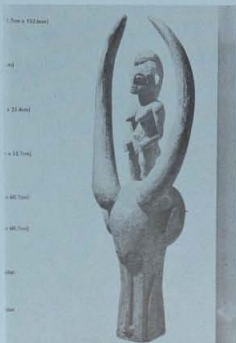
211. *To Market*, n.d.
Oil on Panel, 23 x 26
Lent by North Carolina Museum of Art: Special Gift
Fund

Everett L. Winrow

212. *Untitled*, 1978
Etching, 24 x 18
Lent by the artist

Viola Wood

213. *Funeral Form*, n.d.
Ceramic Wall Piece
Lent by the artist



171. *Moon Dream*, 1960
Oil, 50 x 50
Lent by Fisk University
- Carroll H. Simms**
172. *Weaver*, 1948
Bronze, 23 x 9 x 4 1/2
Lent by the artist
173. *Prophet and Son*, 1949
American Black Walnut Wood, 30 x 8 1/2 x 8
Lent by the artist
- Jewel Woodard Simon**
174. *The Early Birds*, n.d.
Oil, 30 x 24
Lent by the artist
175. *The Tusi Princess*, n.d.
Plaster, 19 (height)
Lent by the artist
- Merton D. Simpson**
176. *Figurescape No. 19*, 1977-78
Acrylic and Oil, 60 x 72
Lent by the artist
- Van E. Slater**
177. *Doris*, 1978
Pencil, 23 x 15
Lent by the artist
- Maurice Strider**
178. *The Carnival*, 1958
Oil, 17 1/2 x 23 1/2
Lent by Atlanta University
- Clarence Talley**
179. *Young Black Artist*, 1977
Acrylic, 48 x 30
Lent by the artist
- James Tanner**
180. *Airship II*, 1971
Glass, 12 x 7 x 5
Lent by the artist
181. *Once a Day*, 1974
Ceramic, 13 x 8 1/2 x 9
Lent by the artist
- Alma Thomas**
182. *Flowers at Jefferson Memorial*, 1970
Acrylic, 60 x 50
Lent by Fisk University
- Elaine Freeman Thomas**
183. *The Family*, 1970
Oil, 32 x 26
Lent by the artist
- Bob Thompson**
184. *Judgment of Paris*, 1954
Oil, 74 x 58 1/2
Lent by the Martha Jackson Gallery, New York
- Mose Tolliver**
185. *Farmyard*, n.d.
Oil, 24 x 30
Lent by Jay Johnson, America's Folk Heritage Gallery
- Dox Thrash**
186. *Coalyard*, 1935-43
Lithograph, 10 1/2 x 14 1/2
Lent by the Newark Museum of Art
- Leo F. Twigg**
187. *Blue Wall*, 1969
Batik painting, 22 x 28
Lent by the artist
188. *Mother Image*, n.d.
Batik painting, 34 1/2 x 29 1/2
Lent by the artist
- Harry Vital**
189. *Earth's Womb (landscape)*, n.d.
Oil, 24 x 32
Lent by the artist
- Larry Walker**
190. *One Call Does It*, 1976
Oil on Illustration Board, 27 x 22
Lent by the artist
- James W. Washington, Jr.**
191. *Study of Self*, 1976
Stone relief, 19 x 14
Lent by the artist
- James Watkins**
192. *Widow Woman*, 1950's
Oil, 29 x 21 1/2
Lent by Atlanta University
- Clifton G. Webb**
193. *Souvenir Gris-Gris*, 1979
Mixed Media, 22 x 30
Lent by the artist
- James Lesesne Wells**
194. *Saint Anthony*, 1965
Wood Engraving, 29 1/2 x 20 1/2
Lent by the artist
195. *Bus Stop at Ghana*, n.d.
Linocut, 50 x 24
Lent by the artist
196. *Jonah and the Whale*, n.d.
Wood Engraving, 15 x 11
Lent by the artist
- Edward Weston**
197. *William Edmondson*, 1941
Photograph, 8 x 10
Lent by the Los Angeles County Museum of Art, Los Angeles
- Amos White**
198. *Lunar Form*, 1978
Stoneware, 6 x 15 (diameter)
Lent by the artist
- Charles White**
199. *Children's Games II*, n.d.
Oil Drawing, 54 1/2 x 47 1/2
Lent by the Arkansas Arts Center, Purchased with funds from Tabriz Auction and the National Endowment for the Arts, a Federal Agency
200. *Love Letter*, 1971
Lithograph, 32 x 24
Lent by Heritage Gallery, Los Angeles
201. *Sojourner Truth and Booker T. Washington*, 1943
Wofft Pencil on Paper, 30 x 20
Lent by the Newark Museum of Art
202. *Preacher*, 1952
Ink on Cardboard, 21 1/2 x 29 1/2
Lent by the Whitney Museum of American Art, New York
203. *Solid As a Rock*, 1959
Block print, 40 x 16 1/2
Lent by Atlanta University
204. *Black American's Contribution to Democracy*, 1943
Mural, 12' x 18'
Photo reproduction of the original mural
Courtesy of Hampton Institute
- Jessie Whitehead**
205. *Self Portrait in Cap and Gown*, 1976
Acrylic, 53 1/2 x 53 1/2
Lent by the artist
- Claudis Widdiss**
206. *Lock of Ages*, 1978
Steel and Marble, 34 x 25 x 24
Lent by the artist
- Chester Williams**
207. *Untitled*, n.d.
Welded, Painted Steel, Wood, 33 x 14 x 6
Lent by the artist
- Walter J. Williams, Jr.**
208. *The Winners*, 1967
Pastel, 18 x 24
Lent by the artist
- William T. Williams**
209. *Do You Think A Is B*, 1969
Oil, 60 x 84
Lent by Fisk University
- Ed Wilson**
210. *Board of Directors*, 1969
Bronze and Chrome Plated Steel, 16 (height), 34 (length) x 16 (width)
Lent by the artist
- Ellis Wilson**
211. *To Market*, n.d.
Oil on Panel, 23 x 26
Lent by North Carolina Museum of Art, Special Gift Fund
- Everett L. Winrow**
212. *Untitled*, 1978
Etching, 24 x 18
Lent by the artist
- Viola Wood**
213. *Funeral Form*, n.d.
Ceramic Wall Piece
Lent by the artist

214. *Festival form*, n.d.

Ceramic
Lent by the artist

Hale Woodruff

215. *Ancestral Memory*, 1966

Oil, 60 1/2 x 52 1/2
Lent by the Detroit Institute of Arts, Gift of African Art
Gallery Committee

216. *View of Atlanta*, 1939

Linocut, 10 x 8
Lent by Tougaloo College

217. *Trusty on a Mule*, 1939

Linocut, 8 x 10
Lent by Tougaloo College

218. *The Negro in California History: Settlement and
Development*

Mural in Golden State Mutual Life Insurance Co.
Home Office Building, Los Angeles, 1949
9'3 1/4" x 16'5"
Photo reproduction of original mural
Courtesy of Golden State Mutual Life Insurance Co.

Doris Woodson

219. *New Beginnings*, 1978

Oil, 50 x 47
Lent by the artist

220. *Beauty Is . . . Composition*, 1975

Acrylic (Construction), 36 x 47
Lent by the artist

Charles A. Young

221. *Faces Encased*, 1974

Oil, 56 x 36
Lent by the artist

Kenneth Young

222. *Peacock #1*, 1972

Acrylic, 196 x 48
Lent by Gallery K (Komei Wachi), Washington, D.C.

Milton Young

223. *Black Bird in Africa*, 1973

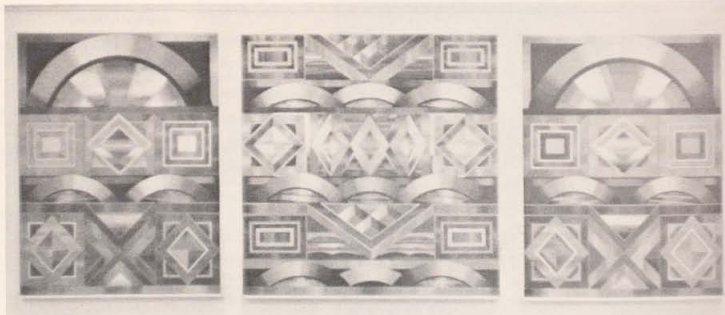
Acrylic, 43 x 32
Lent by the artist



55



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41

Bennett

