

Claude Clark

Papers

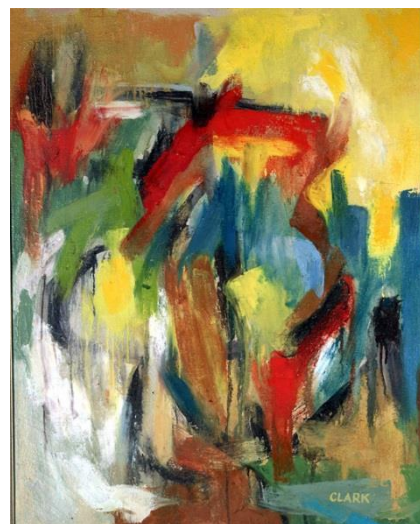
1942 – 2000



Good Samaritan, 1946



Construction Huddle, 1970



Crucible, 1961

Table of Contents

Overview of the Collection	8
Biographical Information	8
Artists	9
Romare Bearden	9
1968-June-12 Letter (2 Pages & Envelope)	9
1968-November-14 Letter (1 Page & Envelope)	10
1968-December-13 Letter (8 Pages)	11
1968 Letter (2 Pages)	13
1969-May-21 Letter (2 Pages & Envelope)	14
1968–September-13 Letter (1 Page + Envelope)	15
1970-April-16 Letter (1 Page & Envelope)	16
1971-November-13 Letter (2 Pages & Envelope)	17
1973-September-21 Letter (1 Page & Envelope)	18
John Biggers	19
1977-November Exhibit Invite (2 Pages)	19
1977-Fall Museum Brochure (12 Pages)	20
Julius Bloch	23
1949-April-21 Letter (2 Pages)	23
Elizabeth Catlett	24
1974-April-3 Letter (2 Pages & Envelope)	24
1973-June-01 Letter (1 Page & Envelope)	25
1976-June-07 Letter (1 Page & Envelope)	26
1976-September-26 Letter (1 Page & Envelope)	27
1976-November-9 Letter (1 Page & Envelope)	27
Irene Clark	29
Envelope & Post it	29
Allan Crite	30
1968-July-22 Letter (1 Page & Envelope)	30
1968-August-1 Letter (4 Pages)	31
1970-April-18 Letter (2 Pages & Envelope)	33
1970 Christmas Cards (6 Pages & Envelope)	34

1971-February-7 Letter (1 Page & Envelope)	36
1971-March-13 Letter (1 Page & Envelope)	37
Aaron Douglas	38
1951-November-11 Letter (1 Page)	38
1951-December-10 Letter (1 Page)	39
1951 Envelopes	40
David Driskell	41
1982-February-04 Letter (1 Page).....	41
Fisk Art Department (4 Pages)	42
Sarah Fabio.....	46
Article (3 Pages)	46
Elton Fax.....	49
1968-October-01 Letter (1 Page).....	49
1968-October-5 Letter (1 Page).....	50
1970-May-25 Letter (1 Page & Envelope).....	51
1970-June-01 Letter (1 Page).....	52
1970–Christmas Card	53
1971-May-07 Letter (1 Page)	54
1971-July-03 Letter (1 Page)	55
1971-July-19 Letter (3 Pages & Envelope)	56
1971–July-20 Letter (1 Page & Envelope)	59
1971-October-21 Letter (1 Page).....	60
Reggie Gammon.....	61
1972-February-14 Letter (2 Pages & Photo)	61
2000-April-30 Gallery Letter (4 Pages).....	63
John Harris	67
1968-November-06 Letter (2 Pages & Envelope)	67
1968-December-02 Letter (2 Pages & Envelope)	69
Palmer Hayden.....	71
1968-January-17 Letter (3 Pages & Envelope).....	71
1968-July-30 Letter (3 Pages & Envelope)	73
1968-October-20 Letter (3 Pages & Envelope).....	75

1968-November-20 Letter (2 Pages & Envelope)	77
1969-February-05 Letter (2 Pages & Envelope).....	78
1971-November-23 Letter (2 Pages & Envelope)	79
Howard Humbert	80
1965 October Exhibition (1 Page)	80
1969-February-05 Letter (2 Pages & Envelope).....	81
1973-September-29 Gallery Brochure (8 Pages)	82
Christmas Letter (1 Page).....	86
Oliver Jackson	87
1996 Exhibition Brochure (2 Pages).....	87
Lois Mailou Jones	89
1955 Article (7 Pages)	89
1961 Haiti Exhibit (6 Pages)	93
1966 Brochure (8 Pages).....	96
1967 Artist Statement (2 Pages & Envelope).....	100
1968 Exhibit (7 Pages & Envelope)	102
1968-July-10 Letter (1 Page)	106
1968 Article (8 Pages)	107
1972 Africa Tour (5 Pages)	109
1972 Africa Report (4 Pages)	113
Suda Minoru.....	117
1987-September-29 Letter (1 Page)	117
1987 Brochure.....	118
1989-August-24 Newspaper Article.....	125
Paul Keene	126
1968-July-06 Letter (2 Pages).....	126
1969-February-09 Letter (1 Page & Envelope)	128
1969-July-09 Letter (2 Pages & Envelope)	129
Jacob Lawrence	132
1968-August-01 Letter (1 Page & Envelope).....	132
1960-June-04 Letter (1 Page).....	133
1969-September-07 Letter (1 Page & Envelope).....	134

1969- November-12 Letter (1 Page)	135
1969-December-24 Letter (2 Pages & Envelope)	136
1970-May-25 Letter (2 Pages & Envelope)	138
1970-September-27 Letter (1 Page & Envelope).....	140
1971-June-01 Letter (1 Page).....	142
1971-October-18 Letter (3 Pages & Envelope).....	143
1974 Postcard (Front & Back)	145
1986-September-26 Exhibition (Front & Back).....	146
1987-October-01 Exhibit (3 Pages & Envelope).....	147
1988 Postcard (Front & Back)	149
1994-February-10 Letter (3 Pages & Envelope).....	150
1995 Museum Brochure (2 Pages).....	152
Letter (1 Page).....	154
Samella Lewis.....	155
1990-December-30 Letter (1 Page)	155
Alain Locke	156
1942-April-01 Letter (1 Page& Envelope)	156
1942-April-13 Letter (1 Page & Envelope)	157
1942-July-05 Letter (1 Page & Envelope).....	158
1943 and 1945 Postcards.....	159
1944-November-22 Letter (1 Page & Envelope).....	160
1946-December-15 Letter (1 Page & Envelope)	161
1948-July-05 Letter (1 Page & Envelope).....	162
David Mora.....	163
1976 Letter (1 Page & Envelope)	163
Norma Morgan.....	164
1971-November-04Letter (1 Page)	164
William Pajaud	165
1968 Biography (1 Page)	165
1968-September-20 Letter (1 Page)	166
1969-February-24 Letter (1 Page).....	167
Regina Perry	168

1972-May-26 Letter (2 Pages).....	168
Horace Pippin.....	170
Exhibit (6 Pages).....	170
1941 Exhibition (2 Pages).....	176
Stephanie Pougue.....	178
1972-June-01 Letter (1 Page).....	178
1972-June-19 Letter (1 Page).....	179
1972-July-09 Letter (1 Page).....	180
1973-February-11 Letter (1 Page).....	181
James Porter.....	182
1969-August-08 Letter (1 Page & Envelope).....	182
1969-December-27 Letter (1 Page).....	184
Van Slater.....	185
1968-September-19 Letter (1 Page).....	185
1968-October-12 Letter (2 Pages & Envelope).....	186
1969 Letter (2 Pages).....	188
Alma Thomas.....	190
1971-October-10 Exhibit (15 Pages).....	190
Franklin Watkins.....	198
1946-March-22 Letter (1 Page & Envelope).....	198
1946-December-06 Letter (2 Pages & Envelope).....	199
1946-December-21 Letter (1 Page & Envelope).....	200
Charles White.....	201
1967 Greeting (1 Page & Envelope).....	201
1968-July-03 Letter (1 Page).....	202
1968-November-12 Letter (1 Page).....	203
1970 Greetings (2 Pages & Envelope).....	204
1971 Greetings (2 Pages & Envelope).....	205
1977 Drawing (1 Page).....	206
1979-November-03 Letter (1 Page & Envelope).....	206
1979 Tribute (1 Page & Envelope).....	208
1987-March-08 Letter (2 Pages).....	209

Ellis Wilson	210
1968-July-10 Letter (1 Page & Envelope).....	210
1968-July-31 Letter (2 Pages & Envelope)	211
1968 Letter (2 Pages)	212
1970-December-08 Letter (1 Page & Envelope)	213
Misc.....	214
Tennessee State	214
Tim Burgard.....	215

Overview of the Collection

This collection of letters, envelopes, photos, brochures, invitations, announcements were sent to Claude Clark from various artists, art historians and art institutes during the years from 1942 to 1996. The items were collected by Claude Clark, his wife Dr. Diama (Effie) Clark and his son Claude Lockhart Clark.

Biographical Information

Personal History

Born: November 11, 1915 in Rockingham, GA

Education

Philadelphia Museum School of Art, *Certificate*, 1935-39

Studies at Barnes Foundation, Merion, PA, *Fellowship*, 1939-44

Sacramento State University, *B.A.* 1958

University of California, Berkeley, CA, *M.A.*, 1962

Career

Works Progress Administration (WPA), Printer, 1939-42

Philadelphia Public Schools, Philadelphia, PA, Instructor, 1945-48

Talladega College, Talladega, AL, Assistant Professor of Art, 1948-55

Alameda County Juvenile Facility, Oakland, CA, Art Instructor, 1958-67

Merritt College, Oakland, CA, Art Instructor, 1968-81

Author

“Black Art Perspective: A Black Teacher's Guide of a Black Visual Art Curriculum”, Merritt College Press, Oakland, CA 1970

Awards

Silver Medal, St. Nicholas League, 1933

Barnes Foundation Fellowship, 1942

Carnegie Fellowship, 1950

Commission

“Freedom Morning” Oil on Canvass, 1944, commissioned by the Philadelphia Symphony Orchestra

Artists

Romare Bearden

1968-June-12 Letter (2 Pages & Envelope)

7/12/68

Romare H. Bearden 212 WA 5-5375
357 Canal Street, New York 10013

June 12th

Dear Claude Clarke: It was nice to have heard from you. As I remember, you were from Philadelphia. Are you now making your home on the coast? or is you being out there a teaching assignment? I do hope that you are continuing with your painting, which I am sure you are, because your imagery was very strong. As you know, in the exhibit, "The Evolution of Afro-American Artists", 18-90 - 1950 we used two of your works and they were very favorably received.

I have studied your syllabus and it seems O.K. to me. While it is in outline form I imagine the points will be expanded as you develop the course.

I would think it advisable, altho I've never taught, that despite the information given on the basis of history and black heritage, ~~that~~ the courses should be related to the problems (and the possible use of the material given) to the here and now.

If I can make this clearer, let me try, I was looking, a few minutes ago, at a catalogue of a show of Congo art, and it struck me why not let the students really create something derived from one of these masks but ^{by} using materials around them. So they would put together a face from their mother's spools of thread (for eyes) old saws for teeth, electric lite bulbs, anything. In this way the practise of doing such a thing can make the reasons the African did them more vital, that is, to the young students.

Don't you think it is rather difficult for an artist to give his philosophy of art? I would say that I deal with the Negro experience

and try to find visual equillivants for the totality of this experience. I take memories from childhood, people I have seen, things imagined, and work them into my paintings. I use the collage, as I want an immediate, often shocking, confrontation with my material. I try to take care in putting my works together, so that after an initial surprise wears off, the works can be appreciated, I hope, on many different levels of comprehension. For instance, African sculpture was definitely utilitarian, but we today (even most Africans) no longer know, or believe, in these religious motives that inspired these great works; however, we here can appreciate them as designs, as unique and forceful images apart from Western tradition, and on many other levels.

I hope this is somewhat helpful- I'm sure that you too find it hard to verbalize something that depends so much on visual perception.

As to photo-slides of my work if you send me a check for \$10.00 made out to Jack Ward Inc. I can have some sent out to you.

Best of luck on your courses.

By the way, a young lady from your area visited my studio, with Mrs Ruth Waddy, a few moths ago, her name is ^{Mrs} Evangeline Montgomery-^{San Francisco} 66 Cleary Court #904, and she has great knowledge of Black artists both past and present. You might invite her to some of your lectures, as I'm sure she will be interested in what you are undertaking.

RAB
Romare Bearden.

Romare H. Bearden
357 Canal Street, New York 10013

AIR MAIL.

Mr Claude Clarke
788 Santa Bay Ave.
Oakland, (EZ. 94610)
Calif

NEW YORK NY
JUL 12 1968
CANAL STREET

1968-November-14 Letter (1 Page & Envelope)

11/14/68
CLAUDE: If these slides
can be useful, you
are welcome to them.
I only ask, as before,
please to not use them
other than in your
classroom instruction.
Continued good luck
in your courses - and,
of course, your own
work -
RB

JACK WARD IS A CUSTOM DEVELOPING
HOUSE - WHERE SLIDES ARE PROCESSED
& DUPLICATED - BUT I HAD MY WIFE
SHOOT A ROLL OF FILM AND THERE NEED BE
NO COST TO YOU.

Bearden
357 Canal St
n.y.c.
Zip-10013

NOV 14 1968
NEW YORK
CANAL STREET STATION

U.S. AIR MAIL
10c

30c

MR CLAUDE CLAUDE
MERRITT COLLEGE
5714 GROVE ST.
OAKLAND,
CALIFORNIA

AIR MAIL
Special Delivery

Air Mail
SPECIAL
DELIVERY

1968-December-13 Letter (8 Pages)

12/13/68

Claude! I think this would be better and more incisive than the tape. Again - I must emphasize this is only for your use.

ROMARE BEARDEN

When I first started trying to make pictures I was particularly interested in using art as an instrument of social change. As far as I was concerned at the time, which was in the mid 30s, aesthetic technique was simply the means that enabled the artist to communicate his message - which as I saw it then was always essentially social, if not political. As a matter of fact, my original objective as an artist was to become a political cartoonist. I was an undergraduate majoring in mathematics at New York University when I started turning out a regular stream of caricatures and satirical sketches for "The Magpie", the campus magazine of humor; but by the time I received my degree I had already become something of a semi-professional cartoonist with a weekly feature in the Baltimore Afro-American, a Negro newspaper of nationwide reputation and circulation.

Actually, it was my search for ways of getting a richer social message into my cartoons which led me to the works of Daumier, Forain and Käthe Kollwitz, and to the Art Students League and George Grosz. Of course the art world was very deeply involved with social consciousness in those days and I was aware of Rivera, Orozco, Sequeros, as well as Benton, Curry and Wood, all of whom were at the height of their popularity. But somehow what impressed, engaged, and challenged me most were the corrosive line drawings and the watercolors of Grosz.

It was during my period with Grosz, under whom I began studying several months after graduating from New York University, that I began to regard myself as a painter, rather than a cartoonist. What Grosz had done with post World War I Germany, made me realize that artistic possibilities of American Negro subject matter. It was also Grosz who led me to study composition, through the analysis of Brueghel and the great Dutch masters and who in the process of refining my

do not publish - came to be published in the campus mag - Class - room are only good work R

-2-

draftsmanship initiated me into the magic world of Ingres, Durer, Holbein and Poussin.

I had decided that I wanted to make painting, not mathematics, my lifes work, but it was not until several years after leaving the League that I managed to do a group of paintings with any stylistic continuity. The subject matter of almost all of these paintings was drawn from Negro life. This is also true of my painting now, but at that time my exphasis was more on the rural south, than the urban north. Everything that I have done since has been in effect an extension of the experiments with flat painting, shallow space. Byzantine stylization and African design, which I began at that time.

All of my first paintings were done in tempera. I completed about 20 before going into the service in 1942. When I returned to civilian life in 1945, I began a series of watercolors based on such themes as the Passion of Christ, the Bullring and the Iliiad. My temperas had been composed in closed forms and the coloring was subdued, mostly earthy browns, blues and green. When I started working with watercolor, however, I found myself using bright color patterns and bold, black lines to delineate semi-abstract shapes. I never worked long on a painting in this method, or made many corrections. I had not yet learned that modern painting progresses through cumulative destructions and new beginnings.

When I started to paint in oil, I simply wanted to extend what I had done in watercolor. To do so, I had initial sketch enlarged as a photostat, traced it onto

-3-

a gessoed panel and with thinned color completed the oil as if it were indeed a watercolor.

Later on I read Delacroix's "Journal" and felt that I too could profit by systematically copying the masters. Not wanting to work in museums, I again used photostats, enlarging works by Giotto, Duccio, Veronese, Grunewald, Rembrandt, De Hooch, Manet and Matisse. I did reasonable free copies of each work substituting my own color for that of the older artists, except, of course, for the Manet and Matisse when I was guided by color reproductions. The Rembrandt I chose, "Pilate Washing His Hands" gave me the most difficulty. While studying this masterpiece I found so many subtle rhythms and careful relationships that I finally surrendered the work having learned there are hidden, mysterious relationships which defy analysis.

After about a year of this, I went to Paris on the G.I.Bill, for 18 months. During that time, however, I was much too busy visiting museums, galleries, and studios to get any actual painting done. But I was undergoing a change nevertheless, and when I returned to New York I began experimenting in a radically different way. I started to play with pigments, as such, in marks and patches, distorting natural colors and representational objects. I spent several years doing this, until I gradually realized the tracks of color tended to fragment my compositions. That was when I went back to the Dutch masters, to Vermeer and De Hooch, in particular, and it was then I came to some understanding of the way these painters controlled their big shapes even when elements of different size and scale were included within those large shapes. At the same time, I was also studying the technique which enabled Chinese classical painters to organize their large areas.

-4-

I began to paint more thinly, often on natural linen where I left sections of the canvas unpainted, so that the tan linen had the function of a color. Then in a transition toward what turned out to be my present style I painted broad movements of color on various thicknesses of paper and glued these papers on canvas, usually, in several layers. I tore sections of the paper away, always attempting to tear upward and across on the picture plane until some motif engaged me. When this happened, I added more papers and painted additional movements to complete the painting.

In beginning a work now, I first put down several rectangles of color, some of which, as in a Rembrandt drawing, are in the same ratio as the canvas. I next might paste a photograph, maybe of a head, in the general area where I expect a head to be. The type of photograph doesn't matter as it will be greatly altered, as this stage I try only to establish the general layout of the composition. When that is accomplished, I attempt ever more definite statements, superimposing other materials over those I started with. I try to move up and across the surface in much the same manner as I had done with the torn papers, avoiding deep diagonal thrusts and the kind of arabesque movements favored by the great baroque painters. Slanting movements I actually regard as a tilted rectangle, and I try to find some compensating answer to place these movements back on the horizontal and vertical axis.

I do not burden myself with the need for complete reductionism, or absolute formal purity but I do want my language strict and classical, in the manner of the great Benin heads, for example. In that sense, I feel my work is in the

tradition most all the great exponents of flat painting. I have drawn on these means which I feel are timeless and historically durable to control my images in pictorial space. I have incorporated techniques of the camera eye and the documentary film, to in some measure, personally involve the onlooker. Without going too far beyond reality, I try to transform things, often as they are perceived conventionally, into an intense aesthetic statement.

Some observers have noted that the apparent visual basis of current work, the use of overlapping planes and a flat planary space is similar to cubism. In the actual process of composition, however, I find myself as deeply involved with methods derived from De Hooch and Vermeer, as well as other masters of flat painting, including the classic Japanese portrait artists, and the pre-Renaissance Siennese masters, such as Duccio and Lorenzetti. What I like most about the cubism of Picasso, Braque and Leger is its primary emphasis on the essentials of structure. Nevertheless, I also find that, for me at any rate, the cubism of these modern masters leads to an overcrowding of the space. These accounts for the high surface of the frontal planes, so prevalent in some of the most successful early works of the movement. In fact, such exceptions as the collage drawings of Picasso in which emptier areas are emphasized, only point up what is otherwise typical. Much of the agitation in Juan Gris' "Guitar and Flowers", for instance, is the result of the violent diagonal twist of his planes away from the stabilizing rectangle of the surface. Even the early cubism of Mondrian, who was in many ways a descendent of De Hooch and Vermeer, contains a number of small brick-like, rectangular shapes which strike me as being more a concession of the manner of the time, than essential to his austere conception of space and structure.

Although I find I am increasingly fascinated by the possibilities of empty space, in "The Dove" and "The Street" I was working for maximum multiplicity, without the surface fragmentation which I object to in the early cubists paintings. Both of these paintings are drawn from crowded urban street scenes, but in "The Dove" the variety of the scale in the human figures is such that some of the faces really function as areas of pacivity. The robes in "The Baptism" fulfill a similar function in the counterpoint of positive and negative areas. In some of his great figural compositions, Zurbaran employed his flatly modeled drapery for the same purpose.

Another technical problem with which I am now involved, is the interplay between the photograph and the actual painting, so that I find myself adjusting color to the grays of the black and white photograph. This adjustment to an over-all gray is, of course, not new to the art of painting. Even in what remains of some Pompeian frescos it appears apparent, that in spite of the orange-red backgrounds, the figures and drapery were painted in tones of black, white and gray, with the flesh tints glazed over this gray range of colors. The deep browns and reds, which we associate with the great frescos of the Casa Mysteria, actually ename from merging of the background with the grayed figures and objects. In the early decades of this century, before full color methods of printing were established, the old two color process had a more extensive range of color than one would have thought possible, because of a similar interaction of colors.

In many of my paintings I use either a blue or green color to hold with the gray, since both of these colors are related to gray by

analogy. Sometimes, in order to heighten the character of a painting, I introduce what appears to be a dissonant color, as in "The Approaching Storm" where the reds, browns and yellows disrupt the placidity of the blue and green. I found, when I was working on this painting that these dissonant colors gave an entirely new significance and character to the other colors and forms so, in order to unify the composition, I was obliged to both emphasize certain colors and shapes and to mollify others. Similarly, the heavy red in the ground and upper right hand areas in "The Folk Musicians" was called for by the brightly colored orange guitars of the musicians.

In this painting, the relations of the other colors and shapes to the bright orange, which is certainly the most dominant color, produced some unusual effects. For one thing, the figure on the far right is quite ghost like, probably because of the contrast with the red brick wall, and, also, because of the opposition of the more solid appearing central figure, which is both light and dark in value. In variance, the simple whites of the blouses on the two figures in the gray, white and blue painting, "The Old Couple" hold their place in a decidedly more reticent manner.

I think it is worth observing that most of the background in "The Old Couple" is painted in oil and that throughout the painting there is an interchange between the photographic material and what is painted. This is also true in "Conjur Woman as Angel" where the nude figure of the young woman was freely painted and the photographic components were imposed afterwards.

Much of the material used in the abstract elements (particularly in the construction of faces) are often taken from photographs. Two fundamental assumptions underlie this process. First, I feel that the photographic image when taken out of its original context and integrated into a different space and form context, acquires a plastic quality it does not have in its original setting. Often something specific and particular can have its meaning extended toward what is more general and universal. Secondly, I think a quality of artificiality must be retained in a work of art, since, after all, the reality of art is not to be confused with that of the outer world. Art, it must be remembered, is artifice, or a creative undertaking, the primary function of which is to add dimension to our existing conception of reality.

An initial reaction to my work has generally been one of shock. I am afraid that, in some instances, this has led commentators to over-emphasized what they believe to be the social element in the work. But while my response to certain human elements in Negro life is obvious, as it is inevitable, I am also pleased to note that upon reflection many persons have found that they were as much concerned with the aesthetic implications of my paintings, as with, what possibly may be my human compassion.

1968 Letter (2 Pages)

Thanks again for letting me see your
course out here. I have a better
understanding of what you are
doing now.
I have forwarded these slides, they
were duplicates I had - but if
you want to copy them & re-
turn them to me I'll ap-
preciate it - as there are lots
of requests, recently, for slides
of mine -
If this is sufficient for you
in slides - there's no charge
and is what little contribution
I can make to the work

1968

Marie Young.

I'm glad to hear of
the success of your work - and
the way you are involved both
as a painter and educator -
I have enjoyed a Year
I had made an article in
Art News there is also color
works in Time Mag - 10/17/67 -
& also on the cover of Fortune
mag 4/1/68. With best to you
continued success. Sincerely -
Rb

1968

1969-May-21 Letter (2 Pages & Envelope)

Romare H. Bearden

212 WA 5-5375

357 Canal Street, New York 10013

5/21/69

Dear Claude: Thank you for your letter
it was very warmly expressed, and I
appreciate your taking time to write
me.

There is some possibility Claude
that I may get out to California - at
Haywood during the end of 1970 -

While I've gotten so I
nearly hate even going across the
street, young Ray Saunders is such
a live spirit that he has me al-
most convinced. However, nothing is
finalized as yet.

Of course, if I do get out
there, I shall be most happy to

see you. I hope I have better
luck calling you, than you had
at my studio on 125th St with me.
But, at least, I know where you
teach and can come there.

I have that book finally
ready by May 27th "The Painter's
Mind" pub. by Crown Pub. This is
the one on space in art.

Naturally, after such a warm
letter, if you feel there is any way I
can be helpful in the future, don't
hesitate calling on me -

Hope for your continued success

Sincerely
Romare B.

Romare H. Bearden

357 Canal Street, New York 10013



MR Claude Clarke
Merritt College
5714 Grove M
94609 - Oakland - Calif -

1968-September-13 Letter (1 Page + Envelope)

Romare H. Bearden

212 WA 5-5375

357 Canal Street, New York 10013

Dear Claude: Thanks for sharing with me your letters to the Museum - your stance was perfectly correct.

A young lady and her husband have recently ^{left} here for the coast & will be fairly nearby in ^{San Jose State} ~~San Jose~~ College. His name is Jeffries & he is to head the Dept. of Afro-Am. or Black Studies. I told them to look you, & E. Montgomery, up whenever they came to S.F. All the best this coming season. 9/13/68 RB.

Romare H. Bearden

357 Canal Street, New York 10013



Mr Claude Clarke
Merritt College
(94609) 5714 Grove St.
Oakland, California

1970-April-16 Letter (1 Page & Envelope)

Romare H. Bearden
357 Canal St. • New York, N.Y. 10013
(212) WA 5-5375

4/16/70

Claude:

Thanks very much for your
brochure.

I know that it will be
helpful in the Black Studies
program.

I was struck especially by
your son's drawing - what a
talented young man.

Of course, it is redundant
to say keep up the fine work,
because I know you'll do just
that; any way all continued
best to you. Again thanks for
your thoughtfulness. Romare

Romare H. Bearden
357 Canal St. • New York, N.Y. 10013



(Art Dept. Merritt College))
Mr Claude Clark
5714 Grove St.
(94609) Oakland, California

1971-November-13 Letter (2 Pages & Envelope)

11/13/71

Romare H. Bearden
357 Canal St. • New York, N.Y. 10013
(212) WA 5-5375

Dear Claude: Thank you for your warm and most welcome letter. I enjoyed some of your comments and, of course, knew that you would get some of the "inside stuff".

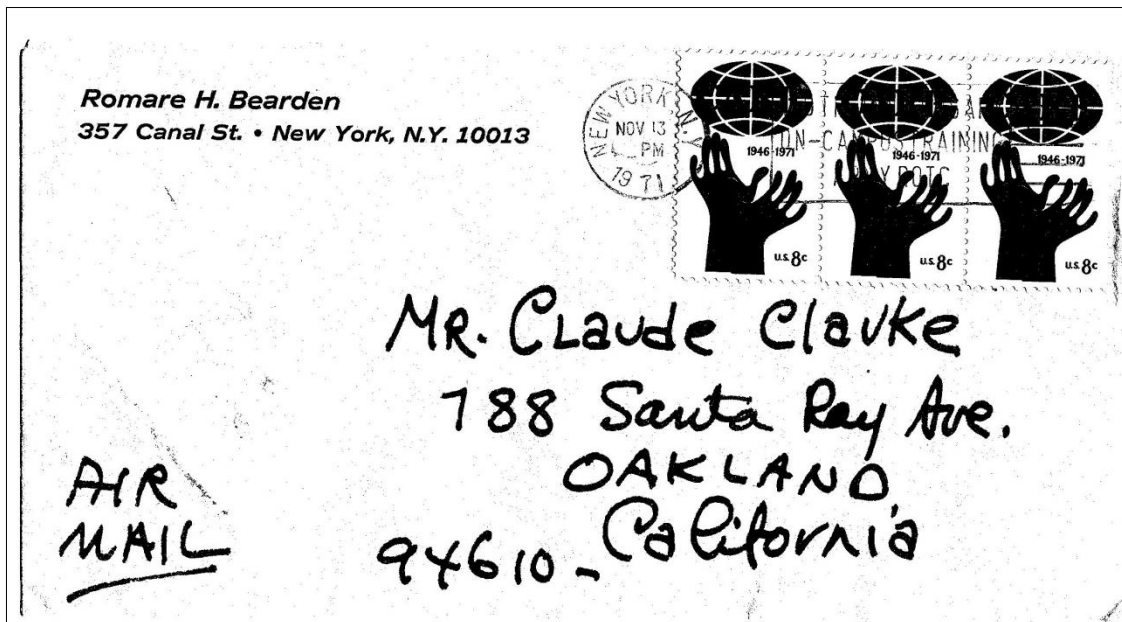
Would indeed enjoyed copies of the photos, since most all the work has left me.

I am to be out to Hayward this Spring - I think sometimes in April. Claude and naturally expect to see you &

your talented family.

Tomorrow I'm leaving to the West Indies (St. Martin) my wife's people are from there & I have to see about legal details around some land purchases. However, I wanted to stop you this short note before leaving.

Thanks again,
R



1973-September-21 Letter (1 Page & Envelope)

Romare H. Bearden

(212) WA 5-5375

357 Canal Street, New York, N.Y. 10013

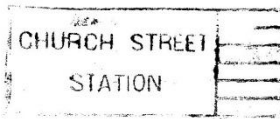
9/20/73

Dear Claude: Thank you for your interest -
The mural is coming O.K. I have a
home now in St. Martin in the French
W.I. - where my wife Katherine comes from.
I was gone for 3 months - and only re-
cently returned; therefore, in a little
behind on my work, but hope to have
it finished shortly.

Before I come out - and I don't
know yet exactly when that will be -
I shall write you & certainly hope to visit
W. Puerto.

As I'm trying to answer some
of the accumulation of three months mail,
hope you will forgive this short note. You
have done - and indeed are doing - a fine work
that's much needed. Don't be discouraged - you are
too valuable.

Romare -

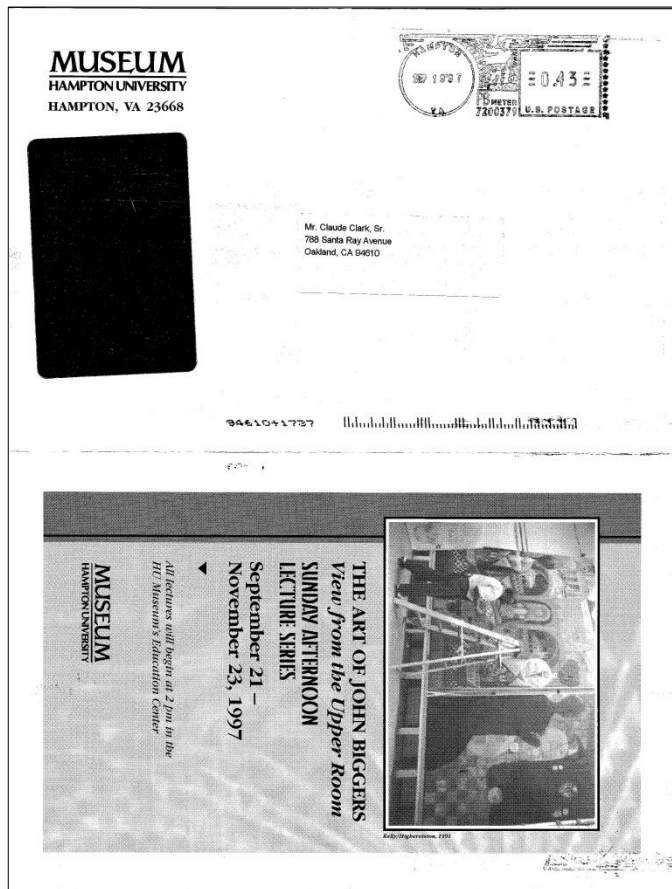


ET

MW Claude Clarke
788 Santa Ray Ave
OAKLAND
California - 94610

John Biggers

1977-November Exhibit Invite (2 Pages)



▼ **SUNDAY, OCTOBER 12, 1997**
The Black Woman as Metaphor: Gender, Spirituality and the Sacred in the Vision of John Biggers
DR. BEVERLY M. JOHN

This lecture will consider Biggers' ongoing elevation of the Black woman as both symbol and source. Particular attention will be focused on the visual and intellectual lenses that Biggers work invokes in linking ancient spiritual and contemporary representations.

▼ **SUNDAY, OCTOBER 19, 1997**
The Lowenfeld Years (1939-1946): Lives Rescued, Lives Enriched
MS. BETTY GUBERT

This lecture will focus on Viktor Lowenfeld and his philosophy of teaching art. Gubert will pay special attention to Lowenfeld's influence on Hampton's art department, which he created and led for a number of years. Gubert will also discuss one of Lowenfeld's best known students, John Biggers, as well as other African American artists who studied under him.

▼ **SUNDAY, OCTOBER 26, 1997**
Right Here is Over There: The Overlooked African Motifs in the Art of John Biggers
MR. C. DANIEL DAWSON

There are obvious African references in the art of John Biggers including the use of African

themes, geometric patterns and traditional sculpture. But because of these readily apparent motifs, much that is also African is overlooked. This presentation concerns itself with the ignored African elements in the works of a master artist, John Thomas Biggers, as well as in the daily lives of African Americans

▼ **SUNDAY, NOVEMBER 2, 1997**
The African American Male in the Work of John Biggers
DR. DAVID DRISKELL

DR. DRISKELL WILL ALSO PRESENT A SLIDE LECTURE AT 7:00PM MONDAY, NOVEMBER 5, 1997 IN THE HAMPTON UNIVERSITY MEMORIAL CHAPEL. Special seats reserved for Friends of the Museum.

Highly regarded as both an artist and an educator, David C. Driskell will present a slide lecture examining images of men in the work of Dr. John Biggers.

▼ **SUNDAY, NOVEMBER 16, 1997**
John Biggers: Father Figure, Mentor, Confidant
MR. JAMES BIGGERS

The nephew of John Biggers, James will share his thoughts on the special relationship he enjoys with his uncle, both personally and professionally.

1977-Fall Museum Brochure (12 Pages)

TALKS AND THOUGHTS FOR FRIENDS OF THE MUSEUM

HAMPTON UNIVERSITY VOL. VI, ISSUE I FALL 1997

JOHN BIGGERS RETURNS TO HAMPTON

by Jeanne Zeidler

On Sunday, September 21, Hampton University Museum will make history again with the public opening of the vast and comprehensive retrospective exhibition of the work of John Biggers, with Philip Morris Companies, Inc. as a major national sponsor. *The Art of John Biggers: View From the Upper Room* contains over 120 paintings, sculptures, and works on paper created by Hampton's renowned alumnus over a career that has spanned more than half a century. Organized by The Fine Arts Museum, Houston and the Hampton University Museum, this exhibition is concluding a two and a half year national tour of major art museums in Houston, Texas; Raleigh, North Carolina; Los Angeles, California; Hartford, Connecticut; Cincinnati, Ohio; and Boston, Massachusetts. This is the largest and most ambitious exhibition that Hampton has ever hosted and is made possible by the elegant new spaces created for the Museum with the renovation of the historic Huntington Building. The exhibition will fill the entire first floor of the Museum.

Because of President Harvey's vision for the Museum and his commitment to the arts, and through the generosity of the artist, in 1989 Hampton acquired by a purchase and gift arrangement over 100 works from John Biggers' collection. This acquisition made Hampton the repository of the largest number of works by Dr. Biggers in any collection, with pieces representing each of the six decades in which he has worked. The museum loaned 25 works of art to *The Art of John Biggers: View From the Upper Room* including numerous paintings and drawings created while he was student at Hampton in the early 1940s and sketches done as he worked on the Harvey Library murals, *House of the Turtle and Tree House*, 1990-1992.



John and Hazel Biggers with Dr. and Mrs. Harvey and Leticia

The exhibit is divided into ten theme areas which reveal concepts that Dr. Biggers has developed in his art. These themes are: "The Black Family"; "The African American Male - Going Through the Storm"; "Black Woman as Spiritual Center"; "The Role of the Land"; "Black Institutions"; "Fading Maime - The Ancient Black Woman"; "Life on the Land"; "Obscure and Elderly"; "The Artist as Griot"; and "Ascension - Ancient Icons Redivivus." The grouping of the art conveys eloquently John Biggers' creative inspiration as it is drawn from the American south and African American culture, his search for roots in Africa, and his philosophy of respect and reverence for the environment.

The Museum is planning a series of wonderful events to celebrate the life and work of this great artist. On Saturday, September 20, a day-long symposium will explore the ideas, careers, and accomplishments of Dr. Biggers and his renowned teacher, Viktor Lowenfeld, as a model for effective education. Speakers for this event, which will take place in Ogden Hall, include such nationally known scholars as Akriva Wardlaw, Curator at the Fine Arts Museum, Houston and Assistant Professor of Art History at Texas Southern University, who

curated the exhibition; Dr. Barry Gaither, Director and Curator of the Museum of the National Center of Afro-American Artists in Boston; Dr. Robert Harris Thompson, Professor, U.S. Institute; Dr. Jeff Brackleder, Dean of the School of Fine Arts, Howard University; and Dr. Harlan Hoffa, Professor Emeritus, Pennsylvania State University. Moderators will include Dr. Carol Hubbard, Curriculum Coordinator of the Arts, Newport News Public Schools, and James Biggers, nephew of Dr. Biggers, who is an artist and who collaborated on the Hampton murals. The symposium will end with an invitation-only reception of the exhibition sponsored by Philip Morris Companies, Incorporated, a major national sponsor of the exhibition.

On Sunday, September 21, the Museum will host the public opening of the exhibition with opportunities to meet the artist and his wife, Hazel Hales Biggers, Hampton Class of 1947. Also on Sunday, members of the Hampton Chapter of the LINGS will be available to provide tours of the exhibition. The exhibition will remain at Hampton through November 23. During this period, the Museum will offer a Sunday Afternoon Lecture Series in the Education Center at 2 p.m. elaborating on ideas contained in Dr. Biggers' work. On October 12, Dr. Beverly M. John, Chairperson of the Hampton University Department of Sociology will begin with a lecture entitled, *The Black Woman as Metaphor: Gender, Spirituality, and the Sacred in the Vision of John F. Biggers*. Betty Kaplan Cabert, former Reference Librarian at the Schomburg Center for Black History and Culture, will speak on October 19 on the topic, *The Lowenfeld Years (1939-1946): Lives Rescued, Lives Enriched*. Lecturer and consultant on African American art, C. Daniel Dawson, will speak on October 19 discussing *Right Here is Over There: The Overlooked African Motif in the Art of John Biggers*. The eminent artist and scholar Dr. David C. Driskell, Chairperson of the Department of Art, University of Maryland, will address the issue of *African American Men in John Biggers' Work* on November 2. To complete the series, John Biggers' nephew, Jimmy Biggers, a noted artist and educator

will present a lecture entitled, *John Biggers: Father Figure, Mentor, Confidant* on November 16.

Other special events planned during the Biggers' exhibition are Alumni Day, November 14, a Family Day /Storytelling Fest on November 23, and a Friends' trip to the Fern Center Heritage Days on St. Helena Island, South Carolina, November 5 through 8. For more information on any of these activities review the Events Calendar in your newsletter, watch your mail for notices or call Vinesha Thaxton at (757) 727-5508.

John Biggers has often spoken of Hampton as his place of initiation, as the place where he got his education, his life's work, and his life's partner - his wife. He has said that he carried the music of Hampton with him throughout his travels, and that the architecture of the campus is a continuing inspiration. It will pride and with honor that we bring this astounding group of his work to be present at Hampton. You should not miss this opportunity to see the work of one of America's great artists. Visit early while it's at Hampton, for you will want to return not than one time.

and individual and small group conversations, we enjoyed celebrating John Biggers' 65th birthday with a party at Katherine House. In December of that year, I attended the opening of the exhibition *Black Art - Ancestral Legacy* at the Dallas Museum of Art. Here I saw firsthand the acclaim and affection that this artist enjoys from the art community as well as the viewing public. At the conclusion of the opening events, I drove with the Biggers to their Houston home and had several very rewarding days inventorying and packing the more than 100 works of art from the artist's collection which were to come to Hampton through a gift and purchase agreement made with Dr. Harvey during the April residency. It was a rare opportunity to spend hours with a renowned artist looking at work created over five decades and listening to him talk about his motivation, the meaning of the individual pieces, and the path of his career. Equally important were the hours spent in conversation with Mrs. Biggers, which helped me understand her tremendous contribution to the world of art and the very dynamic relationship which they share as a couple.



Jeanne Zeidler with Biggers' work, 1989

In Spring of 1990, the Museum organized an exhibition commemorating the establishment of the art department nearly fifty years earlier. *The Doan's: John Biggers and the Hampton Tradition in the Arts* included works by numerous Hampton trained artists and teachers, providing the basis for the Museum's new Hampton Traditions gallery. It was enlightening to experience the return of many individuals who were students during those first formative years in the 1940s and to bear their reflections. As a very special note, the University honored Dr. Biggers and his distinguished classmate, Dr. Samella Sanders Lewis, when President Harvey presented them with rarely awarded honorary degrees, the Doctor of Humane Letters.

In September of 1990, John and Hazel Biggers returned to Hampton for a fifteen month stay as he created the extraordinary murals, *House of the Turtle and Tree House*, for the William R. and Norma B. Harvey Library. This was an extended period of exhibition, not month stay as he created the extraordinary murals, *House of the Turtle and Tree House*, for the William R. and Norma B. Harvey Library. This was an extended period of exhibition, not month stay as he created the extraordinary murals, *House of the Turtle and Tree House*, for the William R. and Norma B. Harvey Library. This was an extended period of exhibition, not month stay as he created the extraordinary murals, *House of the Turtle and Tree House*, for the William R. and Norma B. Harvey Library.

fact that at the outset of this process, we were able to contract with Cinebar Video Productions who came several times each week to video tape the progress. The result is a valuable record documenting the creation of the murals at every stage. The 20 minute video program, which was produced from over 50 hours of raw footage, reveals to people of this art and his ability to communicate his vision to a very diverse range of viewer. His gift has captivated audiences across this country through *The Art of John Biggers: View From the Upper Room*. I know that this exhibition will have a tremendous impact on the campus and the Hampton Roads community.

HISTORIC VIGNETTE

by Vanessa Thaxton

John Thomas Biggers, a young man from Gastonia, North Carolina, came to Hampton in 1941 to study plumbing. A graduate of the Lincoln Academy, Biggers applied to Hampton with the intention of learning a trade. Already interested in art, it is noteworthy that John Biggers submitted his drawings with his application. Ironically, the drawings that he submitted were completed when he was enrolled in the boiler room at Lincoln Academy. After arriving at Hampton, John was enrolled as a plumbing major his first year and he also worked in the plumbing department to pay for his education. In the evenings, John Biggers began to take art classes with Viktor Lowenfeld. The next year he became an art major.

Many of the art students became good friends and had wonderful experiences on the campus. John met his life-time companion Hazel Hales at Hampton. Hazel, an accounting major from Fayetteville, North Carolina was amazed by the friendships that existed between the art majors. She and John's "friendship evolved into courtship, and eventually into marriage." The Biggers married December 27, 1944 in Philadelphia, after John had finished Pennsylvania State University where he went with Viktor

May 4, 1942

From George W. Davis

According to check the following work-study students have registered their intention of entering in September 1942, the departments as listed:

Automobile Mechanic (6)

Ford, Herbert
Galloway, Effinger
Orr, Charles
Hall, Lewis A.
Ellison, Sione
Barnes, John (Mechanic)
Robinson, Roy J. (Automobile Mechanic)

Bookbinding (19)

Blair, John D.
Lee, Budolph
Lefris, Clarence
Barnes, Charles
Paw, John A.
Miller, Mear Lee

Bookbinding (18)

Lane, Andrew
Williams, Rudolph

Carpentry (42)

Cook, Robert
Sile, Eugene
Hendrix, Wilbert P.
Shaw, Roy
Shaw, John
Melnick, David
Wilson, James D.

Electrical (29)

Jones, Elmer
Shaw, James
Coyne, Gilford
Stinson, Charles (1)
Thompson, Frank
Thompson, Robert Lee
Wood, Robert

From George W. Davis

Prints & Walling (2)

Brooks, Richard
Day, Julius
Koch, Joseph
Sawby, John (Artistic Work)

Painting (17)

Ellis, John
Wiley, Charles
Galtman, William
Holloway, Albert
Stewart, Robert
Wattson, Marvin

Painting (17)

Thorne, Benjamin
Thorne, Joseph

Printing (4)

Gregory, William S.
Billson, Fred S.
Hansen, Frederick
Pender, Maxwell
Wardell, James P.

Drafting & Dry Cleaning (1)

Barbaba, Albert
Garrett, Della
Kingsburgh, Carl
Talley, Paul

Architecture

Biggers, John (Art ?)
Mellish, H. Lincoln

Architectural Engineering

Jackson, Charles
Daw, Burton

Historic Work Study Schedules for students entering Hampton in 1942. John Biggers is listed under Architecture. From the Hampton University Archives Collection.

Architecture

Biggers, John (Art ?)
Whitley, H. Lincoln

Lowenfeld. John and Hazel Biggers moved to Houston, Texas where Biggers established the art department at Texas Southern University.

Through their marriage and respective careers, the Biggers have contributed much to society. During the late 1950s, John and Hazel traveled to Africa where they spent time in Ghana, Togo, Dahomey and Nigeria. Generations earlier, Henry Ossawa Tanner, an African American artist who created *The Banjo Lesson* made an extensive trip to North Africa and the Holy Land, which was unusual for any African American artist. Only a few had an opportunity to visit Africa, so when John Biggers applied for an received a UNESCO fellowship, it was a rare and life changing experience.

John and Hazel Biggers have spent much of their married life living and working in Houston. They currently live in Houston as have a home in Gastonia where they are still contributing to their community and "letting their lives do the singing."

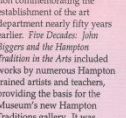
FROM THE DIRECTOR

Jeanne Zeidler

As we prepare to host the exhibition, *The Art of John Biggers: View From the Upper Room* I have been reflecting upon the many wonderful opportunities that I have had over the past 17 years to work with Dr. Biggers and to get to know him and his wife Hazel. These are individuals with great vision and uncommon determination.

When I came to Hampton in 1980, I found a very rich and vibrant heritage. I learned very quickly of the founding of the art department in the early 1940s and of the important and vibrant traditions that had spread from here through the work of several generations of talented and dedicated alumni. John Biggers' name was mentioned frequently in many stories about his student days, in admiration for his development as a major twentieth century artist, and with respect for the very substantial and respected art program that he built at Texas Southern University. In 1981, when the Museum sponsored a ceremony to rededicate the Charles White mural in Clarke Hall, we asked Dr. Biggers to give the keynote address. This was my first opportunity to meet the person that I had come to think of as a living legend. His remarks that day were powerful and eloquent. He described how the mural was created and the impact it had on the campus. He talked of the importance of art in communicating feelings and ideas. And he talked of the continuing influence of the experience gained at Hampton.

Since that time I have been privileged to see and interact with Dr. and Mrs. Biggers here in Hampton during their visits and extended residencies, at their home in Houston, and at various museums across the country as his work traveled to this nation's major metropolitan areas. In 1989 President Harvey invited the Biggers to Hampton as artist-in-residence for a week in April. The president's concept was that this would provide a variety of opportunities for interaction with students, faculty and staff, and the wider community. In addition to public lectures, classroom lectures, studio critiques,



Jeanne Zeidler with Biggers' work, 1989

HIGHLIGHTS

MAY
Researchers to the Museum included Dr. Simon Ottenberg, National Museum of African Art, Smithsonian Institution, Washington, D. C. and Dr. Ruth Phillips, Carleton University, Ottawa, Canada. Nationally known artist Carrie Mae Weems visited the Museum to do research for a photographic project co-sponsored by the Hampton University Museum and the Williams College Museum of Art. Among the distinguished individuals to visit our new facility during the summer were Claude Brown, Program Officer for the Arts, Nathan Cummings Foundation, and Lynda Hartigan and Virginia Matulis, Senior Executives, National Museum of American Art; Michael Moore and Schroeder Cherry, Program Officers with the Lila Wallace-Reader's Digest Fund. William Hennessee, the director of The Chrysler Museum, Norfolk, Virginia and Bonnie Kelm, the director of The Muscarelle Museum, the College of William and Mary also visited.


Adult group tours during the summer included participants from the Hampton University Minister's Conference; Hampton University Edelhostel group; Ebenezer Baptist Church, Portsmouth; Huntsville Senior Citizen Group; Harry Group Tours; First Baptist Church, Williamsburg; Zion Baptist Church, Portsmouth; several family reunions; the Culture Department of SCLC USA and the First Friends Church, Hampton.

JUNE 1
Patricia Favr was elected president of the Museum Shops of the Peninsula.

JUNE 2
Jeanne Zeidler was interviewed by FOX News for a segment on the slave narratives collected in the 1930s by the Virginia Writers' Project under the direction of Hampton faculty member Roscoe Lewis.

Paulette F. Molin collaborated with other writers on biographical sketches and a study guide for the Native American/Hawaiian Women of Hope project, which was produced by Bread and Roses and the not-for-profit cultural art of 1999 National Health and Human Service Employees Union in New York City, in 1997. This curriculum project includes twelve posters highlighting Native American/Hawaiian women such as Carrie and Mary Dann

(Western: Shoohone), indigenous land rights activists; former principal chief, Willa Makihiki (Chankook), and Junie Pausa-Pretty on Top (Crow). President, Lilla Bighorn College. Bread and Roses has also produced materials on African American and Latino Women of Hope, including posters which are in thousands of schools and libraries throughout the country and have been displayed in high visibility areas such as subways and airports.



JUNE 1
August, Mary Lou Hultgreen has been organizing the on-going move of collections from the Academy Building to the Huntington Building. Campus trucking and DunMar Moving Services have assisted the Museum staff in moving furniture, storage equipment and collections.

JUNE 13 - 15

Vanessa Thaxton was one of several consultants to work with the African American Museum of Art and Culture in Dallas, Texas. The group is assisting the museum staff in the development of a Folk Arts Festival and a long-range planning grant.

JUNE 16

Friends of the Museum enjoyed a rare opportunity to hear the **Zambian Acapella Boys' Choir**. This group of 24 young men between the ages of nine and eighteen years old charmed the crowd with their beautiful voices. The young men are traveling throughout the United States to raise money to enhance the educational opportunities for their sisters and brothers back home.

Photographs shown below

Lori Mirazita has been working on increased general exposure and publicity for the Museum. The museum currently has on-

going ad contracts in the following publications: **Diversions, By the Bay, Portfolio Weekly** and **Peninsula Magazine**. Look for the special ad in **The Daily Press** parents' guide "Back to School." Additionally, the museum has a contract with the Virginia Tourism Corporation allowing us to place our brochures in the state's ten welcome centers, as well as in the state tourism office in Washington, D.C.

JUNE 19

Randy Jones, a Senior Biology major from Hampden-Sydney College, visited Vanessa Thaxton to begin an internship focusing on the Museum's Oral History Project. Mr. Jones returned July 7 - 11 to ascertain an understanding of the Museum's methodology for our Oral History project. He also conducted research in the University Archives on Robert Moton and developed a proposal to establish an oral history project for Hampden-Sydney.

JUNE 24

Mary Lou Hulstgen and Vanessa Thaxton went to the opening reception for **Treasures from Terem: Selections from the Belgian Royal Museum for Central Africa** at the National Museum of African Art, Washington, D.C.

JUNE 25

Jeanne Zeidler discussed the **Frederick Douglass and Harriet Tubman Series of Narrative Painting** as curriculum resources at the Christ Church Institute for Teachers sponsored by the School of Education, The College of William and Mary.

JUNE 30

The Community Advisory Committee met in the Museum's conference room to discuss its programs for the upcoming exhibition **The Art of John Biggers: View From the Upper Room**.

JULY 24

Jeanne Zeidler hosted a meeting of the Williamsburg Rotary Club at the Museum.



ON MONDAY SEPTEMBER 15 at 9 PM WHRO-TV will air John Biggers' Journeys (a romance) Be sure to tune in!

(left and bottom) Zambian Acapella Boys' Choir



UPCOMING EVENTS

EXHIBITION

The Art of John Biggers: View From the Upper Room

SATURDAY, SEPTEMBER 20, 1997 9:00 AM - 9:00 PM
OGDEN HALL & UNIVERSITY MUSEUM, HAMPTON UNIVERSITY CAMPUS

- 9:00 - 10:00 AM REGISTRATION**
Lobby of Ogden Hall (NOTE: OGDEN HALL IS NOT AIR CONDITIONED)
- 10:00 AM WELCOME AND OVERVIEW**
Ms. JEANNE ZEIDLER, Director, Hampton University Museum
Ms. JANET PAYNE, Coordinator, Fine Arts, Stafford County Public Schools
Mr. JAMES BIGGERS, Artist & Art Educator, Gaston County Public Schools
- 10:15 - 10:45 AM Keeper of the Flame: Hampton University as a Preserver of Culture**
Dr. ROBERT GATHIN, Director and Curator, Museum of the National Center of Afro-American Artists
- 10:45 AM COFFEE BREAK**
- 11:00 - 11:45 AM John Biggers and the Hampton Experience**
Dr. ALVA J. WARDLAW, Asst. Professor of Art History, Texas Southern Univ. Center, The Museum of Fine Arts, Houston
- 11:45 AM - 12:30 PM Viktor Lowenfeld: Teaching Philosophy and Styles**
Dr. HARLAN HOFFA, Professor Emeritus, Pennsylvania State University
- 12:30 - 1:00 PM Conversations with Former Lowenfeld Students**
MODERATOR: Dr. CAROL HEWARD, Curriculum Coordinator for the Arts, Newport News Public Schools
SPEAKERS: Dr. JOHN BIGGERS, Dr. HARLAN HOFFA
- 1:00 - 2:00 PM LUNCH AT THE HOLLY TREE INN**
- 2:00 - 2:45 PM African Themes in the Art of John Biggers**
Dr. ROBERT GATHIN, Director and Curator, Department of Art History, Yale University
- 2:45 - 3:30 PM John Biggers: Painter & Muralist**
Dr. JEFF DONALDSON, Dean, School of Fine Arts, Howard University
- 3:30 - 4:00 PM John Biggers and the Web of Life: An ArtsEdNet Online Exhibition & Discussion presented by the Getty Education Institute for the Arts**
NANCY WALKER, Project Coordinator
- 4:00 PM SYMPOSIUM CONCLUSION**
Closing remarks by Museum Director Jeanne Zeidler
- 4:00 - 6:00 PM FREE TIME**
Please feel free to take a walking tour of the historic Hampton campus or visit the WILLIAM B. and ROSA B. HARVEY Library to see the Biggers' murals **Tree House** and **House of the Turtle**. Receive a personal tour of the ArtsEdNet Online Exhibition.
- 6:00 PM EVENING LECTURE**
The Art of John Biggers: View From the Upper Room
Dr. ALVA J. WARDLAW, Curator, Ogden Hall
- 7:00 PM SPECIAL EXHIBITION OPENING REMARKS AND RECEPTION**
Hampton University Museum, Huntington Building



John Biggers, 1989, Oil and acrylic on canvas, 54 1/2\"/>

GENERAL PUBLIC OPENING

The Art of John Biggers: View from the Upper Room

SUNDAY SEPTEMBER 21, 1997

Co-Sponsored by the Hampton Chapter of the Links, Inc.

TOURS PROVIDED BY Hampton Chapter of the Links, Inc.

12 NOON - 5:00 PM
Tours

12 NOON - 3:00 PM
Viewing of *Stories of Illumination and Growth: John Biggers' Hampton Murals* at John Biggers' *Journeys* * (a romance) Education Center, 2nd Floor

3:00 PM - 5:00 PM
Comments and Meet the Artist Education Center, 2nd Floor

SUNDAY AFTERNOON LECTURE SERIES

HAMPTON UNIVERSITY MUSEUM Education Center
2:00 PM

SUNDAY, OCTOBER 12, 1997
The Black Woman as Metaphor: Gender, Spirituality, and the Sacred in the Vision of John T. Biggers
Dr. BEVERLY M. JOHN, CHAIRPERSON, DEPT. OF SOCIOLOGY, HAMPTON UNIVERSITY
This lecture will consider Biggers' ongoing elevation of the Black woman as both symbol and source. Particular attention will be focused on the visual and intellectual lenses which Biggers' work invokes in linking ancient spiritual and contemporary representation.

SUNDAY, OCTOBER 19, 1997
The Lowenfeld Years (1939-1946): Lives Rescued, Lives Enriched
Ms. BETTY KOPLAN GUBERT, FORMER REFERENCE LIBRARIAN, THE SCHOMBURG LIBRARY
This lecture will focus on Viktor Lowenfeld and his philosophy of teaching art. Gubert will pay special attention to Lowenfeld's influence on Hampton's art department, which he created and led for a number of years. Gubert will also discuss one of Lowenfeld's best known students, John Biggers, as well as other African American artists who studied under him.

SUNDAY, OCTOBER 26, 1997
Right Here Is Over There: The Overlooked African Motifs in the Art of John Biggers
Ms. C. DANIEL DAWSON, ART AND MEDIA CONSULTANT, NEW YORK
There are obvious African references in the art of John Biggers including the use of African themes, geometric patterns and traditional sculpture. But, because of these readily apparent motifs, much that is also African is overlooked. This presentation concerns itself with the ignored African elements in the works of a master artist, John Thomas Biggers, as well as in the daily lives of African Americans.

SUNDAY, NOVEMBER 2, 1997
The African American Male in the Work of John Biggers
Dr. DAVID DRISKELL, CHAIRPERSON, DEPT. OF ART, UNIVERSITY OF MARYLAND
Highly regarded as both an artist and scholar, David C. Driskell will present a slide lecture examining images of men in the work of Dr. John T. Biggers.

SUNDAY, NOVEMBER 16, 1997
John Biggers: Father Figure, Mentor, Confidant
Mr. JAMES BIGGERS, ARTIST AND EDUCATOR, GASTON COUNTY PUBLIC SCHOOLS, GASTONIA, NORTH CAROLINA
The nephew of John Biggers, James will share his thoughts on the special relationship he enjoys with his uncle, both personally and professionally.

OTHER SPECIAL EVENTS IN CONJUNCTION WITH
The Art of John Biggers: View From the Upper Room

ALUMNI DAY OPEN HOUSE
FRIDAY, NOVEMBER 14, 1997
8:00 AM - 5:00 PM
Special Tours Provided by members of the Tidewater Links, Inc.

FAMILY DAY/STORYTELLING FEST
Co-sponsored by the Links, Inc.
SUNDAY, NOVEMBER 23, 1997
12 NOON - 4:00 PM
Special tours, guests and activities for families.
Tours provided by members of the Hampton and Fortsmouth Chapters of the Links, Inc.

FRIENDS' FALL TRIP TO PENN CENTER HERITAGE DAYS
Theme: *Celebrating and Cultivating Excellence through Youth*
WEDNESDAY, NOVEMBER 5 - SUNDAY, NOVEMBER 8, 1997
This year, group participants will depart a day early so that we may include the "Gullah Heritage Trail Tour" of Hilton Head Island, South Carolina on Thursday morning. This tour is presented by native African American Sea Islanders who will give the history of ten neighborhoods established during the Civil War (1862), long "before the bridge" (1954) to the mainland, beginning Thursday evening, participate in a festi for the rest of your visit that celebrates African American Sea Island Culture and history. Connect the images, sights and sounds with th work of Dr. Biggers.
This trip is opened to Friends and the general public. Look for inform tion in the mail for fees. Contact Vanessa D. Thaxton, (757) 727-5508, put your name on the list.

MUSEUM MARKETPLACE
SATURDAY, DECEMBER 13, 1997
FIRST FLOOR, HUNTINGTON BUILDING
12 NOON - 5:00 PM
Watch artists and artisans create items that you may purchase for Kwame and Holiday gifts.
Amפו-Ani, Michelle Perkins, Greg Henry, Tim Savage and Sharr Beucham will demonstrate their talents. The Museum Shop will ha special items available as well. Enjoy holiday punch and music wh you shop.

THE LEARNING PLACE
by Wendell Brown

Utilizing the collection of African American Fine Art since we opened in April, the Museum has opened its doors to young artists in the Hampton Roads area this summer. Students were invited to participate in a summer session of the Tree House Program which was designed for students ages 6 - 13 years old. Studio Art classes were also developed for students 14 years and older. These special art activities allowed students to study the works on exhibit in the galleries and to work one-on-one with professional artists Amפו-Ani, Greg Henry and Michelle Perkins. The participants produced wonderful ceramic and sculptural pieces.

This fall, in conjunction with the opening exhibit *The Art of John Biggers: View From the Upper Room*, the Museum is sponsoring an art contest based on the theme, "Imagine what it would feel like to carry everything you own on your back." This was John Biggers' first assignment as an art student at Hampton. Works submitted by students in grades K - 12 will be on display at the Hampton Coliseum Mall from September 8 - 11. Also planned in conjunction with this exhibit are new and exciting Tree House programs and Studio Art Classes. For more information on the upcoming programs and events listed below, call the Education Department at (757) 727-5024.

EXPRESS YOURSELF

Attend the Fall Series of Studio Art Classes for students 14 years to adult -

Images of African Women & Children
September 2, 9, 16, 23, & 30 - 2 - 5 PM
Explore the sculpture of John Biggers and other artists and learn to create your own sculpture in clay. Instructor: Dwight E. Herben; Registration Fee: \$25.

Expanding the Circle
October 8, 15, 22, 29 & November 5 - 2 - 5 PM
Gain inspiration from the Museum's Native American collection in this introductory painting class. Instructor: Kevin Brown; Registration Fee: \$25.

Mural Drawing
November 12, 19, 26 & December 3, 10 - 2 - 5 PM
Discover the works of muralist Diego Rivera, Charles White, and John Biggers and then learn how to design a mural of your own. Instructor: TBA. Registration Fee: \$25.

TREE HOUSE AFTER SCHOOL ACTIVITIES

2:00 - 5:00 PM • Ages 6 - 14 years
Fee - \$5.00 Membership • Education Center
(NOTE: TIMES SUBJECT TO CHANGE, PLEASE CALL 727-5024 TO CONFIRM)

Photographs
October 16, 17, 1997
Using photographic materials, participants will arrange and develop pictures using shapes and animals found in John Biggers' work.
Instructors: Sharon Beucham/Wendell Brown

Drawing and Painting
November 13, 14, 1997
Children participating in this fun activity will explore drawing, mixing different colors and also painting styles. Students will look at and talk about early and current works by John Biggers.
Instructor: Wendell Brown

Holiday Celebration
December 11, 12, 1997
This activity is designed to celebrate the history of African American art. Participants will be involved in activities focused on works by John Biggers in the Museum's collection.
Instructor: Wendell Brown

NEWS FROM THE AMERICAN INDIAN EDUCATIONAL OPPORTUNITIES PROGRAM

by Dr. Paulette Molin

The American Indian Educational Opportunities Program, in collaboration with the Multicultural Leadership Team at NASA Langley Research Center, coordinated a visit by Yankton Dakota elder Phil Lane, Sr., a member of the American Indian Science & Engineering Society's Council of Elders. Mr. Lane, a descendant of historic Hampton students, is the recipient of numerous honors, including a Presidential Citation from former President Lyndon B. Johnson and the Ely S. Parker Award for Indian leadership. In addition, he is active in numerous service endeavors devoted to American Indians. Mr. Lane, who was accompanied by his wife Bow, spoke at NASA Langley Research Center on July 8, 1997 and at a Brown Bag lunch in the Education Center of the Hampton University Museum on July 9, 1997. Hampton's portion of the program, which was videotaped by Cox Cable, is being televised locally.

The American Indian Educational Opportunities Program was host to students from Onondaga Community College in Syracuse, New York, on Friday, June 13, 1997. Students in the group saw information about the program on Hampton University's internet website and selected the campus as the site for an end-of-the-year school trip. The group's Hampton visit included a campus tour, a visit to the University Archives, a tour of the Museum's African American exhibits conducted by curator Jeffrey Bruce, a luncheon prepared by Yankton Dakota elder Martha Spencer, a panel discussion by Native American students at Hampton University, and a presentation by Rafaela Schwan, Coordinator of the Langley Aerospace Summer Scholars (LASS) Program, concerning opportunities at NASA Langley Research

Center. Among the eight Onondaga Community College participants was a descendant of Duncan Powles, one of Hampton's twenty-eight historic Onondaga students.

Joining the Onondaga Community College students were other invited guests, including Kevin Brown, an artist from Virginia's Pamunkey Reservation; Mitchell Bush (Onondaga) of the American Indian Society; Dr. George Clever (Lenape), an American Society for Engineering Education (ASEE)

Fellow at NASA Langley Research Center this summer; and Mrs. Doris Ware, Rappahannock elder.

A new Native American student, Kelly Davis, has been accepted for admission at Hampton University effective fall semester 1997. Ms. Davis, a computer science major, is a transfer student from Radford University in Virginia. She is presently participating in a NASA Langley Research Center Program.

Mr. and Mrs. Phil Lane, Sr. visit Hampton University.



WHAT'S NEW IN THE GALLERIES

by Jeffrey Bruce

The exhibition *The Art of John Biggers: View From the Upper Room* features over 120 works and traces the development of Biggers' art over six decades. As one can imagine it is quite a logistical challenge to receive, uncrate, and install an exhibition of this magnitude. To date this is the largest special exhibition hosted by the Museum. Even though we have additional storage space in the Huntington Building, we secured off-campus storage space for the 72 crates in which the exhibit travels. One of our major challenges will be the uncrating of *Web of Life* and *Quitting Farty*, two murals that are the centerpieces of the exhibit. Both of the murals are over twenty feet in length. They arrive in two crates that are large enough to fill a

tractor trailer. A forklift will be required to get them off of the truck and into the Museum. In addition to the Museum staff, an exhibit consultant, Bert Samples, a former student of Dr. Biggers who is now on the conservation staff of the Fine Arts Museum, Houston will travel with the two murals to oversee their installation.

As was true with the opening of our permanent galleries in the Huntington Building, select museum professionals from the peninsula will assist the Museum staff in the installation of this exhibition. It should take about four weeks to uncrate, complete condition reports, install the exhibits, complete the necessary lighting, and review the

labels before we are ready to open to the public. Preparation for the installation of this exhibition included Museum staff members visiting some of the venues where the exhibition was held. Mary Lou Hultgren and I also visited the staff at the Wadsworth Athlenten Hartford, Connecticut when the exhibition was there to get a better understanding of the number and size of crates. A professional designer was hired to create the floor plan that included selecting wall colors to complement the works of Dr. Biggers.

All and all we feel that once the exhibit is installed in the entire first floor, this exhibition will provide a rare and enriching experience for our community.

WINDOW SHOPPING

by Patricia Favor

As the exhibit *View from the Upper Room: The Art of John Biggers* approaches, it is worthwhile to mention that the Museum Shop will have two new exciting items that feature the artist's illustrious career. One of the new products is a poster of the painting entitled *Baptism*. Many of you probably realize that *Baptism* is the postcard format; however, due to requests, we are pleased to offer the print which will be 21" x 27" in size. Posters will be presigned and available during the grand opening of the exhibition.

Also, we are pleased to offer a new cassette featuring the music from the video *John Biggers' Journeys (a romance)*. Well-known jazz musician Jae Sinnett composed the music. Sinnett has performed with notable artists such as Branford Marsalis, Charlie Byrd, Chuck Mangione and other distinguished musicians. The cassette is entitled *Jae Sinnett: Music Composed for John Biggers' Journeys*. Tapes are available for \$9.95 each.



IRAAA UPDATE

by Juliette Harris Bowles

In the lead story for the October issue of the *International Review of African American Art*, art historians Lowery Sims and Michael Harris discuss racial caricatures and stereotypes in African American and American visual culture. Some of today's most successful African American artists, Robert O'Malley discusses the art as unconsciously reminiscent of the derogatory "coon" and "mammy" stereotypes of the past. Others view this art as a way of "exploding" or subverting the stereotypes of the past. Also commenting on this growing controversy are cultural critic Henry Louis Gates, artist Bettye Saag, gallery owner Corrine Jennings and others.

Also in this issue: Phyllis Jackson discusses issues and themes addressed by contemporary African American women artists. Robert O'Malley discusses the art of the jazz LP record album cover. Linda Nerlino presents the paintings of the late trumpeter Miles Davis. Edmund Barry Gribler on John Biggers and the black Southern imagination. Halima Taha's collectors' column. And news and reviews include a report on black erotica in the fine arts.

For subscription and other information, contact the IRAAA office at (957) 727-5142.

NEW ACQUISITIONS/COLLECTIONS

by Mary Lou Hultgren

Planning for exhibitions always involves evaluating the condition of the selected works of art. In the case of *The Art of John Biggers: View From the Upper Room*, sixteen of the twenty-five paintings, prints and drawings that Hampton loaned to the exhibition needed some type of conservation prior to the art works traveling to Texas, North Carolina, Connecticut, Massachusetts, Ohio and back to Virginia.

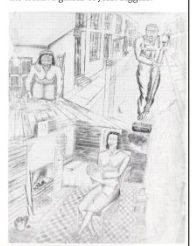
Over the years, Hampton University Museum has been fortunate to have several outstanding art conservators treat works in the collection. Pamela Young, a paper conservator at Colonial Williamsburg, and Roland Cunningham, a painting conservator at the Smithsonian Institution's Conservation Analytical Laboratory treated Hampton's pieces in preparation for the Biggers' exhibition.

As you view the exhibition, take special note of the four mural sketches for *Dying Soldier*, completed in 1942. The pencil drawings on illustration board had significant tears along the edges and major losses to the board at the corners. In addition to reinforcing the tears and weaknesses, the losses were filled in and the work was attached to a lining support thus strengthening the piece for travel.

The paintings were cleaned of superficial grime and areas of pigment that were lifting the surface of the board or canvas were reattached. In particular *First Shotgun*,

painted between 1949 and 1950, had major paint losses in large areas in the sky near the top of the painting which were replaced by the conservator. The colors of all of the pigments are now as bright and crisp as when the works were originally completed.

The careful attention given to John Biggers' art will insure that these pieces will be enjoyed by all those who come to see the retrospective exhibition while it is at Hampton. It also insures that future generations of visitors to the Museum will also benefit from the creative genius of John Biggers.



ARCHIVAL TIDBITS

by Donzella Mauldin

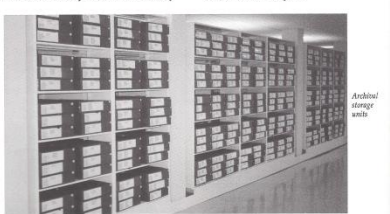
The Hampton University Archives staff assisted a number of patrons with research including genealogical materials, a historic photograph of famous Hampton alumni such as Booker T. Washington in which a drawing was done that will be used in a children's book.

Three new finding aids were compiled by the Archives staff. Patrons may now use three new indexes which include *The Ralph Parkhurst Bridgman, Index of Correspondence, Volumes I - IV*, an Index of the African Collection in the Hampton University Archives and an Index of the Out-growths of Hampton.

Visitors may have access to these new finding aids as well as the Archives records as we return to our home in the Huntington Building by the end of August. The Archives

have been outfitted with Space Saver units — compact storage units that will allow maximum accessibility to the many records and a beautiful reading room furnished with restored oak library tables. The University

Archives will be housed on the first floor of the Huntington Building near the rear of the future home of the African Gallery. Our hours of operation will remain Monday - Friday 8:00 a.m. until 5:00 p.m.



FACES

by Lori Mirazita

The Art of John Biggers: View From the Upper Room stands as a testament to John Biggers' prodigious talent as an artist and storyteller. A recent conversation with Biggers' nephew James Biggers reveals that these gifts are only a few of the many the artist possesses.

LM: You've worked with your uncle John on two mural projects: the Winston-Salem murals, *Cryin' and Accusin'*, and the Hampton murals, *Tee House* and *House of the Turtle*. What would you characterize as the most challenging aspect of these collaborations?

JB: Really, I'd have to say it's the work itself. At one point, John and I were working on both projects at the same time. We work very well together, though. There's no strife involved. The biggest challenge is simply getting the job done.

LM: In a similar vein, what would you consider the most inspiring aspect of these collaborations?

JB: I think the most inspiring aspect of the collaborations is John's insights, his character. He is really an extraordinary combination of influences for me — father image, mentor, confident.

LM: Clearly, your partnership with your uncle has had important ramifications for your development, both personally and professionally. John has similarly

noted that your interactions affect his art, making it more universal, what do you think he means by that?

JB: Well, quite often, even though I work with specific subjects in mind, my subject is not objective. I work with sacred geometry — what I try to do is focus on the cosmos, capture the universal quality of the image. I'm always seeking the larger relationships between objects. And naturally, I bring that sensitivity to bear on my collaborations with John.

LM: You clearly respect and admire your uncle a great deal. What would you say is his greatest contribution to the arts?

JB: Again, I would have to say it's his tremendous insight. He has such skill, a gift really, for penetrating meaning in symbolism, especially when he's dealing with African art. In John's hands, the art form itself becomes the heretofore. Oftentimes he is dealing with many concepts at the same time, and yet he penetrates the meaning. It's truly a unique quality of his, this ability to find meaning and discern depth. And he has a talent for verbalization, which is another rare gift.

LM: You've indicated that John has influenced you in many respects, certainly in a personal sense. What would you characterize as his greatest contribution to your professional development?

JB: Oh, that's tough — that's so broad. In many respects our relationship turns the kinship we share. His influence has to do with a relationship that goes well beyond that of a teacher, although that is certainly an essential aspect of our interaction.

For me, John defines an essential balance. His sensitivity toward "the Mother," both physical and psychological, and her role as nurturer are very significant. One of John's guiding principals is, "You must recognize what the Mother is to achieve balance, to be a man. She's mother, wife, sister — without her you don't exist." This concept is very meaningful to me. In an incredible, very powerful way, John's utilization of the female image helps me to identify my maleness and my artistic sensitivities.

An exhibition of James Biggers' art, *In the Circle: The Art of James Biggers* will be held at Norfolk State University from September 19 through December 12, 1997.

HAMPTON UNIVERSITY MUSEUM
 Joanne Zellner, Director
 Mary Lou Hultgren, Curator of Collections
 Jeffrey Bruce, Curator of Exhibitions
 Vanessa D. Thaxton, Curator of History (and) Director of Membership and Community Programs
 Juliette Harris Bowles, Editor, International Review of African American Art
 Dr. Paulette Molin, Director, American Indian Educational Opportunities Program
 Wendell Brown, Director of Educational and Public Programs
 Lori Mirazita, Communications Officer
 Frances Petty, Office Manager
 Patricia Favor, Gift Shop Manager
 Keneo Cotto, Visitor Services
 Robert Jondreau, Visitor Services
 Donzella Mauldin, Assistant to the Archivist
 Cynthia Poston, Archives Staff
 Deborah Green, Archives Staff

Museum Hours
 Monday - Friday 8:00 a.m. - 5:00 p.m.
 Saturday-Sunday 12:00 noon - 4:00 p.m.
 Museum Phone (757) 727-5308, Fax (757) 727-5170
 Archives Hours (Huntington Building, 1st Floor)
 Monday - Friday 8:00 a.m. - 5:00 p.m.
 Archives Phone (757) 727-5374

TALKS AND THOUGHTS is published three times a year, fall, winter and spring, by Hampton University Museum. Editor, Vanessa Thaxton.

MUSEUM
 HAMPTON UNIVERSITY
 HAMPTON VIRGINIA 23068

SEP 05 97
 0552

Claude Clark
 788 Santa Ray Avenue
 Oakland, CA 94610

The Hampton University Museum is supported in part by grants from the Institute of Museum Services, a federal agency; the Kellogg Foundation; the Lulu Wilson Reader's Digest Fund; and the City of Hampton Arts Commission.

NEW FRIENDS OF THE MUSEUM

We wish to thank all of the continuing Friends for renewing their memberships and to welcome our new Friends. All names posted from June - August 1997.

- RENEWALS**
- SUPPORTING**
 Mr. and Mrs. Elbert Walker, Jr.
- CONTRIBUTOR**
 Susan Bentley Joseph
- FAMILY**
 Brian and Sharon Beachum
- INDIVIDUAL**
 Dr. Zina McGee
- NEW**
- SUSTAINING**
 Charles and Ginny Crone
 Dr. Sandra L. Gadsden
- CONTRIBUTOR**
 Mr. and Mrs. Gilbert Bland
 Mr. and Mrs. William H. and Pamela N. Marshall
- FAMILY**
 Dr. and Mrs. Lorenzo and Jacquelynne Modeste
 Richard and Laurine Press

- DUAL**
 Ms. Lorenne C. Goins
 Mr. and Mrs. Phil Lane, Sr.
- INDIVIDUAL**
 Dr. William S. Edmonds
 Mrs. End J. Ford
 Ms. Cathy Campbell Herndon
 Ms. Madeline Murphy Rabb
- SENIOR**
 Mrs. Marguerite W. Barlow
 Ms. Johnette Elder

Julius Bloch

1949-April-21 Letter (2 Pages)

JULIUS BLOCH : 10 SOUTH 15th STREET : PHILADELPHIA 3
April 21, 1949

Dear Claude, -
Various communications
came telling me about the dreadful
treatment accorded Talladega College
by the University of Alabama -
It is more than shocking, - almost
unbelievable, that accredited
institutions of learning should
behave in this manner -
I am very glad that Dr. Mauro
and Mr. Taylor registered
so emphatically their disapproval
by refusing to participate in
the Festival - It takes great
faith and courage to carry on,
in the face of such conditions, but
I believe that truth and justice
will win out - and it is ^{both}
essential and most worthwhile to
keep struggling to wipe out

eventually, inhuman practices,
I thank you for writing
me, - and in the hope
that you and your family are
well - and that your work
continues to give you satisfaction,
I am with all best wishes,
Sincerely,
Julius Bloch -

Elizabeth Catlett

1974-April-3 Letter (2 Pages & Envelope)

April 3, 1973

Dear Claude,

We were in Europe again from the end of January until yesterday. What a beautiful surprise! All those slides you sent me. How generous you are and how kind to go to all that trouble. I hadn't realized how great slides are until I used yours there in Berkeley in my show and saw what interest can be created. I took some of my work and some of the murals in Chicago done by blacks and chicanos and showed them to art students and teachers in East Germany and Prague. It was a way of demonstrating the struggle

of black people and chicanos and ^{giving} better understanding of U.S. fascism & racism.

I really don't know how to say thanks you but I'll think of a way.

Love to your wife and your children.

Betty

Elmora
Garambullo 12
Mexico 17, D.F.



Brother Claude Clark
788 Santa Ray Ave.
Oakland Calif. 94610
U.S.A.

POR AVION
AIR MAIL

1973-June-01 Letter (1 Page & Envelope)

June 1, 1973

Dear Claude,

I haven't had a chance to write until now, and thought you might like to see my UNICEF card. It's an old little from 1946, but they asked for it.

I did come back to get the Fash show together - in 10 days - and it really turned out well. I thought it was for May 15, but it was April 15 - my birthday. I saw your daughter, it was nice to meet the other members of the Clark family. Everyone was so wonderful there, and I was happy to give the lecture as Porter was my main teacher at Howard.

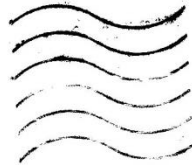
I am now writing all over, trying to get a complete slide collection of my work. It's exciting to see things that I had forgotten about. Now I have slides of the Chicago murals and Africobra - Jeff Donaldson, etc. to show at my school. They were very impressed with them in Europe.

I was hoping you'd get Bobby S. for a mayor, but I really don't believe anybody decent will ever get elected where it counts in the U.S. The apparatus is all set up against it.

Love to you and your family, and thanks again for giving me the opportunity to go to Fash.

Elizabeth

28 Mar
Guambulla 12
Mexico 17, D.F.



878

Mr. Claude Clark
777 Savila Ray Ave.
Oakland, California
U.S.A. 94610

1976-June-07 Letter (1 Page & Envelope)

CATLETT

BLACK ART *an international quarterly*

137-55 SOUTHGATE STREET • JAMAICA, NEW YORK 11413 • (212) 276-7681

If you believe as we do

that there is a need for all peoples to use the arts for communication across national and cultural lines -- that our children will be strengthened by a visual record of their heritage -- that there must be a medium through which all people can share personal experience for mutual growth and survival, then *BLACK ART an international quarterly* will interest you.

BLACK ART an international quarterly is a magazine devoted to you -- your needs -- your interests -- your pleasure. The magazine brings together unique and exceptional works of art along with practical information. If you wish to begin or augment your art collection -- to learn about cultures and various media of visual communication -- to exchange experiences with other artists, then *BLACK ART an international quarterly* can help.

Here you will find an extensive presentation of art. *BLACK ART an international quarterly* includes illustrated feature articles and interviews from established artists -- works of new artists -- an art collector's column and a section for the beginning collector -- historical art sections, dealing with both the recent and the distant past -- a photo essay -- and a young people's section. Also, there are two additional categories -- placement, grants and information on exhibits -- reviews of books and shows.

If you wish to share in this colorful, dynamic communication of ideas, simply fill out the subscription blank on the enclosed, business reply envelope and enclose your check. *BLACK ART an international quarterly* will be yours.

Sincerely,

Samella S. Lewis

Samella S. Lewis
Art Editor

Val Spaulding

Val Spaulding
Editor-in-Chief

*Dear Claude,
Please try to take out a sub.
This will be really great magazine.
If there's any possibility it will
also be good for your school
library.*

*Love,
Elizabeth Catlett*

Elizabeth Catlett

BLACK ART *an international quarterly*

137-55 SOUTHGATE STREET
JAMAICA, NEW YORK 11413



1976

*Mr. Claude Clark
788 Santa Ray Ave.
Oakland, California 94610*

1976-September-26 Letter (1 Page & Envelope)

Garambullo 12
México 17, D.F.
September 26, 1976

Dear Claude and family,

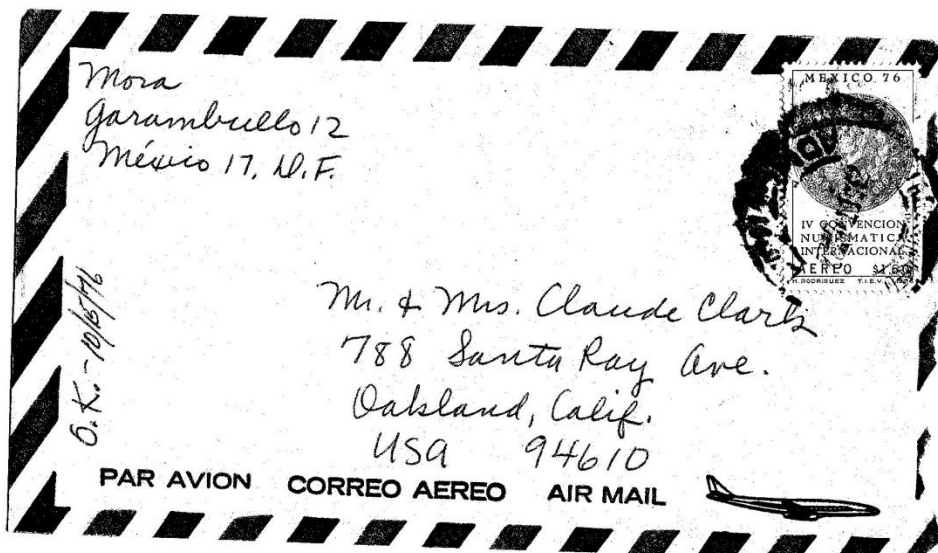
My husband Pancho and I want you to know about our youngest son, David, who is an artist too. He is one of two artists invited to represent Mexico at the Intergraphic International Print Biannual Artists' Congress in Berlin, opening November 3.

Since he recently received his licentiate in Visual Arts from the National University and at the moment has a one-man show in Chapultepec Park, we think he has proven to be hard-working and talented and deserves to go

The problem is the fare - we had a recent devaluation of the peso (58%) and David needs more help than we can give him. So we are having a raffle at \$5 dollars a chance of a painting by David Mora, a painting by Pancho (Francisco Mora) and a print by me (Elizabeth Catlett) for 100 friends and art lovers.

We thought you might like to help this talented young artist and maybe win a work of art.

Sincerely yours,
Elizabeth Catlett



1976-November-9 Letter (1 Page & Envelope)

Gorambullo 12
Mexico 17, D.F.
November 9, 1976

Dear Claude,

First of all let us thank you - David, Pamela and I - for the really overwhelming demonstration of friendship and generosity. Out of 100 letters that we mailed, 92 replied. So much help came from you all that David left with no problems on Nov. 5. In all he will have 20 days in East Germany and 25 more in Amsterdam, Paris and London, with a special trip to Cardiff to visit the art school. Juan (older brother) briefed him on wearing a tie, haircut and shave to thumb rides.

So much help came that we doubled the number of raffle prizes and there are now six winners:

1. Watson Hines - New York, N. Y.
2. Frankie & David Lemon - Berkeley, Cal.
3. Bobby Ortiz - New York, N. Y.
4. George and Bertha Gutekunst, Mill Valley, Cal.
5. Helen and Morton Sobell - New York, N. Y.
6. Clara Radoff, Houston, Texas.

David felt very responsible because of the faith shown in him by so many. You will probably be hearing from him. Thanks again and love -

All our love -

Elizabeth



Irene Clark

Envelope & Post it

Irene Clark
743 Haight
SF. 94117 Cal.

Mr + Mrs Claude Clark
788 Santa Ray Ave
Oakland Cal.
94610

Happy New
Year,
Irene Clark

Allan Crite

1968-July-22 Letter (1 Page & Envelope)

ALLAN ROHAN CRITE
Religious Art · Original Designs
2 Dilworth Street
BOSTON, MASSACHUSETTS

21 July 1968

COMMONWEALTH 6-3086

Mr Claude Clark
788 Santa Ray Avenue
Oakland California 94610

PS/ I would like to accept your invitation to keep the prospectus. Incidentally an English Author Basil Davidson has written some very interesting books
The Lost Cities of Africa
The African Past
Africa History of a Continent (many photos of latest archeological finds in E Africa)
The African Slave Trade

Greetings:-

Thank you for your letter of 26 June 1968 and the enclosure of material for study for an Afro-American Art.

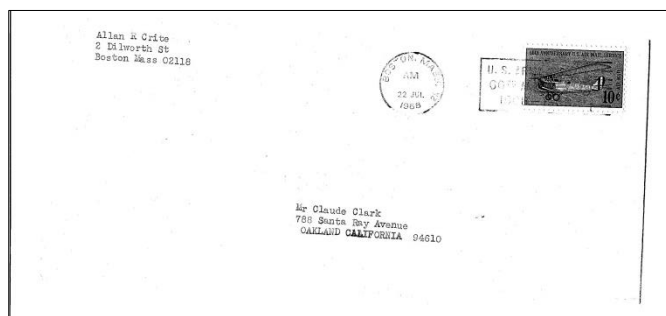
The prospectus as mapped out is to me ~~very~~ impressive, but I do feel in a way that I am not in a position to give an informed professional evaluation from the point of view of a course for College Credits. I do feel that such a department of Afro-American Art would be useful and is needed.

We have, or rather there are certain concepts which we have relative to the nature of the country. One concept, a popular one is that the country is White, Anglo-Saxon Protestant into which certain minority groups such as Indians, Negroes, and others have made some contribution more or less, such contributions from these minority groups being slowly recognized. Today the "thing" is the recognition of the contribution of the Black Men to this Anglo-Saxon nation.

I have come to another concept and I am and have been writing about it, and this is that the Americas as a whole and the United States fits into this as a part of the total Americas, and this concept is that the Americas is the result of the confrontation of three cultures, the Indian, the European and the African, and in the total continent of the Americas we see variations of the combinations of these three culture, and in reference to the United States the people of the United States is the result of the mixture of these three cultures, and in the European aspect it is Spanish and English and non-European African and the indigenous Indian, and this is a mixture which is continuously changing as this is a living condition. With this concept we find ourselves dealing with various aspects of a single people, a single people which has within itself the tremendous varieties brought about by the confrontation of the cultures referred to. This means that African, Indian and European traditions are the traditions of the total 200 million peoples of the United States without exception and it means also that once this is realized, the tremendous wealth of that tradition can make possible a cultural renaissance of amazing proportions. You in California I suspect are quite aware of the Spanish cultural foundation of the United States from the string of Missions of the Franciscans. If and when my paper is printed I will plan to send you a copy which will set out this position in detail.

How relative to your course something will depend upon the frame of reference as to the concepts outlined above. I do think it is needed to bring to mind the African Sources of American culture. There is an awareness of it in other parts of the Americas as for example Brazil. We could do well to recognize it here, but in accordance to the second concept, the African tradition be recognized as the tradition and heritage of all the peoples of the United States not as a contribution from a minority group but rather as an understanding of a part of our total culture which has been formed by Africa, the American Indian who has 25,000 years of history in this continent, and European. As far as my book "WERE YOU THERE" I can't get copies of it myself. Your best bet is the library. Three Spirituals can be obtained from me if you wish. I'll try to remember to send out slides of my work. There has been illness in the family and things are out of schedule, hence my delays in writing sooner.

Allan R Crite



1968-August-1 Letter (4 Pages)

Allan Rohan Crite
2 Dilworth Street
Boston Massachusetts 02118
1 August 1968

Mr Claude Clark
758 Santa Bay Avenue
Oakland California 94610

Dear Mr Clark: Greetings

Thank you for your letter of 28 July 1968 and congratulations on your being secured by Merritt College to teach the course of Afro-American Art. You were correct I was not aware that it was an established course, but rather something of a Summer Program.

I am very much interested because in a way the proposal I have here in the East is an establishment of a program stressing the cultural foundations of the Nation, to be in the primary school level, so I am starting at the other end of the spectrum. What I have in mind is not the same as your program but could be more or less complementary to it, for it stresses as far as the United States is concerned the four principal cultural foundations, namely Indian, African, Spanish and English, the Spanish and English being the principal factor of the European phase of United States history along with the African and Indian cultures.

If and when I have more material firmed up, I will most likely let you know.

Relative to your interest in Africa what I will include with this letter is a list of books in my own library which I have on Africa. Some of the titles will be repeats of my last letter, and it is possible you may already have some of the other titles included in your reading list for the SUMMER QUARTER "BLACK VISUAL ARTS" I spotted only one such title in my quick going over the course.

West African Art (Handbook 5) Milwaukee Public Museum -paper back
AFRICA (A Studio Book) Emil Schulthess-wonderful photographs in this book hard cover
MURTU The New African Culture-Janheinz Jahn-I think this is in your list
THE LOST CITIES OF AFRICA Basil Davidson (Atlantic-Little Brown pub.
THE AFRICAN PAST " " " "
-~~AFRICAN~~ SLAVE TRADE " " " "
AFRICA History of a Continent-" " MacMillian Co pub- a huge book with superb photos and recent material about East African cities which had such a flourishing trade with India and East and amazed the 15th century Portuguese with their opulence/
AFRICAN SCULPTURE-Wm Fagg and Margaret Plass (a Dutton Vista Paperback)
AFRICAN SCULPTURE Ladislav Segy-paperback-Dover pub.
AFRICAN TRIBAL SCULPTURES I The Niger Basin Tribes (Rador pub.oo.) paper back-very small, very good.
The following three books are put out by Zenith Books Doubleday & CO pub.
A GLORIOUS AGE IN AFRICA Daniel Chu and Elliott Skinner
A GUIDE TO AFRICAN HISTORY Basil Davidson
WORTH FIGHTING FOR Agnes McCarthy and Lawrence Raddick Story of American Negro in Civil War and later
AFRICAN MYTHOLOGY-Geoffrey Farrinder-Hamlyn Publishing Group Ltd. A fascinating book-large- beautifully illustrated and well arranged material.
NIGERIAN IMAGES William Fagg/Herbert List-Frederick A Praeger, publisher An impressive survey of Nigerian Sculpture in all its splendor
GHANA Past and Present Emerico Samassa Mayer Aroc Pub. Co 219 Park Av S. NYC NY 10003
LIFE WORLD LIBRARY
THE ARAB WORLD (takes in North Africa)
TROPICAL AFRICA
SOUTH AFRICA
THE WEST INDIES (gives a good picture of the African impact in the Caribbean Area

Claude Clarke/1 Aug 68/

(2)

ALLAN ROHAN CRITE
2 DILWORTH STREET
BOSTON, MASS. 02118

AFRICAN MYTHS AND TALES-Susan Feldman paperback-Laurel Pub Co- small book no illustrations but interesting reading
THE ART OF AFRICA (The Art of the World) Greystone Press New York-Interesting commentary and informing.

THE KING'S DAY-Chicago Natural History Museum 1966-Hope you can still get it.

The two following books have chapters in them about African Art etc

THE MANY FACES OF PRIMITIVE ART-Douglas Fraser-Prentiss-Hall Inc Englewood Cliffs NJ
PRIMITIVE ART, Its Traditions and Styles Paul S Wingert a Meridian Book pub, by World Publishing Co, Cleveland and New York

For a general survey I find the following title very useful

AFRICA IN PERSPECTIVE F. John Singleton/ John Shingler Hayden Book Co 1967

At the end of most of the chapters it presents a list for suggested reading which you and the College might find of use. It is a college text book and I suspect has been used at Northeastern University, at least I got it at one of the stores which serves Northeastern University. I found and find this book extremely useful.

No I haven't read all of these books through, but they are good for references and have helped me in an understanding a little about African Art. I think there may be one or more titles which I have but not being very systematic these will probably turn up later

Now relative to my paper I thought you might like a part of it in its pre-printed form, that is formally printed. I have run off copies of the paper on my press informally, but now as I suggested in my last letter a possibility exists that it might be printed by one of the institutions which I purposely am not identifying until if and when such publication takes place. I have learned from experience not to make announcements of events to come, but rather wait for the event to come. However this section of the paper African impact might be of interest to you.

The second item included in this note are some Bulletin Covers which I have been doing for some Episcopal Parishes both in the States and in Mexico. I own my offset press and so I make up the drawing plates and do the printing, and so therefore these bulletin covers are a valid and true aspect of one of my activities as an artist. I thought you would have them as part of the material concerning myself, in lieu of slides for the moment. You could take slides of these if you wish. At any rate you are to keep them.

I don't know whether I mentioned it to you before or not, but I have received my B.A. Degree from Harvard University this June past, and it is an experience to receive a degree from the oldest university in the United States, and the third oldest in the Americas, The University at Lima Peru, and the University of Mexico City being the other two universities, both of the 16th century while Harvard is 17th century.

Sincerely
Allan R. Crite

Allan R Crite

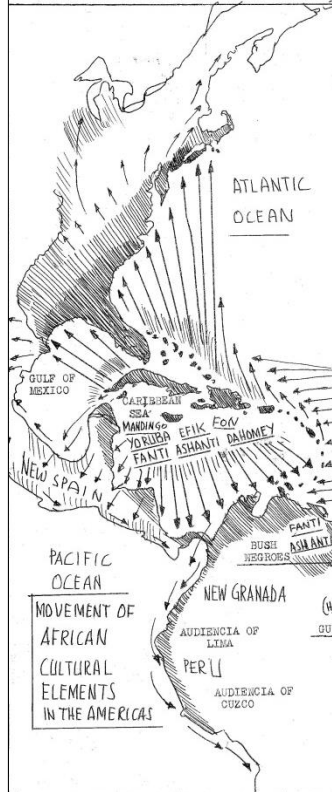
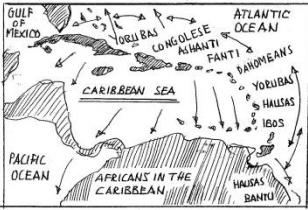
PS/ Let me know how your course is making out

AFRICAN IMPACT

The African impact on the Americas was massive and on a continental scale, from the African continent to the continents of North and South America. The impact was massive both culturally and economically, that is through labour, though it is the labour that receives the bulk of attention. The story of the Americas of the past five centuries is that of contacts and collisions of three cultures, contacts sometimes violent, the Indian, the African and the European, and throughout the Americas can be seen the results of such contacts in the myriads of variation amongst the people and nations of the continent. These contacts between the European and the non-Western cultures were disruptive to the indigenous cultures of both the Americas and Africa, in the Americas by military conquests and occupation of the Indian nations and peoples by the European, and in Africa by the corrosive slave trade of three centuries which corroded the relationships of African nations to each other in the series of wars to secure prisoners of war the source supply of slaves to the ever hungry overseas plantations in the American colonies, and the products of these colonies sugar, rum, cotton etc were fed into the markets of Europe. The economic impact was evident in the form of labour, black labour which cleared vast areas under and with European direction in the establishment of the plantation system which was the economic backbone of much of the European enterprise in the Americas an enterprise which would have been impossible without such labour. The Caribbean area the center of the plantation enterprises was as it were a vital vigorous cauldron of the infusion of the African into the scene. Amongst the planters there was an awareness of the different African cultures with their distinctive characteristics and thus there was the element of selectivity as to the choice of labour and in this a foundation of some of the identifiable African cultural elements in the creation of the peoples of the Americas. The Spanish preferred the Yorubas of Western Nigeria, the English, the Ashanti and Fanti from the Gold Coast (Ghana) and the French the Dahomeans (Bights) and also the Iboes and Congolese, and also the Mandingoes a more gentle people than some of the others. The Portuguese in Brazil imported both the Bantus and the Hausas to work both plantation and to do metal work as the Hausas were skilled iron workers for centuries or even millennia in Africa, the skills of iron making possibly brought over to the Nigerian area in the migrations from the Nubian kingdoms along the Southern Nile two thousand or more years ago. Thus there was a pattern of discrimination in the securing of labour according to the skills characteristic of the tribes and nations of the African, and from this can be seen something of the disruptive nature of the slave trade in the process of exhaustion of and the superization

the African nations victims of the combination the tremendous demands of the development of continental dimensions of the European enterprise in the Americas. Massive importations of whole nations of people is not unique in history wherein time after time we read of cities and nations captured and the inhabitants deported into the conqueror's land as slaves. In the situation of the Americas is the situation of a European demand for labour in the development of a continent along European lines, and the problem of conquest of the indigenous people, and the development in the relatively sparsely populated areas such as the east coasts of both North and South America. In the entire Americas therefore the impact of the African varied. In the western areas of South America and in the area of Mexico and Central America and along the coastal areas of South America bordering the Caribbean Sea where there was and still is large Indian population, the African was more or less a minority in comparison with the Indian and the European. In the islands of the Caribbean he represented and still does the dominant element of the population, and the situation in the Southern states is similar to that of the northern rim of South America in the ratio of blacks to the other elements of the population.

The captured slaves were warriors, agriculturalists, craftsmen and the like, and in the brutal conditions of the transatlantic passage only the strongest survived, and hence the African who survived under these conditions became the basis of the African population in the Americas, and those of African descent, an extremely tough and vital element in this new phase of the story of man in the Americas. The Caribbean area was in many respects the principal area of radiation of the African into the States as well as the northern rim of South America, and in the Caribbean African traditions in identifiable form were and are extant



In a sense the African presence in the Caribbean the number of blacks exceeded the whites and this condition obtains today. In the continental areas of the Caribbean basin and the adjacent Gulf of Mexico and reeding therefrom the ratio of blacks to whites changed to minority in both North and South America with predominance in certain parts such as in the area of the Guiana and in parts of Brazil, as well as parts of the United States. Thus in the Caribbean and elsewhere African traditions were and are maintained sufficiently as to be identifiable as to origin. The "Bush" Negroes in the Guiana area (Surinam an integral part of the Kingdom of the Netherlands) where the ancient form of the African village life with all its customs are maintained. These are descendants of African slaves who fled the coasts and were able to establish and maintain their freedom, thus in this area African villages and tribal customs still are in effect. In Brazil are the descendants of the Hausas a people from the area today called Nigeria. The Hausas fled into the interior and the Portuguese were never able to subdue them. The Hausas were highly educated and in the Brazilian plantation system were overseers of the Bantus another African people imported from Africa. The Portuguese being limited in their knowledge of mining depended upon the Hausas who had the tradition of centuries of iron and other metal workings, as for an example the world famous Benin bronzes. The Hausas at times unhappy with servitude went into the interior jungle areas forming communities called all holdings such as forts and other such military structures, mostly maintained at the actual sufferance of the local African ruler, and making no attempt to penetrate the interior. Actually none of the European powers were able to subdue the African kingdoms of the interior all through the 15th to 19th centuries. The Africans were in control of their territories up to the 19th century. The colonization of the African continent came about only with the overwhelming military advantages of technical equipment of the European. Returning to the Brazil of the 1650's the Hausas who were mostly Muslims and Christianity co-existed in Brazil much as it was in Portugal during the Middle Ages wherein the Muslim and the Christian co-existed in the Iberian peninsula.

Allan R. Crute

1970-April-18 Letter (2 Pages & Envelope)

ALLAN ROHAN CRITE
Religious Art - Original Designs
 2 DILWORTH ST
 BOSTON, MASSACHUSETTS
 02118

18 APRIL 1970

Mr Claude Clark
 788 Santa Ray Avenue
 Oakland California 94610

Dear Claude Clark:-

Attached to this letter is the tape recording, speed is 3 1/2. We made no agreement as to costs of recording, or the use of the tape, and so I will leave that matter up to your judgment as to whatever you do in such cases, this to be done and I will accept this. I don't know whether this would fall under a category of a visiting lecturer aspect or not. The cost of the tape of course is cancelled as you did furnish the tape, and the fact I used another is covered by the tape furnished by you. ~~XXXXXXXXXXXX~~ This is a matter of technicality only. The recording was by a SONY Tape Recorder.

I have also attached the booklet on the Cultural Heritage of the U.S. as well as a preliminary printing of papers dealing with the Indian, Spanish, African and English aspects of the cultural heritage of the Americas. I am planning two more papers Portuguese and French. When I will complete these I do not know, though the present schedule is for sometime in the Fall. A possibility of further developments exists. The added paper of non-Western Skins is the beginning of another aspect of the cultural heritage this time in reference to the Church. This I began some time ago and maybe may do more with it later if that should be possible.

Under a separate cover will be sent to you the 10 copies of the volume entitled Three Spirituals, at \$3.00 each. I am enclosing an invoice to cover this. The invoice will be operative on your receipt of the books. This is \$39.50. The understanding from our telephone conversation is that you will contact the stores that may be interested in this book and I will be advised ~~XXXXXXXXXXXX~~

On the book **WE'RE YOU THERE** this has been reprinted from the Harvard/Press by the McGrath Publication Company
 5932 West Chester Park
 College Park
 Maryland
 20740 telephone is 1301---345-2139
 of Area Code

Will write again later as I have to rush this off to the Post Office now.

Greetings to everyone

Thank you
Allan R Crite
 Allan R Crite

ALLAN ROHAN CRITE
2 DILWORTH STREET
BOSTON, MA 02118

Allan R Crite

OUR NUMBER 06101

DATE 18 April 70

CUSTOMER'S ORDER
Clark
 SALESMAN
Crite
 TERMS
 as ordered
 P. O. R.

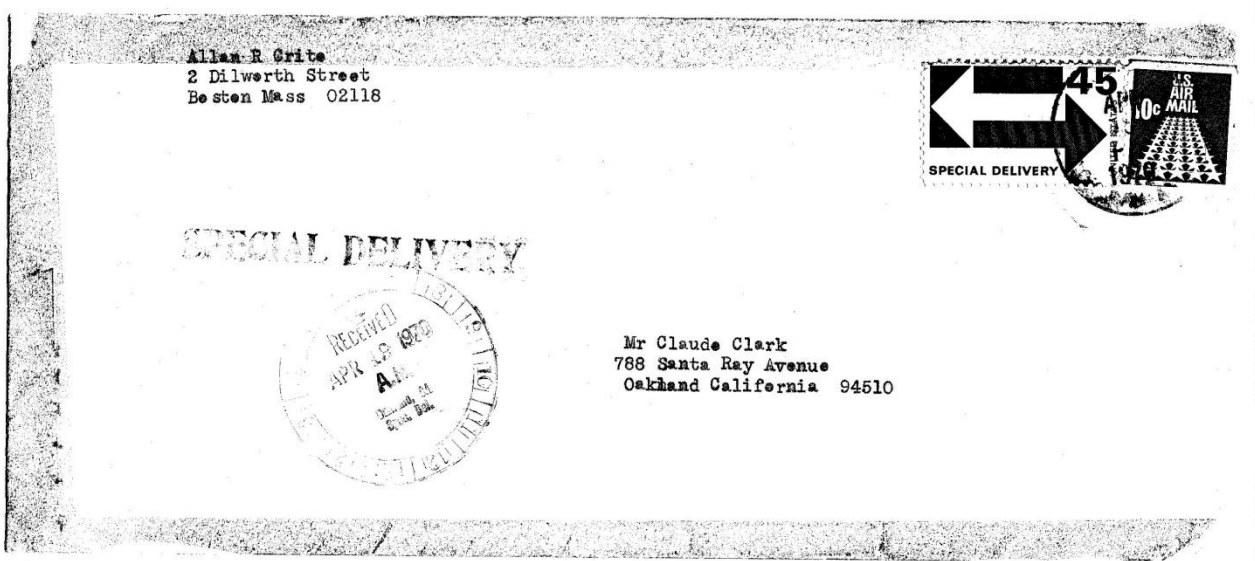
Sold To *Claude Clark*
 788 Santa Ray Ave
 Oakland

Shipped To *California 94610*

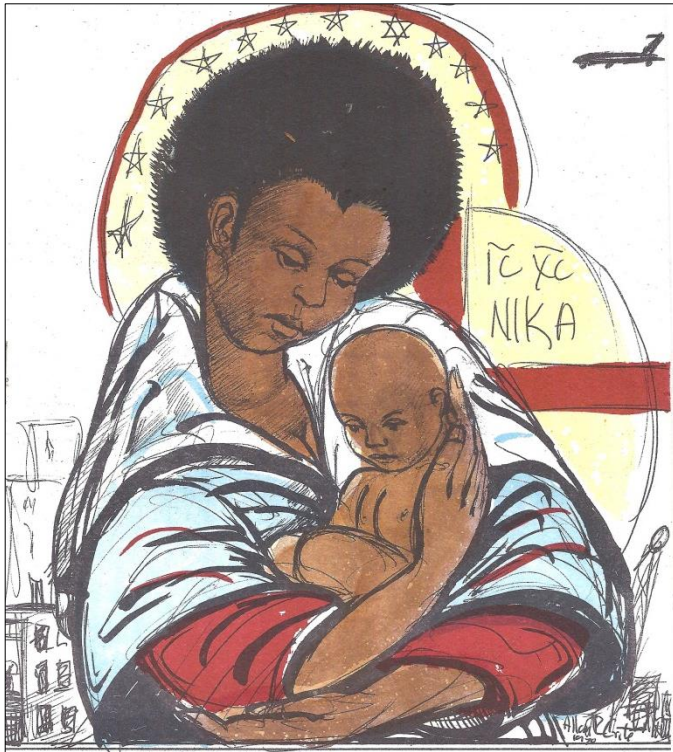
Address _____

INVOICE	<i>10 Copies</i>		
	<i>Three Spirituals @ 3.95</i>		39.50
	<i>due outst</i>		39.50

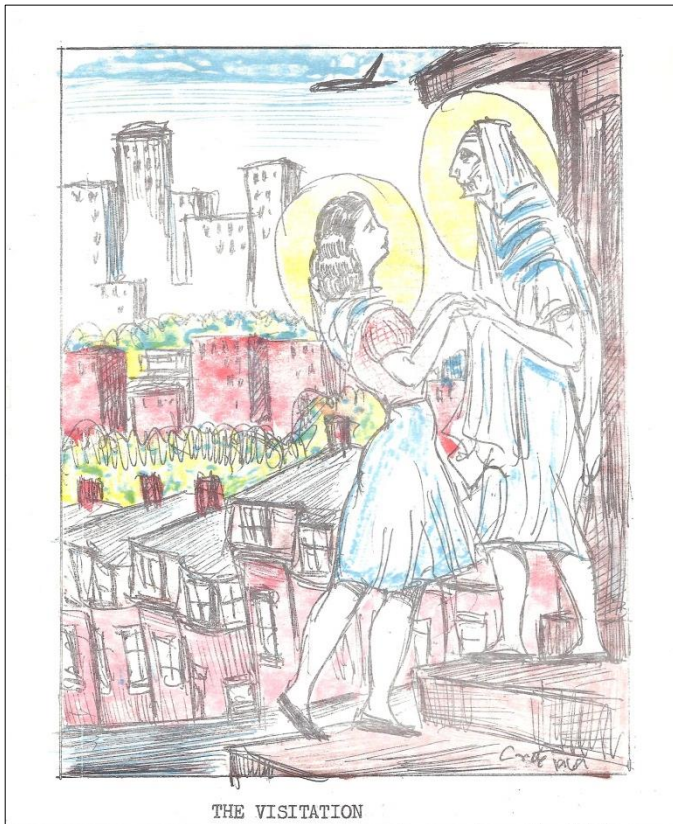
Rediform 74723



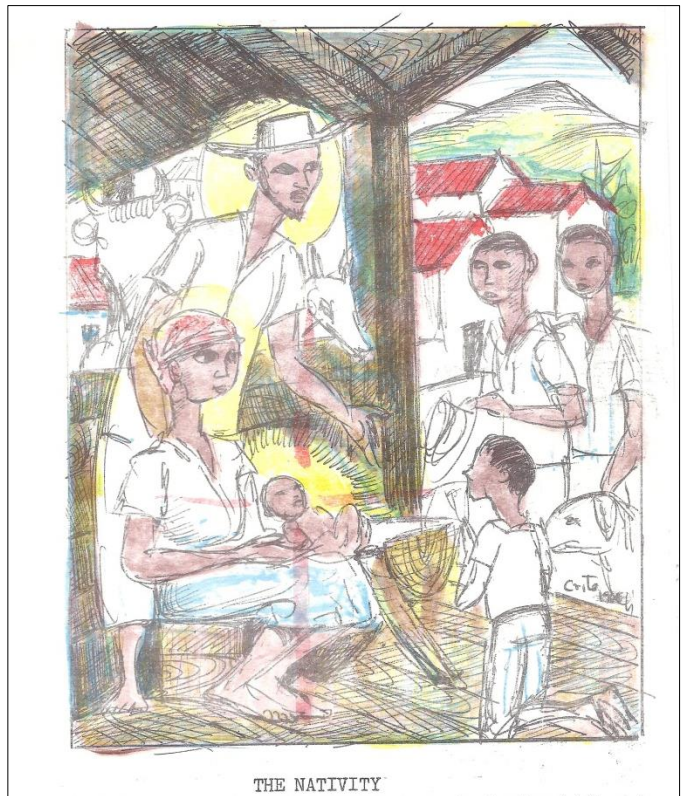
1970 Christmas Cards (6 Pages & Envelope)



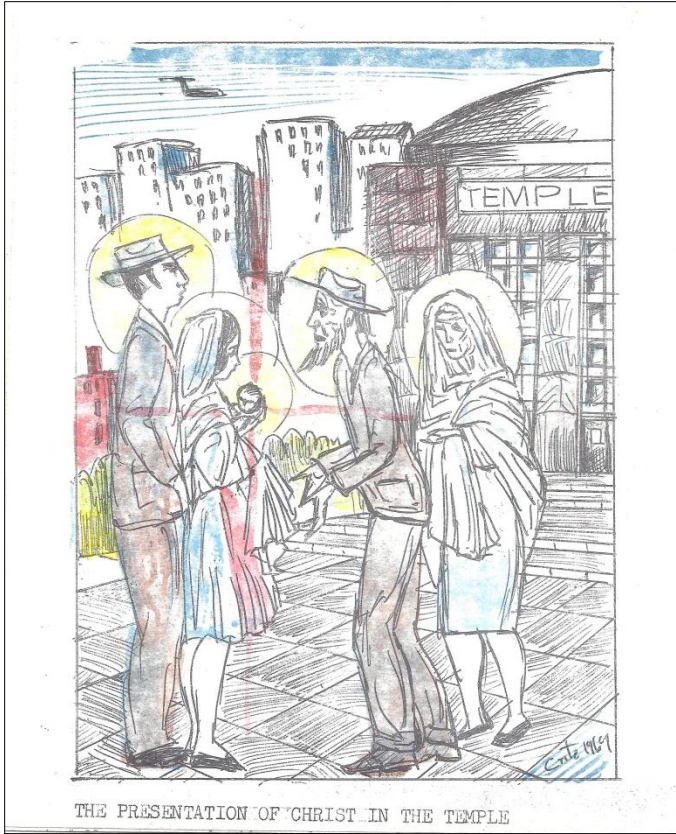
THE ANNUNCIATION



THE VISITATION

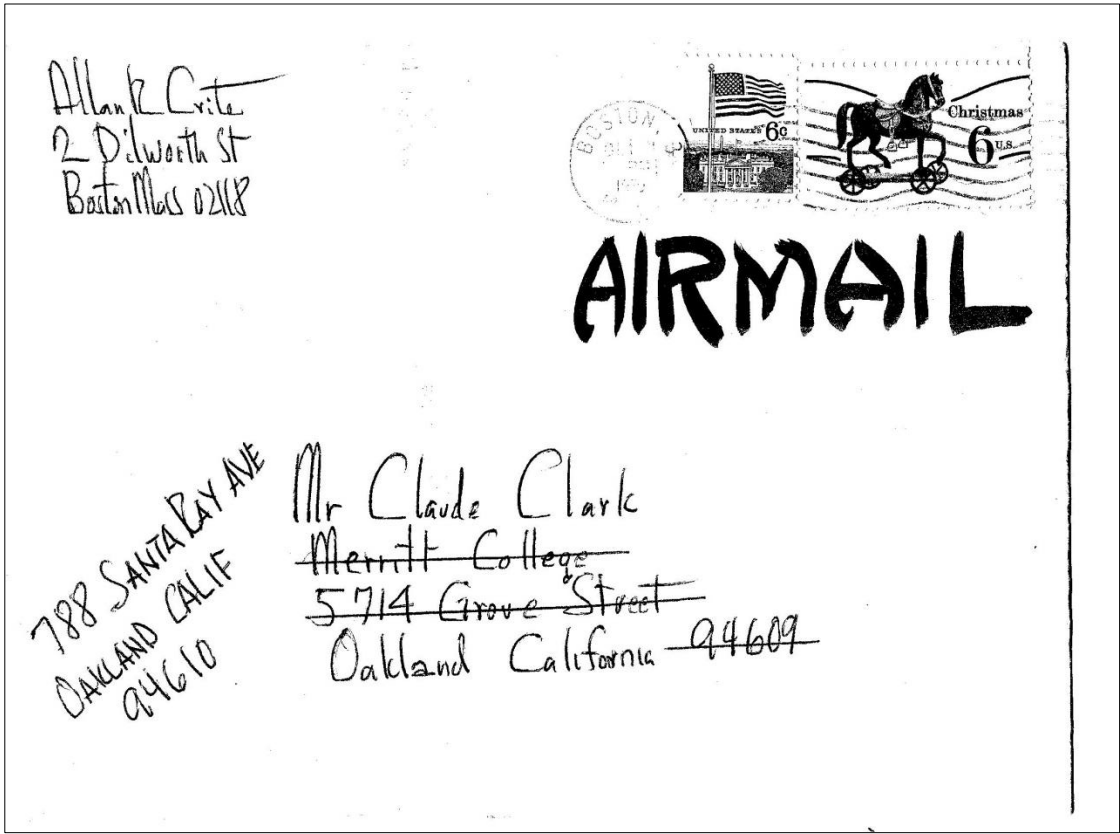


THE NATIVITY

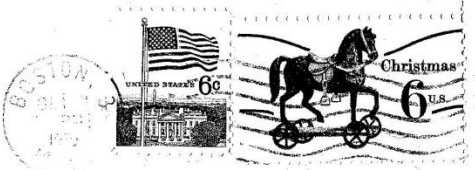


THE PRESENTATION OF CHRIST IN THE TEMPLE

Allan Roban Crite



Allan R. Crite
2 Dilworth St
Boston, Mass 02118



AIRMAIL

788 SANTA RAY AVE
OAKLAND CALIF
94610

Mr Claude Clark
~~Merritt College~~
~~5714 Grove Street~~
Oakland California ~~94609~~

1971-February-7 Letter (1 Page & Envelope)

Allan R Crite
2 Dilworth St
Boston Mass 02118
7 February 1971

Mr Claude Clark
788 Santa Key Avenue
Oakland California 94610

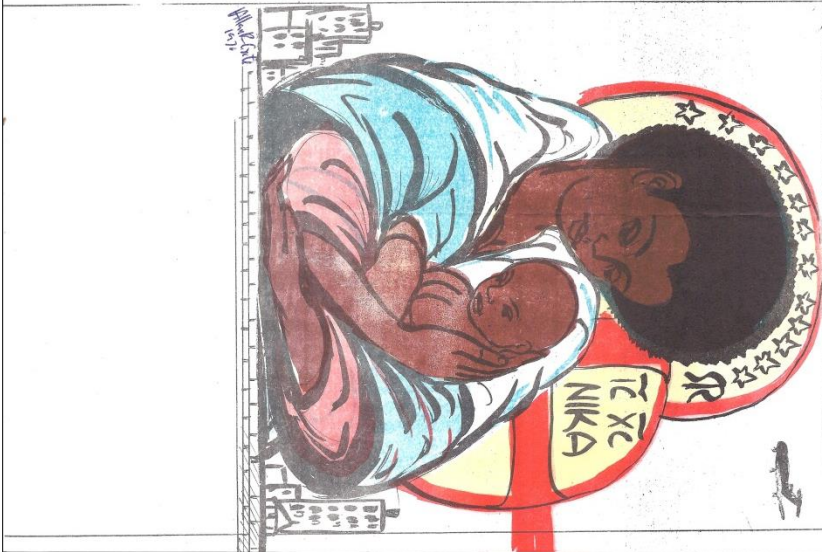
Dear Claude Clark:-

This is a record of books Three Spirituals mailed to you. On 23 January 1971 two packages were sent 24 copies in total with 12 copies in each package. On Feb 1st 1971 there was sent special delivery two packages one of 9 copies and the other of 12 copies. This makes a total of 45 copies of Three Spirituals sent. The plan is to send three more packages of 12 copies each. I have received from you a check for \$200.00 for the copies of Three Spirituals.

I am thinking at the moment of presenting to Merrit Collège through you some original drawings, black and white brush drawings, but more of this later as I am in the midst of the confusion of trying to find a place to live, either rent or buy.

Thanks for everything

Allan R Crite



Allan R Crite
2 Dilworth St
Boston Mass .
02118



Mr Claude Clark
788 Santa Key Ave
Oakland California 94610

AIR MAIL
CORREO AEREO

1971-March-13 Letter (1 Page & Envelope)

Allan R Crite
2 Dilworth Street
Boston Massachusetts 02118
13 March 1971

Mr Claude Clark
788 Santa Ray Avenue
Oakland California 94610

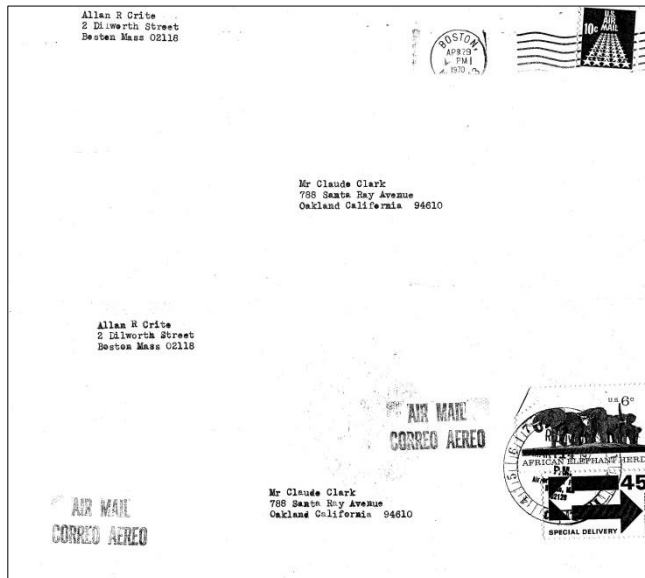
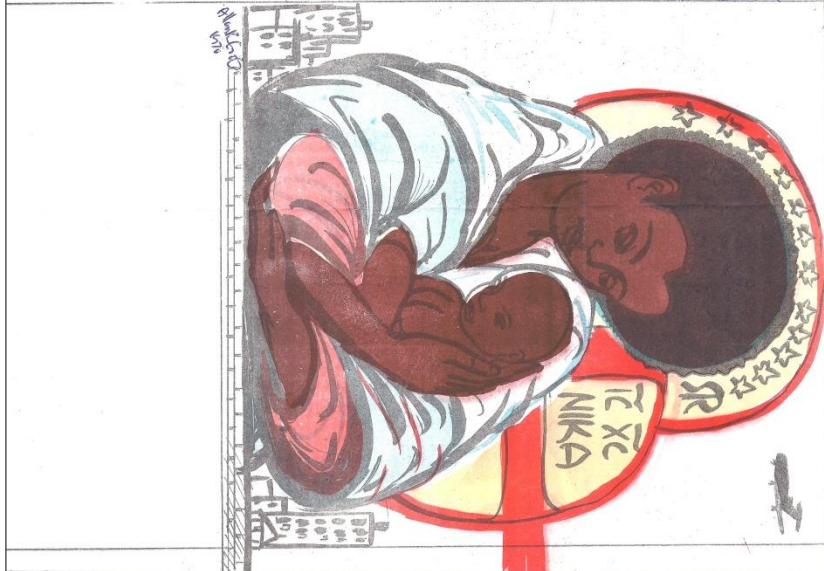
Greetings:-

Thank you for your letter of 6 March 1971 and the enclosed check for \$42.00

Things have been in such a state of confusion that there have been delays in my sending out to you the rest of the books promised. I am finding matters difficult in both areas in housing either to rent or to buy, the rents are astronomical and of course even when one rents it means even with a lease, the rent goes up and you have no choice but to pay or get out. Houses in my area have suddenly jumped in value so that a house of \$7,000.00 six years ago now goes for 35,000.00 to \$45,000.00, and people with low incomes are pushed out unless they land in a project and those of middle income are really pushed out of the area which is my position. So I am in a rather unhappy position at the moment, with no real solution in evidence as far as I can see. I have to move as the house is to be demolished, so I have no choice there. Where is my problem and the Housing Authorities more or less suggest I find the solution rather quickly. Their help so far has been rather modest.

Now the burden of this letter should not be a recital of lamentations, but rather just to let you know that I have shipped out to you special delivery three boxes of the volume # Spirituals. Each box contains 12 copies all autographed. Let me know when you receive them. I will be at this address until the end of April

Allan R Crite



Aaron Douglas

1951-November-11 Letter (1 Page)

Fisk University
NASHVILLE 8, TENNESSEE

Nov. 11, 1951

Mr. Claude Clark,
Art Department,
Talladega College
Talladega, Ala.

Dear Mr. Clark:

I am glad to know that you plan to visit Fisk. Arrangements for your stay on the campus will be taken care of by Dr. Brett, dean of students. Please get in touch with me when you arrive. Dr. Brownlee has mentioned you on several occasions, and I am sure he will be glad also to know you are coming.

Best wishes.

Sincerely yours,

Douglas

FISK UNIVERSITY
NASHVILLE 8, TENNESSEE

OFFICE OF THE PRESIDENT

December 10, 1951

Mr. Claude Clark
Talladega College
Talladega, Alabama

Dear Mr. Clark:

Mr. Douglas has told us about your plans to visit Fisk on Friday, December 14, with a group of about seven or eight students, and Dean Brett has said that she has had correspondence with Miss Davis.

We shall be glad to welcome you to the campus, particularly to visit the art gallery and the Art Department. The information which you requested is as follows:

Overnight rate per person	\$1.00
Breakfast	.35
Lunch	.45
Dinner	.65

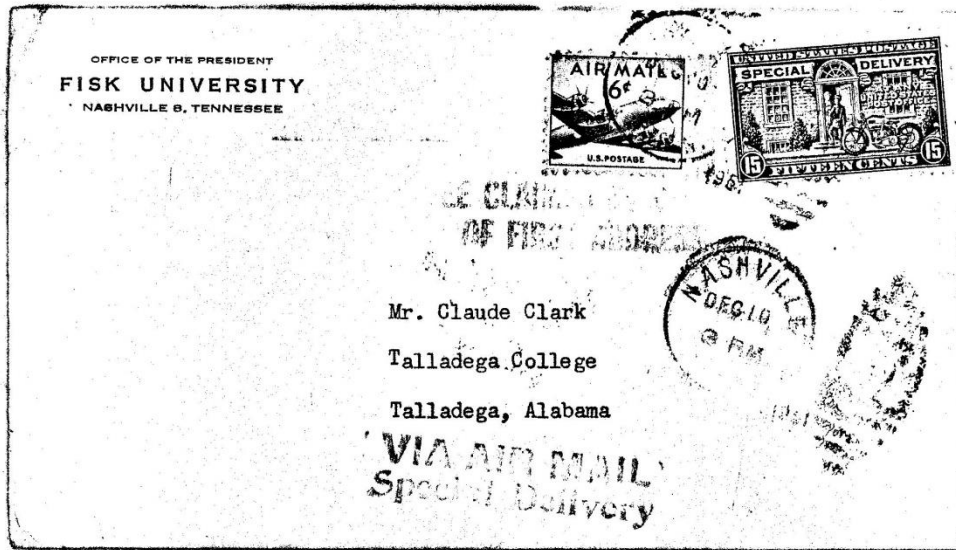
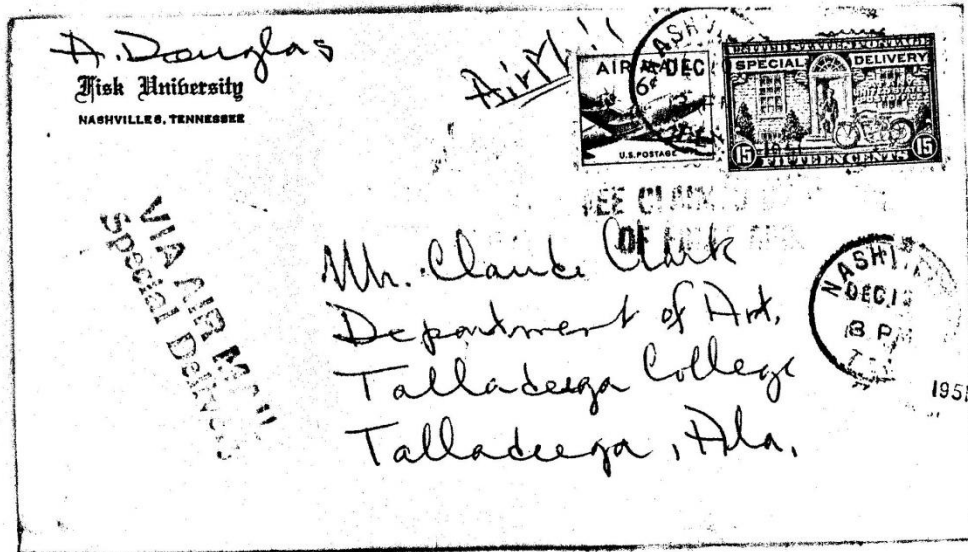
The young women will stay in Livingstone Hall and the young men in Boyd House. Mr. Goodman will be happy to have you share his apartment in Burrus Hall for the night. As you perhaps know, Mr. Goodman and Miss Brett are the Deans of Students here at Fisk. Could you let us know how many women students will be in the group?

Very truly yours,

Helen P. Desort
Helen P. Desort
Administrative Secretary

Air
Sp. Del.

1951 Envelopes



David Driskell

1982-February-04 Letter (1 Page)

AFRICAN PEOPLE'S ODYSSEY

For more than forty years, Claude Clark's name in art has been synonymous with the phrase "African-American Art". In the 1940's when many Black artists were turning to genre scenes, life and traditional landscape painting as a means of self-expression, Claude Clark was already seriously investigating the iconography of African art and finding a place for it in his own life and work.

As a young man, he had been exposed to one of the finest collections of African art in America, the Barnes Collection in Merion, Pennsylvania, where one of the outstanding collections of works by modern masters was also housed. So, from this point of view, an ongoing education in the art of the west, and of Africa was possessed by Claude Clark at a time when most artists of his generation had settled in to work in the mainstream or social realist tradition but importantly for us, he bridged the gap between the artists of the Harlem Renaissance and those of the cultural revolution of the 60's. He understood and practiced in a painterly manner the ongoing spirit of Alain Locke's "decree" to Black American artists which proclaimed that the legacy of black involvement in the arts in America would be better understood if Black artists chose to "return to the ancestral arts of Africa" for sources of content in their work. Black American themes, African masks and everyday events, particularly those related to the folkways of southern and island people, became the principal subjects in Claude Clark's work.

I became more closely acquainted with Claude Clark's work when I succeeded him as professor of art at Talladega College. He had established a viable curriculum in the visual arts at this small liberal arts college that was to have a profound impact on my own teaching and future development as an artist. Upon his moving to Oakland in 1958, Claude Clark continued to be an important practicing artist, teaching art in the Bay Area and single-handedly founded one of the first art curriculum with total emphasis on the Black Experience.

With Claude Clark, scholarship and educational interests have always complemented his painting. And, after much travel to the Caribbean Islands, to Central America and Africa, Claude Clark's artistry is still strong and dynamic in the African-American idiom and will, no doubt, continue to be an important force in the lives of countless young artists here as well as those who come to this country from the African Diaspora. I am therefore delighted to share with his beautiful family and friends this moment of joy, an affirmation of faith in the power of art as it continues to play an important role in Claude Clark's life and in ours.

David C. Driskell,
Professor and Chairman
Department of Art
University of Maryland
College Park, Md.
Feb. 4, 1982

Fisk Art Department (4 Pages)

Cover Photo by Robert A. Sengstacke
Design: David C. Driskell

PROGRAM

Courses of study in art serve several purposes: A major program is offered which may lead to graduate study in studio or art history, museum training, teaching on the secondary or elementary levels or a professional career in the Visual Arts. Non-majors are encouraged to enroll in both history and studio courses. The Department of Art offers two courses of study, one leading to the Bachelor of Arts degree, the other leading to the Bachelor of Science degree.

The Bachelor of Arts degree in art requires a sequence of forty-one (41) credit hours, twenty-six (26) of which are to be taken in art history and theory. The remaining fifteen (15) credit hours are to be taken in the practical arts.

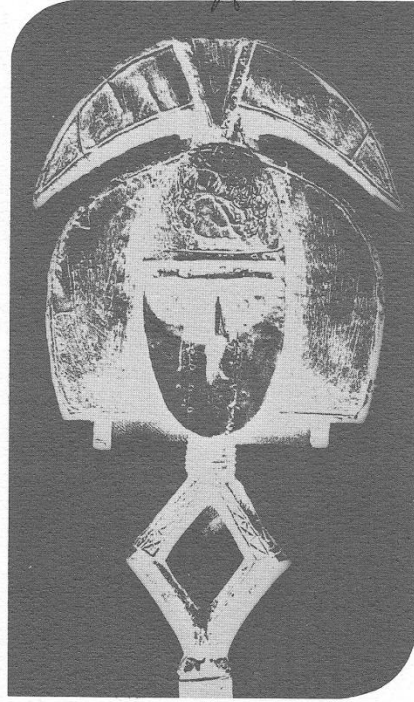
The Bachelor of Science degree in art requires a sequence of forty-five (45) credit hours, fifteen (15) of which are to be taken in art history and theory. The remaining thirty (30) hours are to be selected from studio courses in the practical arts.

Department of Art

FISK UNIVERSITY
Nashville, Tennessee 37203
Phone (615) 244-3580 Ext. 255

Department of ART

*Hi! Hope this is what you wanted. Love & Peace
Steve*



FISK UNIVERSITY

Nashville, Tennessee 37203
Phone (615) 244-3580 Ext. 255



FISK UNIVERSITY

Fisk University is an independent institution dedicated to education in the liberal arts. It has a well-planned program involving both general and specialized education. The University aims to develop among its students a broad understanding of the basic principles and values in the social sciences, the natural sciences and the humanities. The ultimate goal is to equip each student for intellectual and social leadership in the modern world. Emphasis is placed upon the fullest possible development of the whole person. This involves the ability to work with others in cooperative enterprises. It also involves the achievement of emotional stability, and balance, as well as the acquisition of a sense of order and responsibility. The varied experiences provided in the classroom, in the laboratory, in group living and in the many co-curricular activities contribute to this end.



Photo by Robert A. Sengstacke

Ballentine Hall. Offices and Studios of the Department of Art.



Photo by Earl J. Hooks

The Carl Van Vechten Building houses the Art Library and Sculpture Studio. The Alfred Stieglitz Collection formerly housed in the Carl Van Vechten Building is now located in the New Library Building

The Fisk University campus is located in Nashville, the capital city of Tennessee. Numerous museums, libraries, churches, concert halls and cultural opportunities supplement those available on the campus.

Since its founding in 1866, Fisk University has attracted students from all sections of the nation and from countries around the world. The original Fisk school has grown to become the nation's leading black university.



Photo by Robert A. Sengstacke

Photography-Cinematography Laboratory Building

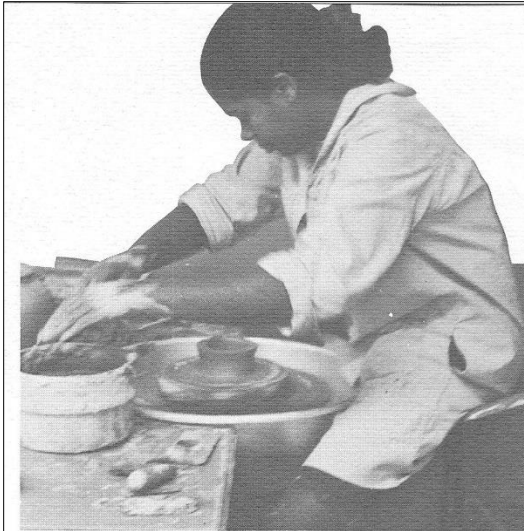
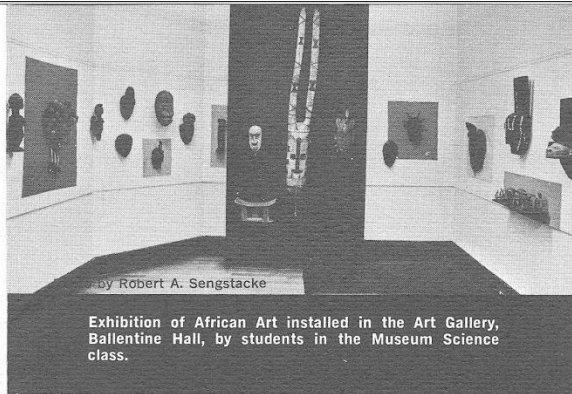


Photo by Earl J. Hooks

Ceramic Studio



by Robert A. Sengstacke

Exhibition of African Art installed in the Art Gallery, Ballentine Hall, by students in the Museum Science class.



Photo by Carl Alexander

Fisk Art Students in Museum Science Class at the Smithsonian Institution under the direction of Mr. Carl Alexander of the Smithsonian staff.



Photography-Cinematography Laboratory



Courtesy of The Smithsonian Institution

Exhibition organized and assembled by Fisk Art Students at the Smithsonian Institution, Washington, D.C. and later exhibited in Nashville, Tennessee and in Minneapolis, Minnesota.

THE FISK ART FACULTY

A well chosen faculty of artists and scholars provides a variety of specializations of interest to students who wish to major in art. The 1970-71 art faculty and staff included the following persons:

DAVID C. DRISKELL, Professor and Chairman—Painting and Art History—B.A. Howard University; M.F.A., The Catholic University of America; Certificaat voor Studeer, Rijksbureau voor Kunsthistorisches Documentatie, Den Hague; additional study, Skowhegan School of Painting and Sculpture.

EARL J. HOOKS, Associate Professor—Ceramics and Sculpture—B.A. Howard University; Graduate Certificate, The School of American Craftsmen, Rochester Institute of Technology; additional study, The Catholic University of America.

STEPHANIE E. POGUE, Assistant Professor—Printmaking and Drawing—B.F.A. Howard University, M.F.A. Cranbrook Academy of Art.

MICHAEL G. BORDERS, Instructor—Painting and Art History—A.B. Fisk University, M.F.A. Howard University.

ROBERT A. SENGSTACKE, Artist-in-Residence—Photography and Cinematography—Bethune Cookman College, University of Southern California.

CARLTON MOSS, Lecturer in Cinematography (Part-time)—B.S. Morgan State College, M.A. Columbia University.

GREGORY D. RIDLEY, JR., Instructor in Sculpture (Part-time)—B.S. Tennessee State University, M.A. University of Louisville.

ALAN MUNRO, Visiting Lecturer in Museum Science (Part-time). University of Vermont, University of Tennessee.

DONALD L. GRAHAM, Assistant Instructor, Theory of Art (Part-time) A.B. Fisk University, additional study, University of California, Irvine.

PEARL CRESWELL, Assistant to the Curator—A.B. Fisk University.

AARON DOUGLAS, Professor Emeritus—B.A. University of Nebraska, M.A. Columbia University.

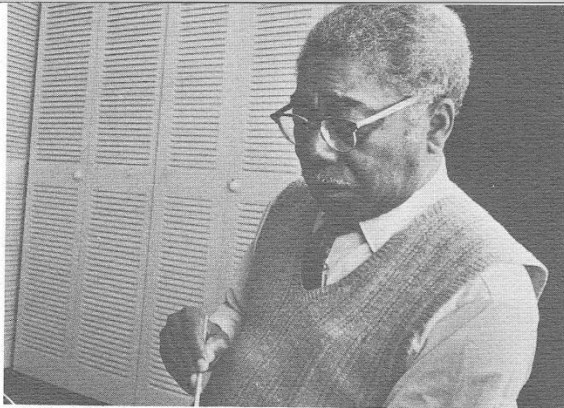


Photo by Robert A. Sengstacke

Aaron Douglas, Professor Emeritus of Art and founder of the Fisk University Department of Art is also well known as one of the leading artist of the Harlem Renaissance.

EQUIPMENT

The Department of Art is housed in two separate buildings: The Carl Van Vechten Gallery and Ballentine Hall. The Carl Van Vechten Gallery houses the Alfred Stieglitz Collection of Art consisting of representative works by Paul Cezanne, Charles Demuth, Arthur Dove, George Grosz, Marsden Hartley, John Marin, Alfred Maurer, Eli Nadelman, Georgia O'Keeffe, Jules Pascin, Pablo Picasso, Auguste Renoir, Diego Rivera, Gino Severini, Charles Sheeler, Paul Signac, Henri de Toulouse-Lautrec, Abraham Walkowitz and others. A fine sampling of African Negro sculpture, selections from the first such exhibition to be held in this country, is included in the collection which was the generous gift of Georgia O'Keeffe, the widow of Alfred Stieglitz. The Van Vechten Gallery also houses a prize collection of the photography of Alfred Stieglitz and Carl Van Vecheten. A library of 3,000 volumes on art and artists is maintained in the University Acquisition Gallery which also houses important works by Milton Avery, Richmond Barthe, Romare Bearden, Louis Elshemius, Jacob Lawrence, Henry O. Tanner, and Charles White, to mention only a few.

The Department of Art maintains an academic relationship with the Smithsonian Institution in Washington, D.C. During the summer session, a limited number of students may pursue a credit course of study in Museum Science under the supervision of a member of the professional staff.

Ballentine Hall provides facilities for The Art Gallery where rotating exhibitions are held monthly, the offices of the Department of Art, studios for the art faculty, and for workshops in Art Education, Ceramics, Graphic Arts, Painting and Drawing, Photography, Cinematography and Sculpture. A reading room and Art Seminar is maintained where students study color slides, filmstrips and reproductions of works of art. This room also houses technique manuals and art periodicals. A study-storage and exhibition workshop is maintained in Ballentine Hall where students may participate in the preparation of exhibitions and study at first hand original paintings, prints and crafts. The Ceramic studio, which apart from its regular equipment of potters' wheels, electric kilns and a glaze laboratory, houses the Alpine gas kiln which is capable of reaching porcelain temperatures as well as reduction firing.

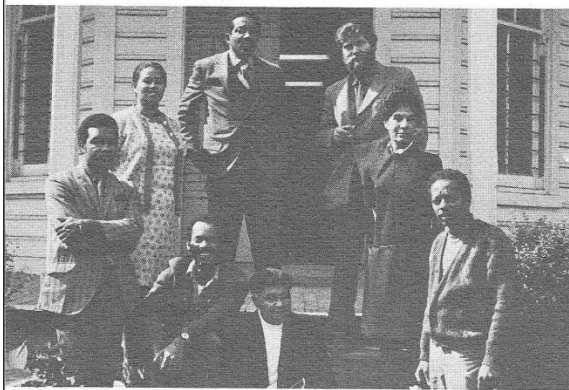


Photo by Robert A. Sengstacke

Left to right (standing) David C. Driskell, Stephanie E. Pogue, Gregory D. Ridley, Jr., Alan Munro, Pearl Creswell, Earl J. Hooks. (Seated) Robert A. Sengstacke, Carlton Moss. (Not present) Michael G. Borders, Donald L. Graham, Aaron Douglas.

Sarah Fabio

Article (3 Pages)

Birth Of Black Studies - A Northern California Achievement By Sarah Fabio

Black Studies - Black Students' Union - Black Panther Party for Self-Defense Black Power Movement - Black Arts Movement were indistinguishable component parts of a movement of the 1960's guided by enlightened self interests on the part of Black youth and young adults. The pattern of differentiation was a kaleido-scoping and for the uninitiated this was a cause of confusion. Black Studies was a rallying cry and torch carried high by members of the Black Student Unions and their student constituents as they made demands on the established order of higher education. Not always did teaching competency and militant leadership go hand-in-hand; indeed traditionally, college professors are looked upon as "bookworm ivory towerists" and "milquetoast". You didn't find many activists among these ranks. Obviously there were many who cringed in fear when called upon to be counted. These remained in established disciplines and stayed on safer grounds. But, as is always the case there were the handful of scholars who could and did rise to the occasion and they became the cornerstones of this new educational thrust. Nor should we assume all the activists who said they were educators were prepared for the long haul. You will find on close scrutiny, after the initial thrust, they faded back into their old worlds.

In the San Francisco Bay Area the W.E.B. DuBois Study Clubs became a part of the base of the newly forming Black Students' Unions: members of SNNC (Student Non-violent Coordinating Committee) who later merged with the Black Panther Party, were another part of the base. SNNC workers, along with students of SCLC and CORE, were an early national body. They transformed themselves from SCLC to SNCC and finally to Black Panthers rapidly far too rapidly to endure it seems. They remained a student constituency demanding equal rights in education and life, and demanding an education geared to the needs of Black people in their given unique situations. The Black Panther Party For Self Defense, a political and paramilitary arm with what has often been termed a "radical, violent" bend, spread its influences from the campuses across America into the Black communities. The Black Power Movement was the mood which overtook Blacks in the U.S.A. who were tired of the non-violent protests under SCLC (Southern Christian Leadership Conference) under the direction of Dr. Martin Luther King, Jr.) and following Adam Clayton Powell's charge to the 1967 graduates of Howard University, a class including Stokeley Carmichael, to "seek Audacious Power," the order of the day became "Black Power". The Black Arts Movement was a new literary, theatrical, and visual arts development which translated the mood of the times into an aesthetic.

These five components converged into an exciting, even volatile complex at the heavily overpopulated, soon-to-be deserted Black community college located in the hart of North Oakland, Merritt Jr. College which would become legend for being the spawning ground of the Black Panther Party For Self Defense. Two week-end long activities were coordinated by me and termed "The Black Experience." This event was co-sponsored by a San Francisco Bay Area intellectual community group, the Alain Locke Society of which I was a member. Norvell Smith who would become the first Black president of a predominately white institution of higher education in California and later a vice-chancellor at U.C. Berkeley helped coordinate the occasion. Dr. Hill Grier, who would co-author Black Rage, Dr. Andrew Billingsley, author of

Black Families in White America, who would become Vice Chancellor in Charge of Minority Affairs at U.C. Berkeley and be responsible for coordinating the U.C. Afro-American Studies Program; Ruth Beckford, choreographer; Emmett Scales and a significant number of other intellectuals who would be in the forefront of guiding the Black Studies movement locally, also participated.

At this conference, B.S.U. leaders such as Jimmy Garrett of San Francisco State College and Bobby Seale, would co-chair with Huey Newton the Black Panther Party, asserted a leadership role. State legislators from Georgia and California including Mervyn Dymally attended as did would-be legislators such as Ron Dellums. John Killens keynoted the conference; he was very active with CORE (Congress Of Racial Equality). And highlighted among the artistic talent were those at the forefront of the Black Arts Movement such as: LeRoi Jones, Ed Bullins (a BSU student at San Francisco State University) and Sonia Sanchez a member of the first Black Studies faculty at San Francisco State U.

In looking back, there was the typical near-zero budget for the occasion. But there was an outburst of Black talent who volunteered their services. At this event there was some of the best generational dialogue going; people attended and participated because of the urgency of the day. There was an uneasy respect which had to be earned on all sides. The occasion made an irreversible impact on the Merritt College campus; since then all of the succeeding presidents have been Black although there was a white one at the time who admitted that he was not capable to the task.

Immediately afterwards students made demands for curricula revisions and I was named chairman of a curriculum committee which included among others a large part of the Black intellectuals on campus at this time. Among these were: Claude Clark, professor of art; his wife Dr. Effie Clark,* philosophy and theology, a community representative; Sid Walton counselor; Dr. John Summersette, chairman of the English Department. The committee answered the charge to consider a Black Studies curriculum with an A.A. degree granting program to be approved and put into effect with deliberate speed. Therefore, in 1967, when the issue was out of often vague protest throughout the country, Merritt Jr.College was able to initiate a Black Studies program as one composed of disciplined areas of study which would strengthen academic potential and motivate career choices based on the needs of a community. So by the spring of 1968 when these students from junior college dispersed, often with a first degree major in this new discipline into the state universities and into the University of California system, they made wider demands in keeping with those of the rest of the nation. Northern California was at the forefront of the development of Black Studies for a number of reasons; but the extensive junior college network found in this area was an important one also the much wider network of four year colleges, public and private, and the world renowned U.C. system caused an impact to be made which reverberated throughout the nation and the world. By the Fall, 1968, we would enter the year of student strikes, the one at San Francisco State U. The longest on record. This was the year of the Hayakawa-Hare boxing bouts over Black Studies. S.I. Hayakawa, a semanticist, turned college president won and became a U.S. Senator for his efforts in blocking the growth of Ethnic Third World Studies at the San Francisco State U. campus. Nathan Hare, a sociologist-psychologist, gave a significant Black Today Conference, similar to the earlier Black Experience at Merritt; but although the forum may have added more to the national intelligence on the subject it was not able to stabilize affairs on campus. Nathan Hare later threw in his gloves on the Black



Studies issue perhaps never really understanding fully what his charge was in the long haul.

San Jose State U., under the leadership of Leonard Jefferies and with Harry Edwards as a member of the faculty and Tommie Smith and John Carlos, Olympic track stars as students, were able at the state college level to institutionalize this development and attract a faculty geared to the long struggle ahead. Jefferies is now chairman of the Black Studies Department at City College of New York. Robert Chrisman and Robert Allen who were in the Black Studies ranks at San Francisco State U. founded and currently edit the Black Scholar Journal in Sausalito. This publication has been an important forum on issues. It has had the longest life span of the journals that were an outgrowth of the movement and it has now gained a national reputation.

#



Elton Fax

1968-October-01 Letter (1 Page)

ELTON C. FAX
ARTIST-AUTHOR-LECTURER
51-23 30TH AVENUE
WOODSIDE, N.Y. 11377

October 1, 1968

Dear Claude Clark:

You did indeed write me last June and I am embarrassed that you've had to write again to get this response. I've been on the road with my lectures and doing a variety of time-consuming things that offer, at best, a flimsy excuse for seeming indifference.

The truth, Claude, is that I have no slides. The nature of my work in illustration requires none. I do have black and white prints of my things that measure approximately 8 by 10 inches. If these will do I shall send them pronto. The prints are of black and white drawings. For your convenience I am enclosing a self-addressed envelope and you may feel quite free to answer with a simple "yes" or "no" to expedite matters for yourself.

How thoughtful it is of you to remember me and to persist in making the contact. It is good to know that one's contemporaries care so much for it doesn't happen too often that way. My warmest regards to you and yours and good luck with your project.

Sincerely,



Mr. Claude Clakk, Instructor
Art Dept. MERRITT COLLEGE
5714 Grove Street
Oakland, Calif. 94609

TELEPHONE 212-274-4909 OR 677-6868

ELTON C. FAX
ARTIST-AUTHOR-LECTURER
51-28 30TH AVENUE
WOODSIDE, N.Y. 11377

October 5
1968

Dear Claude:

I am sending you a copy of West Africa Vignettes from which you make take whatever you feel you may want for the making of slides. The book, itself, is for your future use if you should care to keep it. It is only fair to tell you, however, that the prints on pages 35, 43, and 63 are especially poor reproductions of the originals which, by the way, are being shown at Fisk University during the month of November. They're having me down for the opening and I'll be in the Nashville area lecturing for about a week before returning to New York.

You ask for a biography and the enclosures should help. As to a statement of my philosophy you'll probably find the most fitting expression in the brief foreword to the book I am sending you. You will also find a recent glossy photograph of me inside the book.

Your project sounds ever so exciting and you're so right in saying that this is what we must do more and more of. GOOD LUCK!



Mr. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

TELEPHONE 212-274-4909 OR 677-6868

1970-May-25 Letter (1 Page & Envelope)

ELTON FAX
Box 2188 Astoria Station
L. I. City, N. Y. 11102

May 25, 1970

Mr. Claude Clark
Art and Afro Studies
Merritt College
5714 Grove Street
Oakland, Cali. 94609

Dear Mr. Clark:

Mr. Fax has given me your letter to answer concerning the portfolio Black And Beautiful. We received Purchase Order #24-926 dated 11/7/69 from the Accounting Department of the Peralta Junior College District, 300 Grand Avenue, Oakland, Cali. 94610 accompanied with a check for \$ 15. The order arrived here on Nov. 26, 1969 and was mailed Parcel Post - Insured on the same day.

In checking my records at a later date I realized that I had addressed the Portfolio to The Peralta Junior College District, 300 Grand Avenue, Oakland, Cali. On Dec. 2, 1969 I sent a letter to the Acquisitions Department, Merritt College Library, 5714 Grove Street, Oakland, Cali., 94609 informing them of the error in addressing the portfolio and requested that they check with the office at 300 Grand Avenue. The letter was signed by me and since I did not hear from them I assumed the error had been corrected and that the Merritt College Library had received the portfolio. I sent the portfolio to the Library as that was the address we were asked to ship the portfolio to.

If after checking out this information would you be kind enough to let Mr. Fax know whether or not you located the portfolio. Orders received from bona fide institutions such as colleges, universities, libraries etc. are mailed out if accompanied by a purchase order and an invoice is mailed with the portfolio. Orders from individuals must be accompanied with a check or money order.

Concerning the books you mentioned The Na of Wa, Otwe, and The Sky God Stories published by Coward McCann, we have been told they are out of print. I am sorry that I can not be of help to you in this matter.

Please let me know whether or not you succeed in finding the aforementioned portfolio.

Sincerely yours,

Elizabeth V. Murrell
Elizabeth V. Murrell
Sec'y to Mr. Fax.

ELTON FAX
Box 2188
Astoria Station
L.I. City, N.Y. 11102



Mr. Claude Clark
ART & AFRO STUDIES
Merritt College
5714 Grove Street
Oakland, California 94609

1970-June-01 Letter (1 Page)

ELTON FAX
Box 2188 Astoria Station
L. I. City, N. Y. 100

June 1, 1970

Mr. Claude Clark
Merritt College
5714 Grove Street
Oakland, Calif. 94609

Dear Claude:

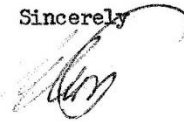
Your letter to Betty Murrell just came and since she's gone off on vacation I'm sending you another portfolio in order to clear the mystery and to keep our good image bright and shining.

It's been rather busy for me here, what with illustrating a book writing another, and doing my lectures. You'll be interested to know that the book I've just written, CONTEMPORARY BLACK LEADERS, a volume of fourteen biographies of contemporary Black leaders beginning with Malcolm and ending with Ruby Dee, is scheduled for publication in the fall by Dodd Mead. I wanted so much to do this book because too many of the white writers who handle (or mishandle) the subject stress the things that separate us rather than those things that bind us so closely.

The book I'm completing illustrations for is another Dodd Mead publication for young readers, PAUL CUFFEE, America's First Black Sea Captain. That, too, should be out in the autumn.

How are things with you? I saw a remarkably well presented show in Boston a couple of weeks ago when I went to the Boston Museum to look over the Afro American show that's receiving so much critical attention from Hilton Kramer of THE NEW YORK TIMES. It's an exciting show nonetheless and I must say that the Boston Museum knows how to put on a good one. My regards to you and your family, and please excuse the poor typing. I can write much better than it would appear.

Sincerely



1970-Christmas Card

With Best Wishes for Christmas
and the New Year

Surprise!
Thanks so much for writing me during
the summer. Trust all goes well with you
there. We're planning to leave here next
summer & settle in Mexico. Best of everything
to you all
ELTON C. FAX

ELTON C. FAX
ARTIST-AUTHOR-LECTURER
51-28 30TH AVENUE
WOODSIDE, N.Y. 11377

May 7, 1971
Dear Eric & Claude,

This is to tell you again how delighted it was to see you, to meet with your friends and your students and to get a glimpse of what is going on out in your area. I can honestly say that most of what I saw seemed far more encouraging than is the portrait of decay that characterizes so many of our eastern cities. One looks around him here and, when he looks honestly, knows that what he sees is doomed to fall away.

Some years ago, Claude, you told me that the West Coast is the place where positive things are beginning to happen. It certainly appears that your judgement was sound.

Do give my warmest regards to all who remember and do not be surprised if you should hear from Betty when she gets out your way within the next couple of weeks.

Sincerely
Elton

TELEPHONE 212-274-4909 OR 677-6868

1971-July-03 Letter (1 Page)

51-28 30th Avenue
Woodside N. Y. 11377
July 3, 1971

Dear Claude:

Thanks so much for that rare and beautiful copy of Allan Crite's book. I'd seen it but never dreamed we'd ever get to own one. Thanks for a real treasure. You know, Claude, as often as I've been in Boston I've yet to meet Crite, and I should get to know him before either or both of us has to cash in his chips.

Betty enjoyed her visit out there and likes it as much as I do. Now, we've a friend who'll be coming out within a couple of weeks. He'll be driving his own car and he plans to stay out that way--a move of which I highly approve. His name is Cleighton Mosley and he used to work with us at the Harlem Art center during the years of the Depression.

Cleighton has relatives there in the Bay Area and because he is imaginative and creative he has not hesitated to pick up and make a big move at a time when so many of us are thinking of everything but making changes. And that's what makes Mosley interesting and exciting and the reason why I feel you should get to know each other. While he hasn't made a career of painting as you have, Claude, he is very much with us in spirit and you'll have a great deal in common, I'm sure. So don't be surprised when you hear from him and be sure that you may look forward to knowing a good and sincere man. They seem to be getting kinda hard to find.

As soon as I know the exact date of Betty Catlett's show here in New York at The Studio Museum In Harlem I'll let you know. Meanwhile, our best to you, Effie, and your young people.

AS ever,



Elton

Mr. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

1971-July-19 Letter (3 Pages & Envelope)

JULY 19, 1971 (ENV. ATTCH.)

ELTON C. FAX ♦ 175 FIFTH AVENUE, NEW YORK 10, NEW YORK

Dear Claude,

Betty and Pancho Mora live at:

GARAMBULLO # 12

MEXICO 17, D.F.

TEL. 541-2852

Some times is a private phone number be
and you don't lose this. And they live very close
to the Military College and the Green Cross
Hospital. Do give them my love when you &
Effie see them.

The Studio Museum In Harlem is presenting a
major showing of Betty's sculptures & prints
from Sept 26, 1971 to Jan 9, 1972. I received
that word direct from Ed Spriggs yesterday.
I'm thrilled!

And I hope to see you in the fall-out in
California! How I love it there. Got write
more but I'm swamped with work just now. Do
give our love to Effie & your young people.

As ever

Elton



MEXICO

MEXICO HIGHLIGHT TOUR 1971

FLIGHT SCHEDULE:

~~FRIDAY~~

FIRST DAY 4:00 P. M. Check in at AERONAVES de MEXICO AIRLINES ticket counter in Satellite Building # 2 (International Carriers) Los Angeles International Airport.

5:00 P. M. DEPART: LOS ANGELES via AERONAVES de MEXICO AIRLINES FLIGHT # 781

10:15 P. M. ARRIVE: MEXICO CITY

FLIGHT SCHEDULE:

SATURDAY

9:30 A. M. DEPART: ACAPULCO via AERONAVES de MEXICO AIRLINES FLIGHT # 302

10:15 A. M. ARRIVE: MEXICO CITY

12:50 P. M. DEPART: MEXICO CITY via AERONAVES de MEXICO AIRLINES FLIGHT # 780

4:00 P. M. ARRIVE: LOS ANGELES International Airport, Satellite Building # 2 (International Carriers)

MAILING INSTRUCTIONS:

Letters should be sent AIR MAIL ONLY; allow 4 days for DELIVERY. AIR MAIL RATES are eleven cents per ounce to MEXICO. (SAME AS WITHIN THE U.S.A.) Post Cards sent AIR MAIL nine cents.

LETTERS AND TELEGRAMS should be addressed to:

NAME OF PERSON ON TOUR
 CLUB UNIVERSE MEXICO HIGHLIGHT TOUR
 HOTEL _____
 CITY & COUNTRY _____

HOLD FOR ARRIVAL: _____ (DATE) _____

HOTEL MAILING LIST:

FIRST CLASS HOTELS	MEXICO CITY ACAPULCO	HOTEL HOTEL	CRISTOBAL COLON, MEXICO CITY 7, D. F. MEXICO RITZ, ACAPULCO, GRO, MEXICO
DELUXE HOTELS	MEXICO CITY ACAPULCO	HOTEL HOTEL	ARISTOS, MEXICO CITY 7, D.F. MEXICO EL PRESIDENTE ACAPULCO, GRO, MEXICO

MEXICO GROUND OPERATOR:

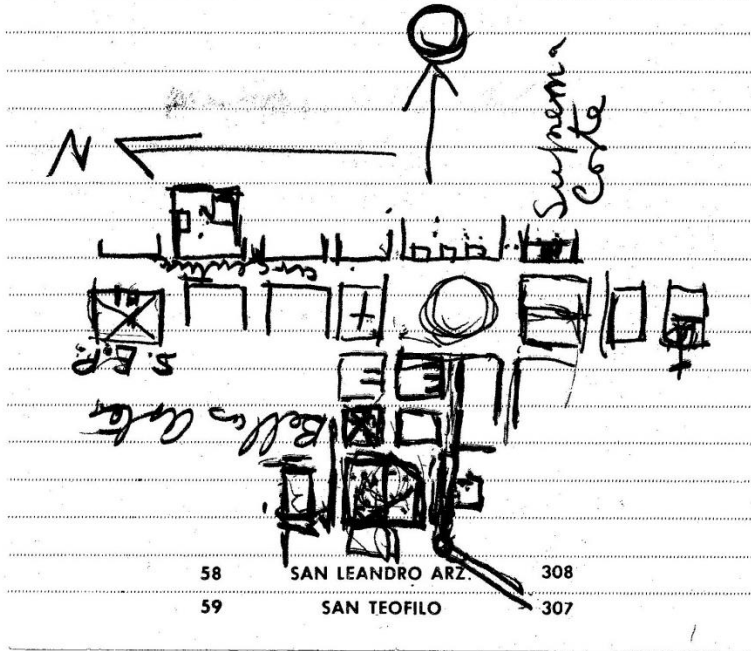
PESA TOURS
 ADDRESS: SINALOA 115, MEXICO CITY 7, D. F. MEXICO
 CABLE: "PESATOURS" MEXICO CITY, TELEPHONE: MEXICO CITY 33-37-92

ENERO 1971							FEBRERO 1971							MARZO 1971						
D	L	M	J	V	S		D	L	M	M	J	V	S	D	L	M	M	J	V	S
					1	2		1	2	3	4	5	6		1	2	3	4	5	6
3	4	5	6	7	8	9	7	8	9	10	11	12	13	7	8	9	10	11	12	13
10	11	12	13	14	15	16	14	15	16	17	18	19	20	14	15	16	17	18	19	20
17	18	19	20	21	22	23	21	22	23	24	25	26	27	21	22	23	24	25	26	27
24 31	25	26	27	28	29	30	28							28	29	30	31			

SABADO
DOMINGO

27-28

FEBRERO 1971



58 SAN LEANDRO ARZ. 308
59 SAN TEOFILO 307

FILTON C. FAX
ARTIST-AUTHOR-LECTURER
51-28 30TH AVENUE WOODSIDE, N.Y. 11377

AIR MAIL



Mr. Claude Clark Sr.
788 Santa Ray Avenue
Oakland, California 94610

AIR MAIL

AIR MAIL

1971-July-20 Letter (1 Page & Envelope)

ELTON FAX
Box 2188 Astoria Station
L. I. City, N. Y. 11102

July 20, 1971

Dear Claude:

I feel extremely guilty delaying so long before writing to you but the two weeks I spent in the Bay area pushed everything back and I was overwhelmed with work when I returned.

Before I go any further both Elton and I are so grateful to you for the copy of Allan Crite's Three Spirituals. Please do not think of apologizing for not sending two copies as we both know that they are out of print and rare. The transparencies brought back memories to Elton of your wonderful hospitality and your helpfulness. As for me I cannot really tell you how much it meant to me to spend the afternoon with you and young Claude and then later to meet Effie. Effie is quite a person and I am sorry I did not have more time to spend with her and talking with her. Perhaps on my next visit. Further Claude you made my visit a very successful one - I am now beginning to follow up on the contact I made at your suggestion and hope that in the very near future Elton will be out your way. Incidentally I heard from Joma and he is planning to have Elton come out for a two day artist in residence program sometime in October.

You know I am the acting Executive Director of a summer camp that is sponsored by a Presbyterian Church in the Bronx and getting staff together, looking after the many details concerned with getting the camp functioning for the season has occupied most of time since my return. I thought about some of the young people I met while I was out on the coast particularly those who are talented, creative and love children. We get plenty of applications from white kids but rarely from black young people. Perhaps next year when I am recruiting I will contact you for staff possibilities. We pay competitive salaries and the only drawback might be the transportation costs - I'll be thinking about that during the fall and also solve that problem. More about this!

When you said your black acting president resigned did you mean Marvel Smith? (You can tell my writing is atrocious - I mean my typing!).

You know I thought that encounter at the Houghteling's was good - between you and Pauline Depp - I think people like the Houghteling's should realize that we are not all cut from the same die yet at the same time we will pull together against the common enemy - racism. Pauline is a nice young person but she has a lot to learn.

I saw Gwen Lawrence last Wednesday and she tells me that they are in the midst of packing and planning to leave late in August. Gwen is looking forward to the move and I know Jake is pleased. He said the work at Pratt was so time consuming - much more than he anticipated when he accepted the assignment.

Claude give my regards to Effie, Claude Jr., and Alice whom I did not meet. Of course I send both mine and Elton's to you. If you and Effie get away have a good trip.

As always,

Thanks so much for your help! Betty

ELIZABETH V. MURRELL
51-28 30th Ave., Apt. 4B
Woodside, New York 11377



Mr. Claude Clark
788 Santa Ray Avenue
Oakland, Calif. 94610

1971-October-21 Letter (1 Page)

ELTON C. FAX
ARTIST-AUTHOR-LECTURER
BOX 2188 ASTORIA STATION
LONG ISLAND CITY, N.Y. 11102

Thurs. Oct. 21, 1971

Dear Effie & Claude,

It was good indeed seeing you & Claude fr. again
& being asked to share your board with you & friends.
The more I see of your part of the country the less
I like the idea of hanging out here in the East.
And I'll be most anxious to return in Jan.

When I arrived home this afternoon there was a
letter here from James Martin, Assistant Supt.
of the Lafayette School Dist. reminding me that they'll
be expecting me back with them in January.
We're trying meanwhile to nail down a couple of
other commitments at the same time. Betty joins
me in sending her love to all of you.

Elton

TELEPHONE 212-274-4909 OR 677-6868

Reggie Gammon

1972-February-14 Letter (2 Pages & Photo)

824 Davis St ^{REGGIE GAMMON} 2/14/72
Kalamazoo, Mich, 49008

Dear Claude:

San Francisco left an indelible mark on my heart, I truly enjoyed myself and was sorry that I did not have really enough time to stick around to see more of what is happening out there. It was just great meeting you under the particular circumstances, you and E. T. Montgomery, Marie Johnson, Bettye Saar, Laura Williams, the whole bunch!! I thought the Rainbow Sign Gallery a beautiful place, with great people and doing wonderful things. It bears out my contention that we will prevail and produce great art.

not befitting a great people. Please extend my good wishes to all and send my love to you. Tell you son it was nice to meet him and that I hope we all can meet again. This certainly goes for all the people who accompanied me (us). Here's the photo I promised and I hope you like it. I sent a copy to Barry Gaither, who also expressed an interest for his publication "Affairs of Black Artists".

It was good to hear you speak and to chat with you, just sorry I failed to take a picture of you for posterity's sake. Take care and let me hear from you, if that's possible. til later

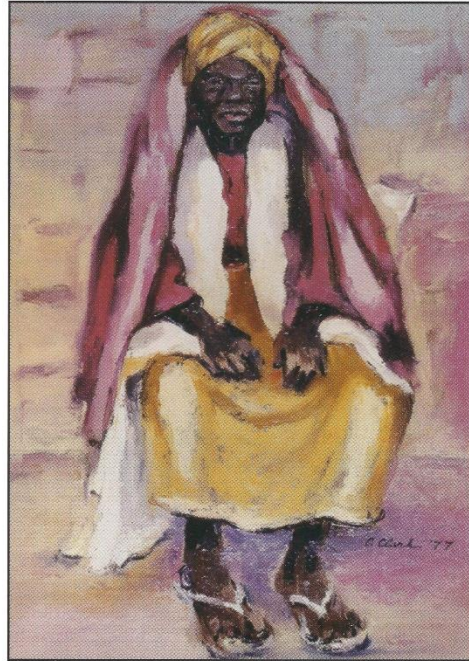
Reggie Gammon



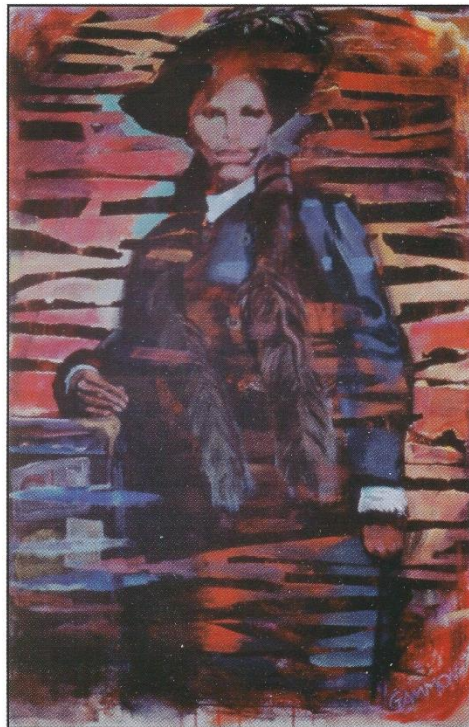
To my friend and brother in art
Claude Clark
from Reggie Gannon
2/14/72

**20th
Century
African
American
Icons
Series II**

**March 1
to
April 30, 2000**

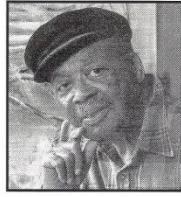


Claude Clark Sr.



Reginald Gammon

STELLA JONES GALLERY



Claude Clark

A wise man who knows his proverbs can recognize difficulties.

Nigerian Proverb

Ofentimes, the things that we do are never realized or recognized until very late in life. Icons are sometimes hidden away and must be brought out into the open to be venerated again.

But the power of these icons comes through in the spirit evoked in their work. Claude Clark's work, which characterizes the African American experience, summons the spirit. His paintings speak to us while the vibrant colors sing to us in harmonic spiritual tones. The people within his canvasses evoke past memories...of childhood, the sound of music, the smell of flowers and fruits, the feel of sunlight on bare skin and the rippling reflection of deep blue water. Art "canons" would tell us very little about Claude Clark, the painter, printmaker and educator. Yet, his work denies obscurity.

Born November 11, 1915 in rural Rockingham, Georgia, he was the second son in a family of ten. His father was an itinerant laborer and his mother was a housewife, who frequently took in laundry to make ends meet. Clark spent his early childhood in an array of small Georgia and Florida communities between Valdosta and Orlando as his father desperately sought work to keep the family from going hungry. However, his mother was an ambitious woman, whose greatest wish for her son was independence from the life of a sharecropper.

In early August 1923, Clark's parents became part of that great exodus of blacks leaving the south for a better life. They traveled to Philadelphia where Clark attended a predominantly white school. Johns Staples, a friend and fellow student whom Clark met in first grade, encouraged him to try art and later influenced his radical political thinking. While attending Roxborough High School, Staples also urged him to try Catherine O'Donnell's art club. She was a white teacher who was supportive of Clark and impressed by his bold artistic work. However, as it was with other black artists, Clark experienced overt racism while attending high school. His teacher refused to submit his name for an art scholarship. Clark went to the school principal to present his grievances and his efforts won him a recommendation and the scholarship. His graduation in June 1935 was cause for celebration. His poem and illustrations were published in the school's yearbook. However, this celebration was countered by his grief at the death of his mother during childbirth of her fourteenth pregnancy. Though, his father was contemptuous of education, he promised his mother that he would provide the fifteen cents needed for Clark's carfare to school.

Clark refused to let adversity rule his life as other misfortunes followed. In his home, there was no electricity and the kerosene lamp used for illumination damaged his eyes. As a result, in the first month of entering art school, he had to obtain eyeglasses. Subsequently, all of his paintings were done under natural lighting. But Clark's favorite high school teacher, Catherine O'Donnell, had a glass eye. He thought, if this handicap did not stop her, he vowed that it would not deter him from his goals.

From 1935-1939, Clark attended the Pennsylvania Museum School of Industrial Art, now the University of the Arts. While there, Clark was introduced to the technique of Van Gogh in the handling of still life. It formed the basis of his approach to drawing.

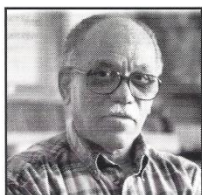
Instructors Frank Copeland and Earl Horter were very supportive of his art. Henry Pitz, influenced his figurative work and Franklin Watkins was inspirational in showing him the freedom inherent in painting. By the third year, Clark won the painting prize and Watkins purchased four or five of his woks. Clark was inspired to apply to the Barnes Foundation in 1938 but missed his appointment. He reapplied and was accepted in 1939. The Barnes Foundation's collection consisted of an array of artwork from European Impressionism to American art works. However, Albert Barnes, who later became friendly with Clark, was well known for his African Art collection. Clark saw in this African art, with its emphasis on the pyramid, sphere, and cylinder forms, the similarity that coincided with the art of Van Gogh. His bold strokes in *Cutting the Sheet, 1941* is a reflection of this style.

In 1939, Clark found work through the Artist's Project of the Works Progress Administration (WPA). He worked with the WPA from 1939-1942. Because of his belief that art should benefit the common man, he wanted to work in a medium that would reach the masses. He joined the graphic arts shop where he worked with and shared a studio with Raymond Steth and also became acquainted with Dox Thrash. Thrash discovered a new carborundum printing technique while employed there. Clark, along with others at the shop, experimented with new techniques including a color etching process.

In 1943, Clark married Effie Mae Lockhart and obtained jobs in Philadelphia after his tenure with the WPA. He taught art in junior high school in Philadelphia from 1945-1948. His art appeared in numerous shows including the Albany (NY) Institute of History and Art's for the 1945 presentation, "The Negro Comes of Age." His first solo show was at the Artist's Gallery of Philip Ragan Associate in Philadelphia in 1944. He was also the first Black artist featured by Dorothy Grafly. In 1951, he had a solo exhibition at the Wharton Settlement. His first New York show was at the Bonestell Gallery in 1945, followed by one at the Roko Gallery 1946 and 47. With the purchase of "Cutting Pattern" from his 1944 Artist's Gallery show, by Albert Barnes, Clark became only the second living African American artist, after Horace Pippin, to have his work displayed by the Barnes Foundation.

In the 1940s, Clark became interested in working at a black college. After writing many letters for employment, he received offers from two, Jackson State University in Mississippi and Talladega College in Alabama. Jackson State offered the higher salary, but he chose Talladega because it provided housing, which he desperately needed, for his family. He originally went to Talladega in 1948 to do a workshop. However, many of his students, who were war veterans, requested art training. Due to an increased student demand, he established a full time art department. He exposed them to African and African American art. He won a Carnegie Fellowship in 1950, allowing him to spend the summer in the Caribbean, mainly Puerto Rico, painting flowers and landscapes that he saw as universal subjects.

At the end of spring term 1955, Clark left Talladega. Without another employment engagement, he moved to California. In the fall, he registered at Sacramento State College and received his Bachelor of Arts degree in 1958. Majoring in painting with a minor in social studies, he obtained his Master of Arts degree from University of California in 1962. His works during this period showed a lighter color palette, a freer technique and experimentation with abstraction as in *Homestretch, 1961* and *Ascending, 1961*. Clark found employment at Merritt College in 1968, and stayed until his retirement in 1981. In 1976, Clark fulfilled a lifelong dream to go to Africa. It profoundly affected him. He began to believe that in order to change things for his people, "one has to think Black and dream Black..."



Reginald Gammon

*One thing you left with us, Jack Johnson
One thing before they got you.*

*You used to stand there like a man
Taking punishment
With a golden, spacious grin;
Confident.*

Sterling Brown
"Strange Legacies"

Reginald Gammon is an enigma. Painter and printmaker, his subject matter often deals with dramatic moments in history and unlikely heroes. As an icon, Gammon is an unlikely hero, himself. Individualistic, introspective, inner-directed, contemplative and thoughtfulness are characteristics of his works and his personality. As in *Mysterious Lady*, 1970, his work is often dominated by a single figure. Gammon is committed to figurative painting: "I have always been a figure painter and will die a figure painter." Born March 31, 1921 in Philadelphia, Pennsylvania, he was a child of the Great Depression. He learned to draw at an early age. He completed four years at the Philadelphia Museum School of Industrial Art. He attended The Stella Elkins Tyler School of Fine Art at Temple University in Philadelphia from 1950-51. Gammon admits that Tyler is where he really learned to paint. He is now a retired Professor Emeritus of Fine Arts and Humanities at Western Michigan University in Kalamazoo, Michigan. Acknowledging his debt to the social realists of the 1930s, Gammon began to formulate his style as a figurative and social artist in the early 1940's. "I was very impressed by those guys in the '30s. I was very aware of the painting that was going on then. It was mostly figurative, and that was my kind of thing."

While at Tyler, he began to do social commentary. It was around this time that the *Scottsboro* case was the *cause celebre*. It made a great impression on the artist's later work.

While in art school, Gammon tried to get a job at the Works Progress Administration (WPA), but was constantly refused because he had a scholarship and his young age. Nevertheless, while in Philadelphia, Gammon knew most of the artists associated with the WPA. He recalls: "There was Ray Steth and Dox Thrash, a man to reckon with. He invented a process in graphics called the carborundum process. Printmakers who are really into printmaking know about Dox Thrash." He also became acquainted with Claude Clark. However, Gammon concedes, as did Clark, that in Philadelphia there was not a community of artists living and collaborating with each other as there was in New York. In 1951, Gammon decided to move to New York.

After the Second World War, New York superseded Paris as being a haven for artists to congregate, both black and white. In New York, Gammon tried to get a scholarship at the Arts Students League, but was turned down. He tried to get into Hans Hofmann's class, but Hofmann, the famous German art teacher, was "out of town." Gammon gave up and decided to paint on his own. Meanwhile, in Harlem, he began to "hang out" with other artists such as Romare Bearden, Larry Potter, Bob Blackburn and Harvey Cropper. It was at Larry Potter's house that he met Paul Robeson, Ernest Crichlow, James Conroy and

Hartwell Yeargans, and Roy DeCarava. These artists had gathered to show support for Robeson who was being harassed because of his political views. Most of these artists were convinced that art was their true calling. But still not convinced that he was a painter, Gammon found a job as a commercial artist, but was later able to formulate his own recognizable style. Gammon's painting, *The Young Jack Johnson*, 1967, was in the controversial exhibit "Harlem on My Mind" in 1970. He was also a participant in the much-talked about exhibition, "Afro American Artists 1800-1969," in Boston. In 1965 he joined the group called Spiral which grew out of the political and social upheaval of the 1960s, the beginning of the Civil Rights movement. This New York group of artists discussed ways in which they could become politically active. Their agenda evolved around social and aesthetic issues. The group would meet at Romare Bearden's studio in Greenwich Village and included Charles Alston, Norman Lewis, Hale A. Woodruff, Richard Mayhew and Ernest Crichlow, Felraith Hines, Alvin Hollingworth and Emma Amos. Amos was the only woman in the group. It was Richard Mayhew who took Gammon to Spiral. They later became very good friends.

After the 1963 March on Washington, the group mounted an exhibition entitled "Black and White. This exhibition consisted of black and white paintings and prints done in each artist's style. Gammon's *Freedom Now*, 1965, a painting which was copied from a photograph of the March on Washington, by the African American photographer Moneta Sleet, Jr., was included in the show. This monochromatic work crystallizes into a powerful massive force of disembodied heads with protests emanating from open mouths. The powerful words "FREEDOM NOW," at the top, show the urgency of the participants. His relationship with Spiral was severed when he moved to Michigan. There he joined the Black Emergency Cultural Coalition and met Benny Andrews.

In his composition created from a photograph, *The Young Jack Johnson*, 1967, he represents an iconic, heroic image of the fighter. Jack Johnson stares unflinching at the spectator, powerful and confident, resolute, unflinching, and unwavering, appearing almost like a saint in a medieval panel painting. Gammon's illustrative prowess is showcased in this work. Perhaps here, Gammon comes closer to the tradition of Pop Art. The Pop Art movement in the 1960s captured the attention of mass audiences, who knew little or nothing about contemporary art, but were familiar with mass media images such as Coca-Cola, Campbell soup cans and Marilyn Monroe. Gammon's art was also part of that tradition, for the common man to understand and appreciate. Thus, the idea of cultural elitism, espoused by some critics, is violated for the sake of the masses. Jack Johnson mirrors the African American dream of a "free" black man. In some respect, Gammon has an affinity with the Photo Realist movement, too. It sought to raise questions on the issue of surface appearance and the relationship of photography to realistic representation. Yet, Gammon's image denies the "psychic distance" of Pop Art or Photo-Realism. Gammon photographic images are full of intense emotions. While some of Andy Warhol's painting would represent images of a shallow and spiritual bankrupt culture. Gammon aims at the depth and spirituality of African American culture.

Gammon continues to exhibit both nationally and internationally. He has now joined New Mexico's African American Artist's Guild. And he is still the unlikely hero that continues to paint. He is an artist that keeps re-defining and re-inventing himself for the times, and he refuses to stop. Thus, his paintings keep reminding us of whom we are. He remains forever confident.

~Eloise E. Johnson, PhD.
Assistant Professor, School of Architecture
Southern University,
Baton Rouge, LA

20th Century African Americans Icons Series II

"Conversations with the Artists"

CLAUDE CLARK, SR. and **REGINALD GAMMON**

Moderator/Interviewer: Dr. Eloise Johnson

SATURDAY, MARCH 11, 2000 ~ 11 am to 1pm

Sponsored in part by Amistad Research Center

ARTIST RECEPTION

SATURDAY, MARCH 11, 2000 ~ 6pm to 9pm

Selected Public and Private Collections

CLAUDE CLARK, SR

Hammonds House
Smithsonian Institution
National Gallery of Art
DuSable Museum of African American History
Oakland Museum
Library of Congress
Atlanta University
Afro-American Museum, Wilberforce
Hampton University Museum
Talladega College

REGINALD GAMMON

Western Michigan University
Battle Creek Fine Arts Permanent Collection
Kalamazoo College
National Afro-American Museum and Cultural Center
Endicott Johnson Public School, New York
Schomberg Center for Research in Black Culture
Fisk University
New York Library
Hampton University Museum

STELLA JONES GALLERY

Place St. Charles ~ 201 St. Charles Avenue ~ New Orleans, Louisiana 70170

PH: (504) 568-9050 FAX: (504) 568-0840

HOURS: Mon -Fri 11am - 6pm, Sat Noon - 5pm, & By Appointment

Email: jones6941@aol.com

Website: www.stellajones.com

FRONT COVER

TOP: CLAUDE CLARK, SR., "Nigerian Grandmother, 1977, 18"x24," Oil on Board
BOTTOM: REGINALD GAMMON, "Mysterious Lady," 1976, 52"x38," Acrylic on Canvas

John Harris

1968-November-06 Letter (2 Pages & Envelope)

Nov. 6, 1968

Dear Claude:

Thank you for your letter. I do not have many slides of my work. In fact I just started to making them.

I hope these will be all right.
Kindly return them as soon as you can.

I trust that you are turning out some of those fine scenes as usual.

I would like to see some of your slides.
I know they are fabulous.

Best regards,

John T. Harris
Art Teacher and Painter of
Those "Fine Lovelies"

JOHN T. HARRIS
1903 Carpenter Street
PHILADELPHIA 46, PA.



Professor Claude Clark,
Merritt College,
Oakland, California,
94609

To Art Department.



JOHN T. HARRIS

TELEPHONE KI 6-2094
1903 CARPENTER STREET
PHILADELPHIA 46, PA.

Dear Claude:

My phone number is Ki 6-2094
(as it is above).

I was glad to hear from you.
Get in touch with me when you
come to Philadelphia.

Sincerely,
John T. Harris

P.S.

If you lose this letter
you will find my name
is the first John T. Harris
in the Philadelphia Phone
Directory.

John T.

Dec. 2, 1968

Dear Claude:

I am sorry I did not send this at first.
In fact I have been so busy I did not carefully
read your letter.

I am enclosing a snapshot.

The following represents my biography:

Born 1908 in Philadelphia

Received scholarship in Art to
Museum School of Industrial Art from Central High
Completed course in Design and
received degree later.

Received Masters Degree from
Temple University.

Exhibited work at the Penna. Academy
of Fine Arts, Morgan State, Chester
County Art Center, Atlanta University,
Rosenbaum Art Center, Dover Y. M. C. A.
Cheyney State College, Harmon Exhibition.

Won prize for Art Teaching at the
Wharton Settlement.

Won prize for outstanding pastel
portraits in Pittsburgh Y. M. C. A.

Special interests in art may be
listed as follows:

- (a) Portraiture
- (b) Figure Painting
- (c) Flower and Still Life Painting
- (d) Landscape

At present I am making easel
paintings and I hold a position
as Associate Professor of Art

at Chayney State College,

I hope this information will aid you.

Sincerely yours,

John T. Harris.

P.S. Don't forget to return
my slides, please!

John T.

Thanks for slides.

I will make recording as
soon as I can

John T.

Dec. 3
(60th Birthday)

JOHN T. HARRIS

1903 Carpenter Street
PHILADELPHIA 46, PA.



Professor Claude Clark
Merritt College,
5714 Grove St.,
Oakland, California
94609
To Art Dep't.

Palmer Hayden

1968-January-17 Letter (3 Pages & Envelope)

New York N.Y.
Jan 17th 1968

Mr. Claude Clark
1788 Santa Ray Avenue
Oakland Calif 94610

Dear Claude

The reason for this delay in replying to your letter of Jan. 7th, is that the subject of it was chiefly about M.B.B. and your conversation with her in San Francisco. I've been waiting and trying until now for some news directly from her as to her plans and well-being, as she has told us, via Post-card some time ago that she had planned to be back in N.Y. on the 10th Jan. Your letter was dated Jan 7th and it reached us in the morning of the 9th. We tried to phone to her at her N.Y. Apt. a day or so later, but got no answer so we tried her County home number and she was there. My wife, Miriam, talked with her and M.B. said nothing unusual about her health, except that she could

Not get an appointment with her doctor for consultation before the end of Feb. which does not sound like an urgent situation.

Miriam understood her as saying that she was shortly to take a trip (by air) to Florida with the Harmon family who are making the final liquidation of the ~~family~~ foundation.

I am in full agreement with you that there should certainly be some way that we colored Americans could do something to express our appreciation for her services and dedication to the promotion of (Afro Americana.)

I truly regret it that at this time I am not acquainted with any one here who has the "know how" and the will of say, the late Dr. Alain Locke of whom I could ask to start the "ball rolling" to some sort of testimonial as would give her the deserved recognition.

My wife and I have discussed the matter often of late and we have reached the conclusion that we might make a start by asking a few of us, such as Ellis Wilson, Aaron Douglas, William E. Artist,

3

any quite a few others, out of whom start a committee which may be able to reach some one or ones ~~who~~ who have the prestige and also the money to give her a real befitting little party.

I only hope that some organization that fits the above description has already planned for such an occasion but can we rest assured on this?

Since I have not had a word with M. B. B. ~~neither~~ neither verbally or in writing I must wait now for the end of her present crisis for a heart to heart talk before I can form an idea as to what kind of personal souvenir she would appreciate. I promise to keep you informed of any important news I have from her.

I also have a letter from Mrs. Evelyn F. Wolfe she speaks of you and asks if I would cooperate with her on a manuscript she is planning. I am writing to tell her I will be glad to.

Miniam joins me in kindest regards to you and family.
Sincerely yours
Patience L. Hayden

Hayden
127 W 56th St
New York N.Y.
10019

AIR MAIL



Mr Claude Clark
788 Santa Ray Avenue
Oakland Calif.
94610

1968-July-30 Letter (3 Pages & Envelope)

July 30th 1968
127 W. 56th Street
New York N.Y. 10019

Dear Claude Clark

Forgive me for this long delay in replying to your letter of June 26th, with the very interesting brochure of your proposed project.

Your material came while Miriam and I were away from the City for a little visit with some friends up New England way; we didn't have our mail forwarded, so we got your letter when we got back to N.Y. about a week ago.

Miriam and I have read your prospectus and approve it with no criticisms of it, as at present outlined, and as to the material you ask me for I shall be glad to comply as best and as soon as I can. As you may know

I
by now that Miss M.B.B. has just gone to the hospital for an operation which took place yesterday July 29th her sister Betty is in the City with her and is keeping us posted on how things are going during the anxious period. One of the important items you asked me for, slides of my work when M.B.B. closed down the Foundation she sent loads of them to several Negro Colleges down South and she also took ~~slaves~~ slides of them to her home up in the Country. I had a few words with her a day or two before she went into the hospital she said that I could live anything she has of mine in that nature when I go up to her place which we will do as soon as she is back there and I think she has recovered enough

3

to be imposed upon in that manner. I shall have the personal information you requested ready to send you at the same time.

So heres hoping and praying too as well as I know, how to, that Mrs Mary Brady will not be confined to her illness for long.

With very best regards from Meriam and me to you and your family

Sincerely,

Palmer C. Hayden

PALMER HAYDEN

Hayden
127 W. 56.
New York N.Y.
10019

AIR MAIL



Mr. Claude Clark
788 Santa Ray Ave
Oakland Calif
94610

1968-October-20 Letter (3 Pages & Envelope)

New York Oct 20th 68

Dear Claude Clark

Just a few hasty lines to acknowledge your note of Sept 29th and also to inform you that I have finally got the "green light" from M.B.B.'s sister to come to see them.

So, Miriam and I shall drive up to this country place tomorrow Oct. 21st. I had a few words with Mary over the phone, while making the appointment the other night and she showed by her voice, that she is definitely on the mend. ^{from her} operation. I will see what material she may have and I can get from her that may be useful to you in your projected art course.

I am hoping that she may have taken at least some of the slides and the like up to her farm or have left them where we can get them some where near by

I mention the way this way because you may know in the rush when she was being pushed to get the Foundation closed down she rushed much of the art works which was in the possession of the foundation to the Negro Colleges down South including yours and mine along with many other artists.

My wife Miriam was in Nashville Tenn. a short time ago and she made a visit to Fiske University and had a talk with David Driskell who is head of the art department there. M.B.B. sent much of our work there as well as to Hampton U. in Virginia. Driskell to my wife that he had been trying contact Hampton to try to arrange to get some of the works they have to exhibit at Fiske but he says that so far he has had no reply from them.

So you can see how hard it may be to get anything back from down there that we might want

3

at any rate I will see what
if anything M.B.B. has heard
from them as to what they plan
to do if anything towards
showing some of the huge amount
of art works they have
I hope that I can assemble
my little contribution and get
it to you before it is too late.

With fondest regards from
Miriam and me to you and your
and your charming family

Sincerely yours

Palmer C. Hayden

Hayden
127 W. 56th St
New York N.Y.
10019

VIA AIR MAIL



Mr. Claude Clark

Art Dep.



Merritt College
930
12100
94609

Ernie Street
Oakland, Cal. 94609

1968-November-20 Letter (2 Pages & Envelope)

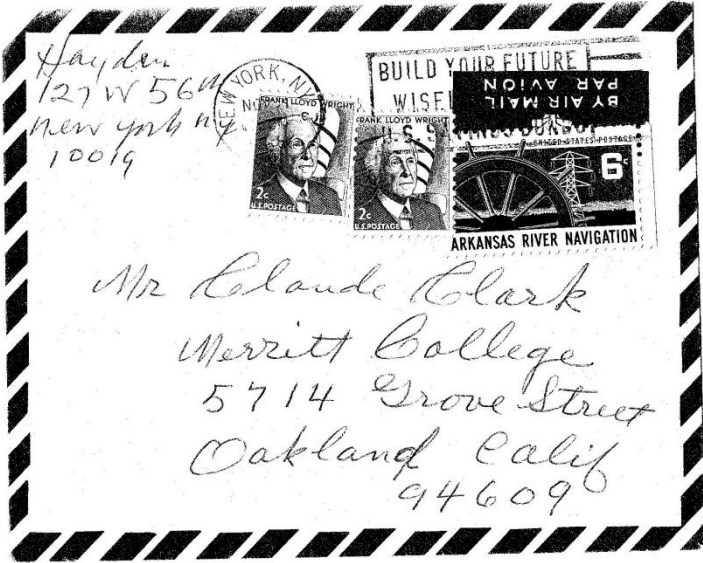
New York Nov. 20th-68
 Dear Claude Clark
 Just a line to say that I have just received a Catalog of slides from David Driskell at Nashville I hope that you have received the same Catalog from him by now. So that you can see for your self. the great number of slides he has available. of your work as well as other "Soul" artists including a great many of mine. which can be purchased from them (Fisk University) at a very reasonable price, thanks to the generosity of our good friend Mary, B.B. My wife and I did go up to their Country place and found Mary much improved she said that she has many boxes containing slides and ~~the~~ such stored in the garage. It was plain to see that she was not up strong enough to tug and toil (you know how she is) in getting at them. So, to ^{her} help her to go through them the next time we come up

2

We are not sure as to when that will be. I am very glad that Fisk U. has made it possible ~~to~~ for anyone to obtain such material so conveniently as to the other material you asked me to send shall have it ready, very shortly and will send it on.

In case you have not yet received the catalog the address to send for it is. Mr. (I don't know if he has another title) DAVID DRISKELL
 DIVISION OF CULTURAL RESEARCH
 DEPT. OF ART.
 FISK UNIVERSITY
 NASHVILLE TENN.
 37203

My wife joins me in best wishes to you and your family
 Sincerely yours
 PALMER HAYDEN.



1969-February-05 Letter (2 Pages & Envelope)

Palmer G. Hayden
New York
Feb 5, 1969

Dear Claude

Your note of Feb 2nd was received today.

I shall go to nite at 7:30 to Friend home who has a reel type recorder, (we have a Norelco, cassette model)

I will put something on the reel you sent me and get it off to you without delay.

One reason for the great delay on my part is that, I've been trying to get Ellis Wilson to do something together with me and my wife on my recorder and you could transfer it and edit it to your purpose. I have not been able to get together with Ellis so will send a few words on without him. We have not heard

from Miss Mary B since around New years day, at which time she said (over the phone) that she was coming along well. There are several things I need that she can furnish, but I want to wait until she comes at me, which I think she will when she feels well enough. I will let you know if I hear anything important from her. I am inclined to think that she and her sister is sticking closely to the comforts of their country, Cuba during this cold and unpleasant weather.

Miriam joins me in very best wishes to you and your family

Sincerely yours
Palmer

Hayden
127 W 56th St
New York, N.Y.
10019



Mr. Claude Clark
Art Dept. Merritt College
5714 Grove Street
Oakland Calif.
94609

VIA AIR MAIL

1971-November-23 Letter (2 Pages & Envelope)

New York N.Y. Nov 23rd 1971
 Dear Claude Clark,
 I have set this week aside to do nothing but try to write to everyone I owe a letter for a long time and have not writ
 You are one of them so I offer my apology
 Our neighborhood P.O. here held all mail for us till we return home, a letter from you dated earlier this year was among the lot I was glad to meet Dave Driskell and Mary Brady at the grand opening of the Wm H. Johnson exhibition, it was the first time I had seen Miss B. for over a year.
 It was an imposing show and a large crowd was there so I had only a few words with her she looks well enough and promised to keep in touch
 The purpose of my visit to Washington was in fact threefold I have some close relatives there I wanted to see what the National Collection of Fine Arts are about at the same time the Johnson exhibit and last but not least my John Henry folk-lore paintings are being kept here for the present, and I would like it for them to become a permanent part of the Collection, with a purchaser, of course. Unless plans are changed they will be shown at West Virginia University in a celebration

2
 or rather a part of a Celebration the University is have in February.
 The Catalogs of the Johnson show are magnificent, written by the Curator of painting and sculptor of the National Collection Mrs. ADLYN D. BRESKIN, who to my thinking is superb. And when your son goes East and if he can arrange for a meeting with her I feel sure that she will give him all the assistance she can to get the information he needs.
 The National Collection is already a Colossus enterprise and the Curator job is enormous yet Mrs B. took the time to show me much of the great amount of art works they have including the display of works by American Negro Artists, your painting titled Resting is one of them.
 According to a news clipping about the Johnson show, he died in April 1970 no date was given. The catalog states Wm H. Johnson 1901-1970. The Catalog has much biography of W.H.J. and is for sale by the Superintendent of Documents U.S. Government Printing Office Washington D.C. 20402 Stock no. 4703.0012 PRICE \$4.25¢
 Minam from me in fondest regards to you and your charming family. Sincerely, Palmer
 ENCLOSURE
 need not return

Hayden
 127 W. 56 St.
 New York NY
 10019

AIR MAIL AIR MAIL
 PAR AVION PAR AVION

NOV 25 12-PM '71

30T AIR MAIL 11c

Mr. Claude Clark
 788 Santa Ray Ave.
 Oakland Calif 94610

11/26/71

Howard Humbert

1965 October Exhibition (1 Page)

ONE MAN SHOWS
Pennsylvania Academy
Philadelphia Art Alliance
Newman Galleries
Temple University
Pyramid Club
Dubin Galleries
Grabar Gallery

HOSTS AND HOSTESSES
Mr. and Mrs. Stanley D. Bernstein
Mr. and Mrs. Robert D. Goldman
Judge and Mrs. A. Leon Higginbotham
Mr. and Mrs. Gerald Krekstein
Mr. and Mrs. Samuel H. Lavery
Mr. and Mrs. Biagio Pinto
Dr. and Mrs. James P. Ramsey
Mr. and Mrs. Robert Rosenbaum
Mr. and Mrs. Rudolph M. Valentine

You are cordially
invited to a preview
and reception
in honor of

HUMBERT HOWARD

SUNDAY, OCTOBER 10, 1965 - 1 to 4 p.m.

Exhibition through October 31st

GRABAR GALLERY

1119 OAK LANE AVE., PHILADELPHIA, PA. • LI 8-8007

- showing for the first time his non-objective paintings and his
paintings on wood, iron, steel and stone.



HUMBERT HOWARD

THE GRABAR GALLERY
PRESENTS
RECENT PAINTINGS BY

"I wish to direct special attention to an artist whose firm regional reputation is spreading over the continent: Humbert Howard of Philadelphia. Howard thinks of his work 'as an evolution of personal discovery and experience', and we profit from his deep understanding through beautiful pattern interpretations of exceptional clarity, force and elegance."

In the unique book, "American Negro Art" by Cedric Dover, the author wrote . . .

1969-February-05 Letter (2 Pages & Envelope)

Dear Claude: Feb 5, 1969

Thank you very much for sending the tape. However, I don't have any way to make it because I have no recorder. I am as busy as I can be with demands for exhibitions and paintings to go here and there. I thought about suggesting to you what I think would be a great idea and ^{was} for you to do the tape about me because you know me and your comments would have greater impact because it would be free of the ego.

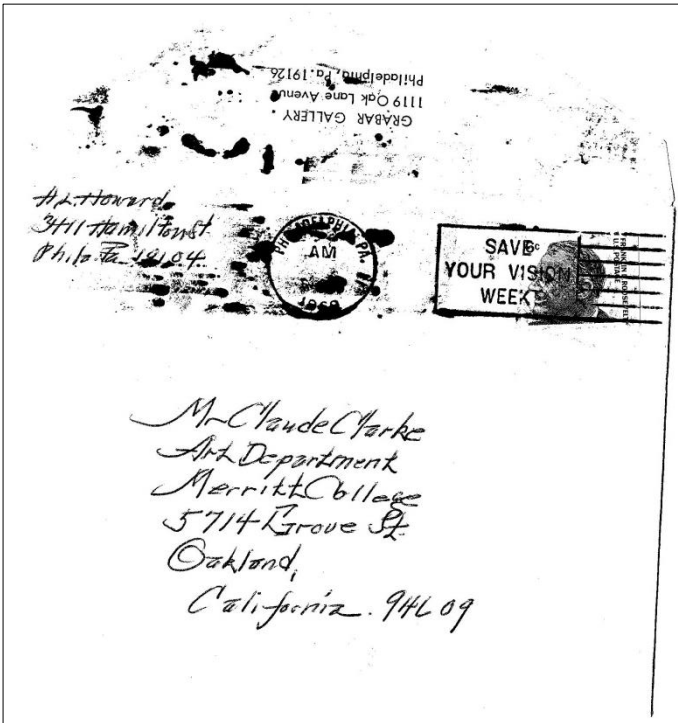
I have great respect for you as an artist and serious teacher and it would be quite an honor

2

To have you attempt this rather unusual projection

Write often - keep me informed and I shall in turn relay all news to you

As ever, very sincerely
yours
Auntie



1973-September-29 Gallery Brochure (8 Pages)

Humbert Howard New Paintings
Oil - Watercolor - Gouache



WILD ROSES

Oil

McCleaf Gallery
1713 Walnut Street, Opening Reception Invitation
Saturday, September 29th, 1973 — 4 to 7 P.M.

ABOUT THE ARTIST

What Is He Doing Now?

Humbert Howard is one whose name comes up whenever there is a discussion of contemporary Negro artists. His works are esteemed for their intensity of color, elegance and their nervous sensitive line. In his art, the abstract fuses with the figurative. The result is a feeling, a mood, a sensual diversion.

Mr. Howard uses every medium as a creative tool: watercolor, gouache, oil, wood, stone, canvas, board. We are proud to present here the latest works of Humbert Howard.

— ESTELLE GROSS

"Humbert Howard was born in Philadelphia which has been almost exclusively the scene of his activity as a mature artist. He is still pursuing new ideas and searching for solutions to new problems of technique. Many of his paintings reflect the complexity and dynamism of life in the great city of his birth; others bespeak a lyricism of mood and suggest a thoughtful and sensitive nature capable of withdrawn contemplation.

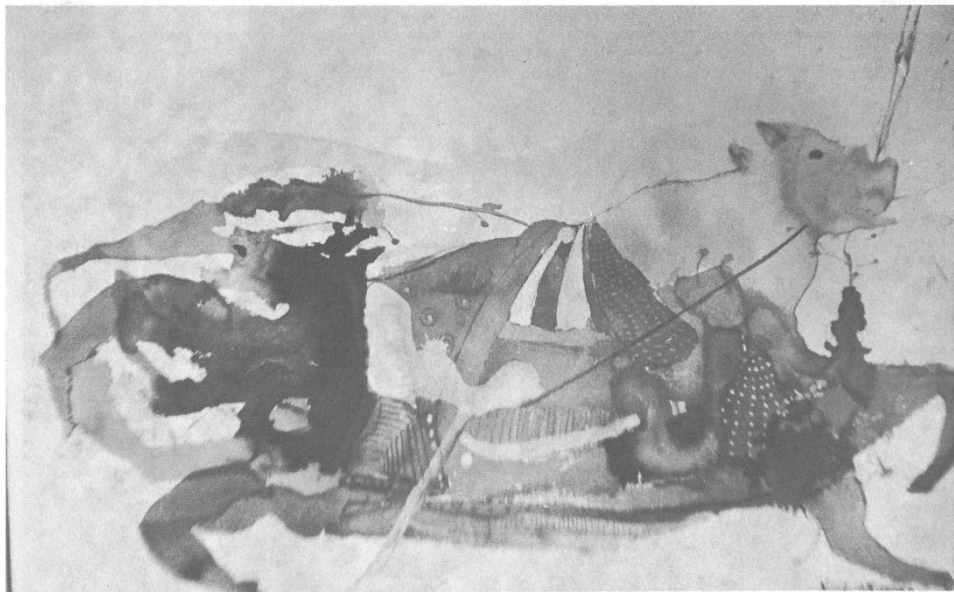
Not only is he an industrious painter of acknowledged creative talent, he is also one of the acknowledged forces in the cultural life of Philadelphia. He has functioned with much success as promotional chairman of the Exhibition Committee of Philadelphia's Pyramid Club, and at present is the Co-Chairman of the Southeastern Region of the Second World Black and African Festival of Art and Culture.

Humbert Howard definitely professes a philosophy of painting. It should be interesting to note how the artist appraises his own procedures and assesses the environment from which he draws his subject matter;

"I think of my work as an evolution of personal discovery and experience. After exposing a chosen subject to what I have seen or thought concerning it, I relate it to what else has been done through the ages of art. Then I proceed to paint in terms of color, design, experience and individuality. My paintings go on for months, sometimes years, and are finished at the moment another brush stroke would mar their personality . . .

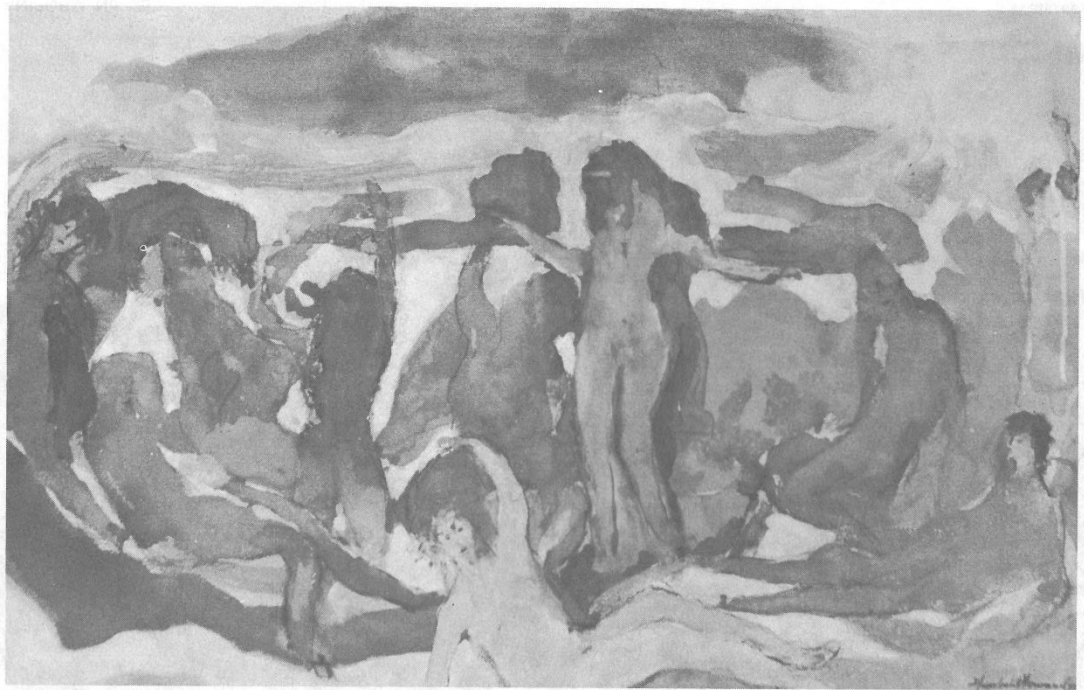
" . . . As for subject matter, I paint the people I know, the places I see, the things I touch . . . It's the people and the environment of large cities I love — tall buildings, streets, parks: the dancer, the teen-ager, the sales-girls, the stenographer, but I paint them in terms of my culture, times and personal feelings . . . "

Dr. James A. Porter, head
Department of Art
Howard University
Washington, D. C.



"JANIFORM No. 25"

Watercolor



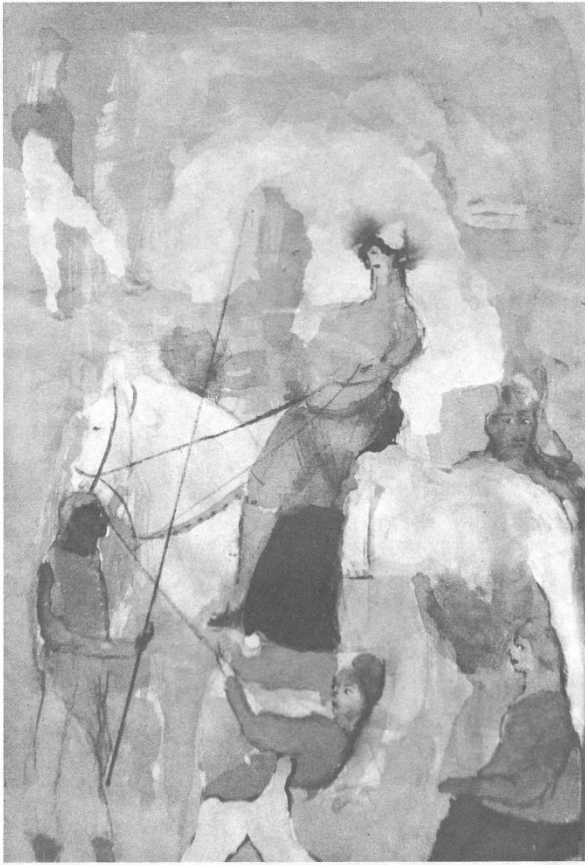
BATHERS

Gouache



MUMMERS DANCING

Watercolor



FIGURES WITH WHITE HORSE

Gouache



TWO MIMMERS

Oil



THE NEW GENERATION

Oil

Exhibition Continues to October 20th
Photographs by Humbert Howard, Jr.

Christmas Letter (1 Page)

Dear Claude:

Received your letter and I was glad to learn you plan to fly East. Yes, call me - hope to see. I, too, expect to be in NYC Sat-Sun Dec 5th.

My show was a success. Sold 16 paintings.

I would like to see some of yours.

I shall try to send you things of interest from time to time.

The Tanner show is at the Museum this month - but I am not a Tanner man -

I feel he came along during the time of Cezanne and Picasso and he should have experimented more with the great moderns. Maybe that's our job - I don't know!

Art is such a great thing - to be alive and in the midst of all the excitement - the new offers so much -

Just a note - Sincerely Humbert
Season's Greetings

and

Warmest Wishes

HUMBERT HOWARD GALLERY
Medical Arts Bldg., Suite 805
1601 Walnut St., Phila., Pa. 19103

Home # BA-X-0563

HUMBERT L. HOWARD

MEDICAL ARTS BUILDING
SUITE 805
1601 WALNUT STREET
PHILADELPHIA, PENNSYLVANIA 19102
CALL BETWEEN 3 AND 6 P. M.
LOCUST 7-1842

Oliver Jackson

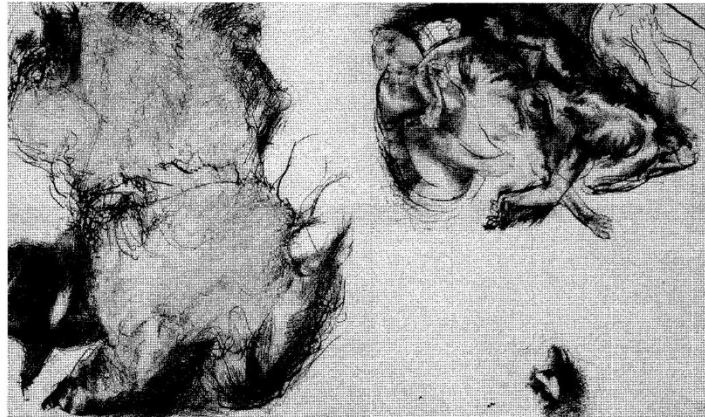
1996 Exhibition Brochure (2 Pages)

OLIVER JACKSON

THE INCISED LINE

OLIVER JACKSON
THE INCISED LINE
September 3 to December 27, 1996

ARTISTS FORVM
251 Post Street, Suite 425
San Francisco, CA 94108
Telephone (415) 981-6347
Fax (415) 981-4323
Tuesdays through Saturdays, 11 am to 5 pm



Intaglio Dry Point VIII (A/P), 1993
Intaglio drypoint: ink on paper, 40 x 24 inches

THE INCISED LINE: WORKS BY OLIVER JACKSON

By Bruce Nixon

The power of the incised line conveys itself in a straightforward way, without ambiguity. An incision is not—it cannot be—applied, not in the manner of paint, say, or ink, or any kind of drawing. It must be made, literally cut from the surface of its material, gouged out, excavated. It signifies an assertive act, embodying the elemental presence of the artist's hand, and in a material like stone or metal, the physicality of such direct address quite literally defies the aestheticizing gesture. As a consequence of this process, incision requires, and represents, an absolute commitment on the part of the artist. It cannot be erased or painted over, or ignored. The risk is great, and any loss of nerve leaves its indelible mark upon the work.

Oliver Jackson is probably best known as a painter of large, colorful canvases characterized by a mesmerizing harmony of variety, but throughout his career, he has been a prolific draftsman, printmaker, collagist and sculptor as well. Incision appears frequently in this work—it is the central feature of his sculptural silhouettes—and may be taken as a measure of Jackson's bravery that he risks it time and time again.

In painting, incision is a common technique: the artist uses an edge—the unbristled end of a brush, for instance, or a palette knife—to etch the wet paint surface, a kind of "negative" line permitting a linear application that disrupts the paint without altering its essential presence as a material. A variety of colors from layers of underpainting may be revealed beneath the incised line, or may not, but either way a shift occurs in our sense of the dimensionality of the surface. A history of the making process is implied, a kind of archaeological recordkeeping. In a painting such as *Untitled* (8.10.91), incision, like the diagrammatic shorthand of a dance of energy across the demarcation of figure and ground, animates and unifies the work, pointing

towards a pictorial necessity that may or may not be otherwise evident in the imagery. The markings act as a focusing device, drawing our attention to the small green keystone that lies like a wedge between darkness and light. It is a virtuosic deployment of the technique precisely because it is active rather than descriptive, exploiting a powerful vortex-like rhythm that pulls the viewer deep into the work.

Still, Jackson's most daring incisions appear in his marble sculptures. Here, figurative silhouettes cut from stone slabs are decisively marked with surface incisions that cause the flat forms to bulge, breathe and expand beyond their material bounds. And yet, the incised line, even as it suggests figurative description—arms, chest, genitals, a peculiar crouch—is not literally descriptive, and certainly not solely descriptive. It is altogether too coarse, the product of strenuous physical effort, almost brutal in effect. Its presence can be neither diminished nor overlooked. It makes no aesthetic appeal to the viewer. It is an uncompromising and uncompromised object.

In the marble *Untitled* No. 3, a variety of physical features—the steel peg leg, the "head" seemingly twisted in a grimace, the "heart" of marble-buffing material hanging from the back like a rag bag, the exposed hardware—all suggest a strain, a vulnerability in the hard stone form. The diagonal placement of the ovoid head offers an echo of Goya, or a profile from Picasso's *Guernica*; the side of the figure reveals a narrow strip of the rough brown surface of the block from which the slab was cut, like the edge of a knife, tarnished and dull. The figure wears its atmosphere as surely as a cloak of pain, but the incision energizes the striding form and unifies every aspect of the work, for this is where the artist makes his greatest investment and leaves his clearest trail.

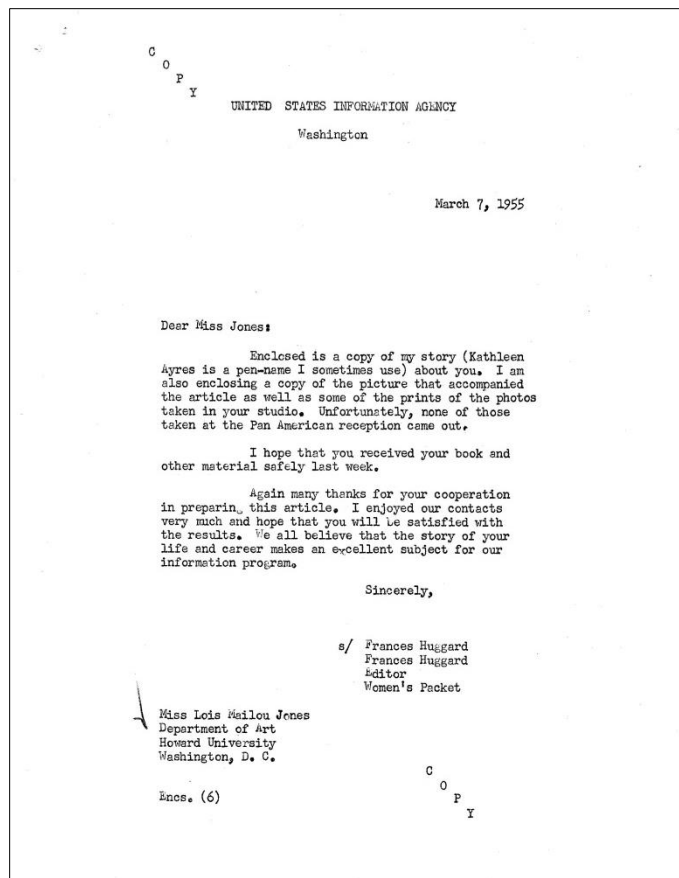
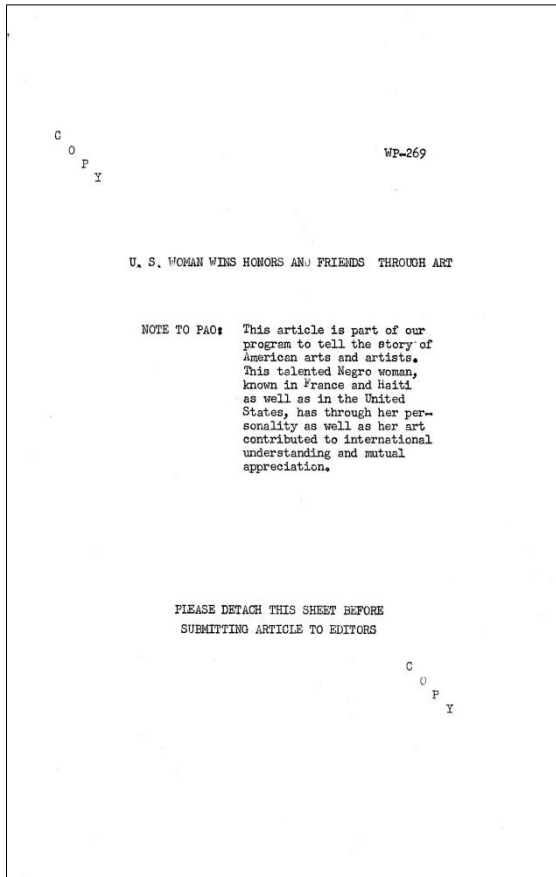
Sheer exertion permeates *Untitled* (8.85), as well, whether seen as wounds or the deeply etched lines of

maturity, the incisions define the expressivity of the figure—a lumbering giant, a Herculean hero, an earth god, an image of compressed masculinity. Gleaning dully through the waxy pigment on the marble surface, they speak of something removed that cannot be replaced. As a forthright physical presence, they finally exhaust explanation. Their power, active and implacable, is contained within the frame of the figure itself but remains self-sufficient. This sort of compression is stated rather more explicitly in *Untitled* (1995), the figure of a man half-submerged in raw marble. Full of internal power, the musculature in full form, the figure is uncomfortably bound in a posture of the most extraordinary duress, displayed on a platform in imposed passivity among restraining hardware. References to Michelangelo and Rodin, both of whom tested the expressive possibilities of the "unfinished" marble, are impossible to ignore, and Jackson's anonymous figure—heroic in its art-historical references, and anti-heroic in its hidden posture of forced submission—presents a rather more solemn ambiguity than the incised silhouettes.

In the several etchings included here, the incised line is inherent to the medium: in a way, it returns the incision to the realm of tradition process—in this exhibition, a return made as if from an arduous journey. The iconography is familiar to those who have encountered Jackson's work before, as is the imagery itself, based in transformation, transmigration, a process both corporeal and spiritual. From this, we may be led to understand that the traditional physicality of art-making is received, too, in the body of the viewer: the impact of the works remains unblunted. It is an exchange that exposes artist and viewer alike.

Lois Mailou Jones

1955 Article (7 Pages)



VIA AIR MAIL

U S I S F E A T U R E

C

USIA-IPS

O

WP-269

P

U. S. WOMAN WINS HONORS AND FRIENDS THROUGH ART

Y

By Kathleen Ayres

It is no surprise to anyone who knows Lois Mailou Jones that her painting has been called "happy art." For joie de vivre, a warm friendliness and instinctive belief in the goodness of people and the world are salient characteristics of this talented American Negro artist.

Miss Jones, well known to art lovers for the work she has done in France and Haiti as well as in her homeland, is a professor in the Department of Art at Howard University in Washington.

Her love of art and of people have been inseparable as long as Miss Jones can remember. "My mother was most interested in my artistic bent, and my teachers in the public schools of Boston, where I grew up, were most encouraging," she recalls. "But for some time I thought I wanted to be a social worker so I could do something for people. When I was 12 I used to visit a Boston community center to tell stories to the younger children."

It was the offer of a scholarship for the vocational drawing class at the Boston Museum of Fine Arts that decided the young woman on the career she would follow. The one-year scholarship grew to six. When she was graduated from the Museum's Fine Arts School in 1927, she also received her teacher's certificate. She has since supplemented her professional training at Harvard, Columbia and Howard Universities.

U. S. WOMAN WINS HONORS AND FRIENDS THROUGH ART

- 2 -

A versatile and tireless artist, Miss Jones combined teaching with textile designing, book illustrating and painting, winning gradual recognition in all these fields.

In 1937, another scholarship again changed the course of Lois Jones' life. The General Education Board, a private U. S. organization, awarded her a fellowship for study in France. To the maturing artist, the year spent studying with leading artists at the Academie Julien, working in her Montparnasse studio and sharing the lives of the people, was a dream come true. Since then Miss Jones has returned each year to France, where she has done some of her most outstanding work and has been represented in leading Parisian exhibitions. In 1952 a book of more than 100 reproductions of her French paintings was published in France.

In a foreword to that volume, Eric Feher, Lauréat de l'Institut de France, wrote that "her gamut of colors is composed of subtle tones of the greatest finesse. Her colors have a brilliance of incomparable purity, she works with extreme naturalness and an almost infallible taste." Summing up her landscapes, Parisian cityscapes and portraits, M. Feher said, "Her painting remains ardent and sentimental and attains in its motif a rare harmony so profound, so touching that it is a virtually sublime promise."

Hand-in-hand with her work as a creative artist has gone the other side of Miss Jones' career -- that of teacher. "I love to teach," she says in the soft, melodious voice that is one of her great charms. "It is inspiring to work with young people and I feel responsible to help others."

She has helped them by awarding free scholarships to talented children to attend classes in her studio. Art teachers, too, have benefited from Lois Jones' warm-hearted interest. Outside of her regular university duties, she has conducted weekly studio classes -- again inviting some exceptionally talented teachers to attend free.

"Many of these teachers are now exhibiting their paintings, and I like to think that our working together in the studio atmosphere helped them and advanced their careers," Miss Jones says.

Her own paintings, which have won numerous honors, have been displayed in some 20 exhibitions in the United States, some of them one-man shows. She is represented in 10 permanent public U. S. collections and in many private ones.

James W. Lane, Curator of Painting in the National Gallery of Art in Washington says, "God's gift to Lois Jones is a beautiful sense of color. Like a singer who always sings true, this well-trained artist shows true color harmony. But that is not God's only gift! He has given her a sense of structure and design that carries the color to victory."

In 1954 the Government of Haiti invited this talented artist to visit that country and paint its landscapes and people. "I found Haiti to be exotic, enchanting," says Miss Jones who spent 2½ months there. Typically, she was not satisfied with just following her own pursuits. She wanted to be more useful to others; so she conducted painting classes at the Centre d'Art and the Foyer des Arts Plastiques. In recognition of her contribution to Haiti, the government named her a chevalier of the National Order of Honor and Merit.

Commenting on an exhibition of Miss Jones' paintings, F. A. Gufrey wrote in the Haiti Journal:

"Her use of color is both rich and discreet, controlled by a brushing which is both delicate and deliberate. Our incomparable skies, the unique aspects of our streets, our lighting, our trees and flowers furnished particularly happy subjects. They were treated with love by this American sister who wanted to leave us an imperishable souvenir of her visit—to whom we cannot help but say 'come back!'"

Among her Haitian pictures were portraits of President and Mrs. Paul E. Magloire. On the Magloires' recent visit to the United States, Miss Jones presented them with these portraits and gave eight of her other paintings to the Haitian Government. These and many other of her Haitian pictures were displayed at a special exhibit at the Pan American Union in Washington.

To Lois Jones, Haiti is more than an artist's paradise—it is her second homeland. For in private life she is Mme. Vergniaud Pierre-Noel, wife of a Haitian artist. The two met in 1932 as students at Columbia as students at Columbia University in New York. Her interest and fluency in French—he did not then speak much English—gave them their first common bond. They corresponded during the years that their paths led different ways and, finally, drawn together again, were married last year in southern France. The Pierre-Noels maintain their permanent home and studios in Washington but plan to be frequent visitors to France and Haiti.

"We have many interests in common," she says with the enthusiasm of a bride. "We like to do practically all the same things and are interested in each other's work."

Miss Jones' career has left little time for purely social life. She finds relaxation in swimming, tennis and playing the piano. "I love homemaking," she says, "and my husband says I am 'the best cook!'" Her specialty has always been French cooking.

"I always make it a practice to live with the people of a country I visit and to learn from them," she explains. "Now I am beginning to offer Haitian dishes."

U. S. WOMAN WINS HONORS AND FRIENDS THROUGH ART

- 5 -

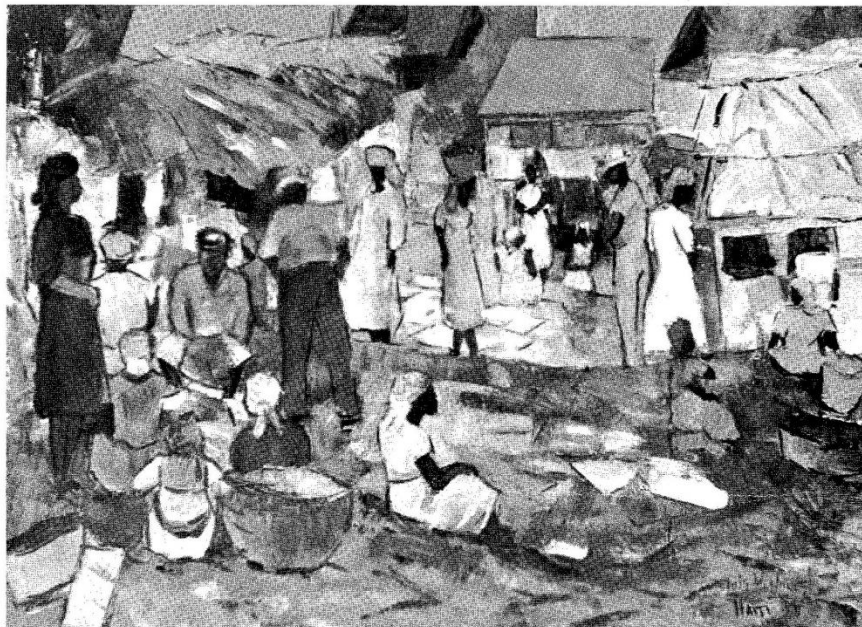
Based on her international experience, Miss Jones believes that art is a common bond between all peoples. "Art crosses all barriers and helps us know each other. I have found many new and fine friends through art, and through art I have helped foreigners to understand Negroes and all Americans. As I travel, there is always something I can get and give."
(Photo 55-2180 accompanies this feature.)

U. S. WOMAN WINS HONORS AND FRIENDS THROUGH ART WP-269

CAPTION

Lois Mailou Jones, in her studio in Washington, works on a portrait of Mme. Paul E. Magloire, wife of the President of Haiti. This and a companion portrait of the President were presented to the Presidential couple when they visited the United States recently. (55-2180)

1961 Haiti Exhibit (6 Pages)



MARCHANDES A KENSCOFF

LOIS MAILOU JONES

A PAINTER WHO LOVES

The pleasure I have had from looking at transparencies of the paintings in this exhibition helps me to share the greater good fortune of those who will know the joy of standing receptively before the originals. They are the work of a confident artist, widely experienced and securely trained at Boston, Washington, New York and Paris, but they are also the work of a truly lovely Person with an urging love of life which goes beyond people and places to all living things.

It is this embracing love, charged with tenderly revealing power, that makes Lois Mailou Jones a painter of such exceptional and richly evocative quality. It gives her the humanistic depths so evident in her freedom from individualistic pretensions, her responsive mastery of colour, her controlled feeling for warmth and symbolism in design, her lively expression of light—and no one can paint the magic of light unless, in Sir Kenneth Clark's perceptive phrase, it is an "expression of love."

This love begins with her proud and sensitive concern for her own people. Among her many pictures of the American Negro scene, we see it, for example in the early genre portrait of *Jennie*, which I had the privilege of reproducing in *American Negro Art*. More than a "message," it is a complete visual statement with a quiet yet highly emotionalizing and persisting force.

Overflowing outwards, her love has moved in far directions and communicated what it has contained in a surprisingly native way. Indeed, her landscapes and genre pictures in France (and the French scene has defeated innumerable foreign artists) are those of a Frenchwoman happily, sometimes sadly, in love with what she sees. They are, as the reproductions in her exquisite *Peintures 1937-1951* show, utterly and astonishingly French.

It follows that in Haiti, where French survivals and Negritude are dominant influence, Lois Jones has advantages of vision, personal associations, emotional attachments and artistic background which raise the pictures hung here above the awareness of the visiting artist. They bring the Haitian scene, with something indefinably more than its charm and colour, its green and blue tropicality, its boats and markets, its gaiety and underlying sorrows, to the walls of this gallery.

They will leave a bareness on my own walls which I hope someday to fill with colour reproductions. I will need many. For, not wanting to be too selfish, I have listed sixteen, beginning with the wonderful panoramas, I would wishfully have bought at the exhibition an ocean has prevented me from seeing.

Cedric Dover

CEDRIC DOVER
London: February, 1961

CATALOGUE

OILS

1. Marchandes à Kenscoff
 2. Les Barques—Port-au-Prince
 3. Frolic
 4. Marché de Kenscoff
 5. Vodou (Collage)
 6. Cock Fight (Collage)
 7. Martissant
 8. Fisherman's Cove
 9. Street Scene Port-au-Prince
 10. Vévé Vodou (Collage)
 11. Vieilles Maisons,
Le Soir—Port-au-Prince
 12. Feuilles
 13. Coastline Vendors
 14. Marchande de Poulets
 15. Panorama of Port-au-Prince
 16. Watermelon Vendors—
Port-au-Prince
 17. Tempête
-

WATERCOLORS

18. Eventide at Port-au-Prince
 19. Grand Bois D'Illet (Casein)
 20. Port-au-Prince Vendors
 21. Barques de Pêcheurs—
Port-au-Prince
Awarded 1st Luban Watercolor Prize, 1958
 22. Three Peasants—La Saline
 23. Peasants—Martissant
 24. Fire Dancers
 25. Voodoo Ritual
 26. Sultry Day—Port-au-Prince
 27. Grosse Roche—St. Marc
 28. Bateaux à Voiles—Port-au-Prince
 29. House Boat—Port-au-Prince
 30. Marchande Pétionville
 31. Petits Bateaux Marchands—
Port-au-Prince
 32. Marché—Bizoton
 33. Port-au-Prince, La Nuit
 34. Quai de Cabotage
 35. Quai des Pêcheurs
-

YOU AND YOUR FRIENDS ARE CORDIALLY INVITED TO A
PREVIEW EXHIBITION OF PAINTINGS
"THE MAGIC OF HAITI"

by

LOIS MAILOU JONES

(MADAME V. PIERRE-NOËL)

UNDER THE SPONSORSHIP OF HIS EXCELLENCY
THE AMBASSADOR OF HAITI
MR. ERNEST BONHOMME

ON SATURDAY, MARCH 18TH, 1961 • 5-8 P.M.

THE ARTIST WILL BE PRESENT TO RECEIVE GUESTS

The Exhibit will continue through March 29th

GALERIE INTERNATIONALE

1095 MADISON AVENUE (AT 82-83 STS.) NEW YORK CITY

LOIS MAILOU JONES

Born in Boston, Massachusetts. On scholarship for four years at the Boston Museum School of Fine Arts. Received diploma from Boston Normal Art School and Designers Art School. Studied at Harvard University, Columbia University and at Howard University (A.B. degree). General Education Board Fellowship for study in France and Italy, 1937-'38. Certificate received from Academie Julian, Paris. At present Associate Professor of Design at Howard University.

As a creative artist Lois Mailou Jones has had a notable career both in this country and abroad. Her work has been shown in major exhibitions in Washington including the Biennial and Annual Area Exhibitions at the Corcoran Gallery.

She has had one-man shows at the Vose Galleries in Boston, Whyte Gallery, The United Nations Club, Inc., DuPont Theatre Gallery, Georgetown Public Library, Howard University, the Pan American Union, Washington, D. C., and at the Centre d'Art, Haiti.

She has exhibited with leading French artists at the Salon des Artistes Francais, Galerie Charpentier and the Galerie de Paris.

Collections: The Phillips Memorial Gallery; International Business Machines Corp.; Palais National Haiti; Howard University Gallery of Art; Barnett Aden Gallery; Atlanta University; Brooklyn Museum; 135th St. Public Library, N. Y. C.; Rosenwald Foundation, Chicago; Salisbury Museum, Southern Rhodesia; Retreat for Foreign Missionaries, Wash., D. C.; Corcoran Art Gallery, University of Panjab, Pakistan, and the International Fair Gallery, Ismir, Turkey. In 1952 Georges Frere at Tourcoing, France, published a portfolio of reproductions of her work entitled: "Lois Mailou Jones Peintures, 1937-1951."

In 1954 she was awarded the Diplome and Decoration de l'Ordre National "Honneur et Merite" au grade de "Chevalier" by the government of Haiti for her achievement in art.

GALLERY HOURS: 10 A.M. TO 5:30 P.M. MONDAY TO SATURDAY
UNiversity 1-7877

JAN 1966

GALERIE SOULANGES

20, RUE DE L'ODEON, PARIS VI^e - DAN. 25-38



LOÏS MAILOU JONES

PEINTURES

PEINTURES

1. *Marchandes à Kenscoff*
2. *Vèvè Vodou (Collage)*
3. *Vieilles Maisons le Soir, Port-au-Prince*
4. *Dieux de la Mer (Collage)*
5. *Tempête*
6. *Vendeuses de Tissus*
7. *Port de La Saline, Port-au-Prince*
8. *Black-out en Haïti*
9. *Parade des Paysans*

(Prix de Peinture à l'Huile de la "Société des Artistes de Washington, D. C.")

10. *Fertilité*
11. *Formes Marines (Collage)*
12. *Vèvè Vodou II*
13. *Vèvè Vodou III*
14. *Marché de Kenscoff*
15. *Letitia et Patrick*

AQUARELLES

16. *Bazar du Quai*
17. *Grand Bois d'Illet (Collage)*
18. *Vendeuses de Savon*
19. *Bazar, Port-au-Prince*
20. *Grande Rue la Nuit*
21. *Trois Vendeuses, Carrefour*
22. *Pluie à Carrefour I*
23. *Vendeuse de Poules, Petionville (Acrylic)*
24. *Vendeuses à Martissant*
25. *Marché, Port-au-Prince*
26. *Marché, Carrefour*
27. *Jour du Cyclone*
28. *Avenue John Brown*
29. *Marchand de « Fresco »*
30. *Autoportrait (Casein)*
31. *La Jetée des Filets*
32. *Marchandes de Poules, Marché Vallière*

du 1^{er} au 28 Février 1966

VERNISSAGE MARDI 1^{er} FÉVRIER
de 16 à 22 h.

**Loïs Mailou
JONES**

par Gilbert GRATIANT



LOIS MAILOU JONES est une Américaine, peintre et professeur de Beaux-Arts à l'Université HOWARD, Washington, D.C. Ses tableaux ont déjà enrichi maintes collections, qu'il s'agisse de Musées publics ou de Collections particulières dans son propre pays.

Pas moins de trente Expositions publiques ont reçu ses œuvres, les rendant familières aux Amateurs américains.

Par ailleurs, son nom n'est pas inconnu du public français, un ouvrage comportant plus de cent reproductions de ses peintures ayant été publié par Georges FRERES à Tourcoing et étant donné que le Salon des Artistes Français, la Galerie Charpentier et la Galerie de Paris ont déjà ouvert leurs portes à ses peintures fort appréciées.

Mais aujourd'hui, LOIS MAILOU JONES se souvient qu'elle est également, de par son mariage avec le célèbre artiste V. PIERRE-NOEL, Haïtienne et c'est la grande et magnifique « Ile Antillaise », patrie de son mari, qu'elle offre à notre admiration.

Les symboles, les allégories et les mystères du culte Vaudou forment l'une des sources de son inspiration, mais l'autre et à mon sens la plus importante, est le peuple travailleur lui-même d'Haïti, représenté fidèlement dans son milieu antillais magnifique autant que dans le pathétique de son existence quotidienne.

La sensibilité de l'artiste, en tant qu'elle est elle-même femme de couleur, s'est retrouvée en harmonie avec ses personnages et s'est mise au service de toute sympathie manifeste que font naître les scènes de la rue. D'une grande fidélité dans le dessin et d'une vive réussite coloriste, les tableaux de LOIS MAILOU JONES créent une profonde émotion.

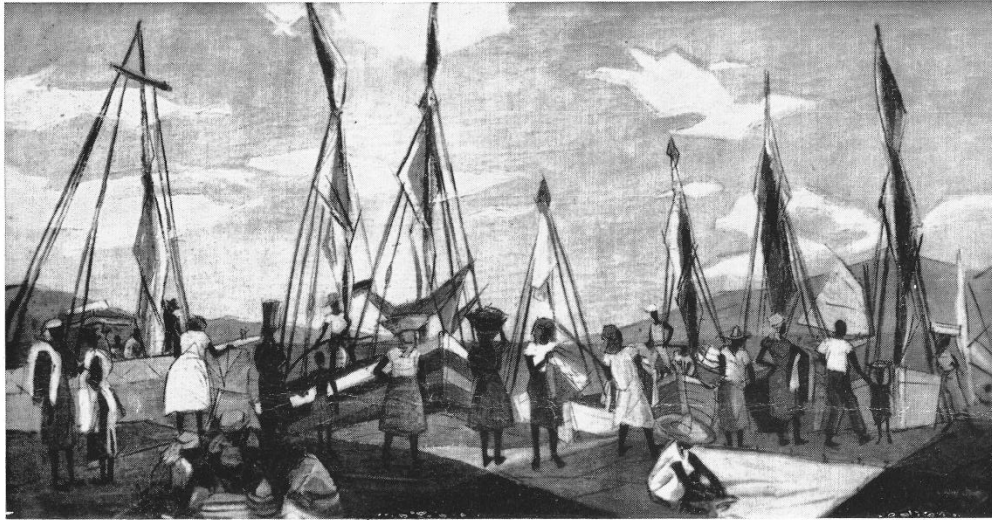
Toutefois, sans aucun effort visible, la plupart de ses toiles atteignent à une grande valeur ornementale en tant « qu'Objets d'Art » ou « Choses de beauté » ainsi que le dit le poète anglais, en dépit d'une évidente fidélité au réel tel qu'il apparaît au spectateur ou à qui se soucie de la vie populaire.

Les gouaches du peintre — de grand réalisme — tendent toutes à réjouir le cœur et la vue, soit qu'elles montrent le peuple au travail, les femmes au repos, ou bien le fouaillage par une averse cinglante de la luxuriance tropicale des Antilles vertes.

Exprimons nos remerciements à LOIS MAILOU JONES pour avoir apporté à de nombreux Parisiens une telle opulence d'harmonie colorée, don d'une grande Artiste.

G. G.

Paris, Janvier 1966.



Port de la Saline - Port-au-Prince



Letitia et Patrick

LOIS MAILOU JONES is an American lady painter and a professor of Design at HOWARD University, Washington, D.C. Her paintings have already enriched many a collection, both public and private in her native country.

As many as thirty public exhibitions have harboured her works and made it familiar to American "amateurs". On the other hand, her name is not unknown to the French public as a portfolio of over one hundred of her paintings has been edited by Georges FRERES at Tourcoing, and considering that the Salon des Artistes Français, Galerie Charpentier and the Galerie de Paris have already opened their doors to her much praised exhibits.

But to-day LOIS MAILOU JONES remembers that she is also Haitian through her marriage to the celebrated artist, V. PIERRE-NOEL, whose birth-place is the vast and beautiful Caribbean Island that she offers to our admiration.

The symbols, allegories and mysteries of the Vodoo religion are one of the sources of her inspiration but the other one, and a far more important one in my eyes, is the very working people of Haiti, faithfully pictured out within the magnificent environments of the Caribbean Islands as well as throughout the pathos of their every day life.

The artist's sensibility in her quality of a coloured woman herself, fell in harmony with her personages and was made a servant to whatever patent sympathy the street scenes evoked. Accurate as it is in design and so vividly colourful LOIS MAILOU JONES'S painting creates deep emotion.

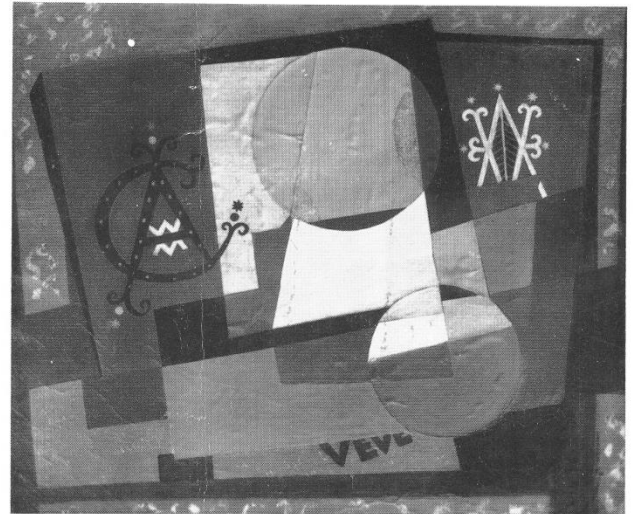
Yet without any visible effort most paintings reach a great value as pure ornaments or "things of beauty"—as the English poet styles it, in spite of a conspicuous faithfulness to reality as it appears to the looker—on or the student of popular life.

The painter's "gouaches",— quite true to life are all of them meant to rejoice both heart and sight, whether they show the people at work or women at rest, or again a slashing downpour whipping the gorgeous Caribbean hues of tropical green.

Let us express our thanks to LOIS MAILOU JONES for bringing to many Parisians such wealth of many-colored harmony, the gift of a great artist.

Paris, January, 1966.

Gilbert GRATIANT.



Vèvè Vodou (collage)

*

EXPOSITIONS

20 RUE DE L'ODÉON - PARIS VI-

peintures - aquarelles - dessins

*La Galerie est ouverte de 10 h à 12 h et de 15 h à 19 h
(dimanche excepté)*

DAN. 25-38

1967 Artist Statement (2 Pages & Envelope)



HOWARD W. R. 1967

MINISTERS OF THE ARTS

DEPARTMENT OF FINE ARTS
DEPARTMENT OF ART

LOIS MAILLOU JONES - PAINTER, DESIGNER

STATEMENT BY THE ARTIST

I have always felt a strong love for nature, perhaps because I had the good fortune to have spent every summer of my childhood on the Island of Martha's Vineyard, where, fascinated by the color and the light of its landscapes and sea-scapes I started to express my feelings in watercolor. It was there that I had the great opportunity to meet the well known artist and Director of The National Academy of Design in New York City, Jones Lie, who took an interest in my work, guiding me and offering me his valuable criticism.

Since this early period, I have traveled extensively - finding new materials for new expressions.

When in Paris, France, I was afforded the adventure of painting with feeling the different aspects of nature... rainy days - sunny days, the grey Paris skies, reflecting their silvery light on the old streets and houses in contrast to the romantic blue skies of southern France and Italy where the light is so brilliant and everything so colorful.

My recent paintings of Haitian themes have introduced a decorative trend in a highly-keyed palette, resultant from my special interest in the happy spirit of the people as well as their underlying sorrow, the exotic tropicality evident in the market places and on the sea coast as well as the Vodou symbols of which I have made a special study.

Structure and Design are basic in my compositions and experiments. My style is influenced by "feeling" as inspired by "theme"... sometimes in the direction of realism, as portrayed in some of my landscapes, still-life, or compositions based on Negro-life, or again in decorative or abstract expression in composition.

Lois Mailou Jones

Lois Mailou Jones

1/27/67

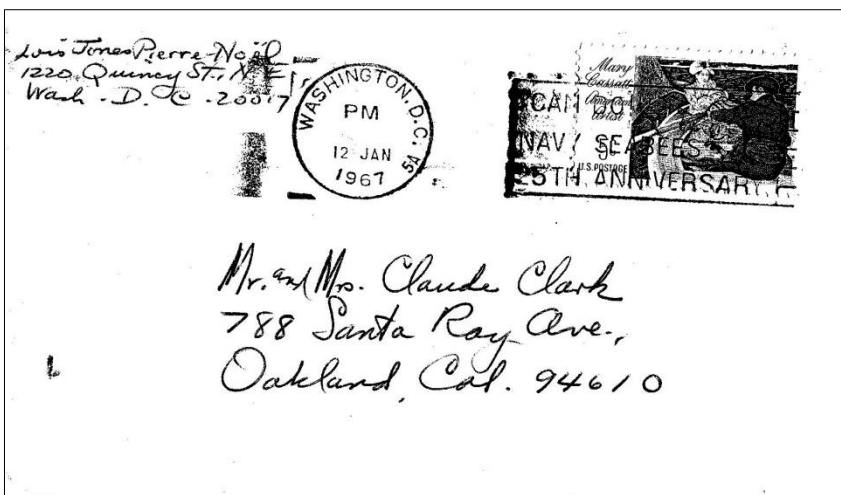
SEPTEMBER 1966 • CENTENNIAL YEAR • AUGUST 1967

Lois Mailou Jones

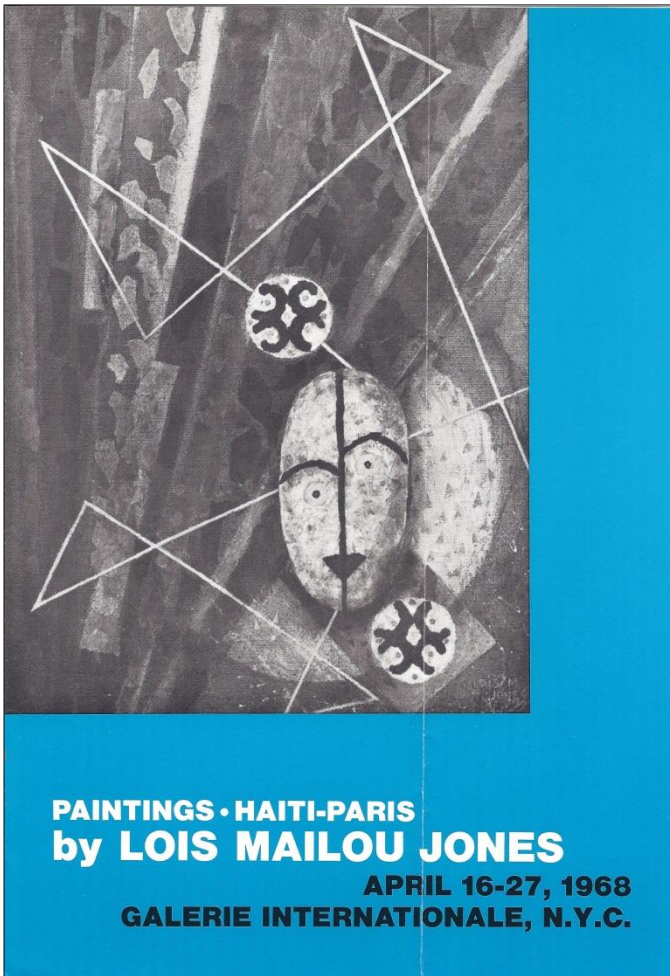
4.

BIBLIOGRAPHICAL REFERENCES TO THE ARTISTS WORK

- "The Negro in Art", by Alain Locke, Published by The Association in Negro Folk Education, 1940.
- Modern Negro Art, by James A. Porter, Dryden Press, New York, 1943
- The Negro in American Culture by Margaret Butcher, Alfred A. Knopf, New York, 1956.
- American Negro Art, by Cedric Dover, New York Graphic Society, Greenwich, Conn., 1960.
- The Phillips Collection, Washington, D. C.
- A Comprehensive Catalogue of the Pictures in the Phillips Gallery, Washington, D. C., 1952
- Who's Who in American Art, R.R. Bowker Company, New York.
- Who's Who of American Women, Marquis Company, Chicago, Ill.
- 1965 Negro History Study Kit, The Associated Publishers, Inc., Washington, D. C.
- 21 Paint in Polymer, Grumbacher Inc., New York City, 1965
- La Revue Moderne: Contemporary Art in America, Publication Mensuelle, Paris, France, June, 1961.
- Old Watercolor Society's Club 27th Annual Volume, "Watercolor Painting in the United States," by Eliot O'Harra and Shirley Putnam, London, W.I., 1952.
- American Negro Reference Book, by John P. Davis, Prentice Hall New Jersey, 1966.
- Lois Mailou Jones Peintures 1937-1951, Georges Frere, Tourcoing, France, 1952.



1968 Exhibit (7 Pages & Envelope)



PAINTINGS • HAITI-PARIS
by LOIS MAILOU JONES
APRIL 16-27, 1968
GALERIE INTERNATIONALE, N.Y.C.

LOIS MAILOU JONES

(Mrs. V. Pierre-Noël)

BORN:

Boston, Massachusetts

STUDIED:

On Scholarship for four years at the Boston Museum School of Fine Arts, Boston Normal Art School, Designers Art School, Harvard University, Columbia University and Howard University (A.B. Degree), Academie Julian, Paris with Berges, Montezin, Maury and Adler.

"ONE-MAN" SHOWS:

1937 — Howard University Gallery of Art, Wash., D.C.
1939 — Vose Galleries, Boston, Mass.
1940 — Morgan State College, Baltimore, Md.
1946 — Barnett Aden Gallery, Wash., D.C.
1947 — Lincoln University, Pa.
1948 — Whyte Gallery, Wash., D.C.
1948 — Howard University Gallery of Art, Wash., D.C.
1949 — Hampton Institute, Hampton, Va.
1950 — United Nations Club, Wash., D.C.
1951 — Dupont Theatre Gallery of Art, Wash., D.C.
1954 — Centre D'Art, Port-au-Prince, Haiti
1955 — Pan American Union, Wash., D.C.
1957 — Artists' Mart, Wash., D.C.
1961 — Galerie Internationale, N.Y.C.
1963 — Delaware State College, Md.
1965 — Howard University Gallery of Art, Wash., D.C.
1966 — Galerie Soulanges, Paris, France
1967 — Cornell University, Ithaca, N.Y.

GROUP EXHIBITIONS:

Corcoran Gallery of Art (Biennial)
National Museum of Art
Pennsylvania Academy of Fine Arts
Harmon Foundation Exhibitions
Texas Centennial
American Negro Exhibition, Chicago, Ill.
Salon des Artistes Français, Grand Palais des Champs-Élysées, Paris.
Galerie Jean Charpentier, Paris
Galerie de Paris
Salon des Independants, Paris
Baltimore Museum
Seattle Museum, Washington State
National Academy of Design, N.Y.C.
The Institute of Modern Art, Boston, Mass.
Phillips Collection, Wash., D.C.
Albany Institute of History of Art
Trenton Museum, N.J.
San Francisco Museum of Art, Calif.
Newark Museum, N.J.
Grand Central Art Galleries, N.Y.C.
A.C.A. Gallery, N.Y.C.
Tuskegee Institute, Ala.
Virginia Union University, Richmond, Va.
The Watkins Gallery, American University, Wash., D.C.
The Margaret Dickey Gallery, Wash., D.C.

The Rhodes National Gallery, S. Rhodesia
King George VI Art Gallery, Port Elizabeth, Rep. of S. Africa
The Arts Club, Wash., D.C.
Boston Museum School of Fine Arts, Mass.
Smith College Gallery of Art
Goucher College, Md.
Fisk University, Tenn.
Oakland Art Museum, Calif.

TRAVELING GROUPS:

College Art Association Traveling Exhibition
American Federation of Arts Traveling Exhibition
Grumbacher Traveling Exhibition, "21 Paint in Polymer."

AWARDS:

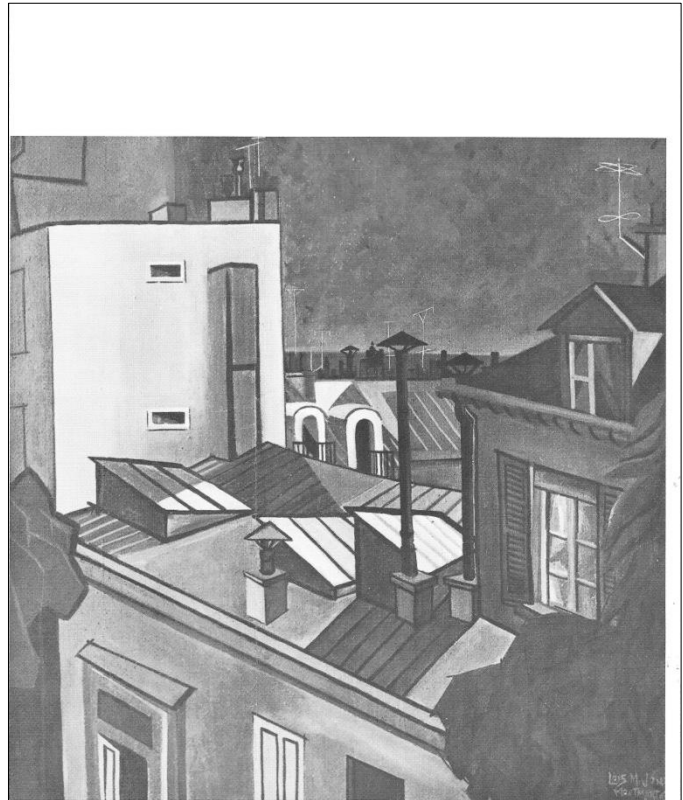
General Education Board Foreign Fellowship for study in France and Italy, 1937-38.
Robert Woods Bliss Landscape Prize for Oil Painting, Corcoran Gallery of Art, 1941.
Second Purchase Award for Watercolor Painting, Atlanta University Annual Exhibition, 1942.
First Award for Oil Painting, National Museum of Art, 1940, '47, '60, '63.
The John Hope Award for Best Landscape, Atlanta University Annual Exhibition, 1949.
First Award for Watercolor Painting, Atlanta University Annual Exhibition, 1952, '60.
Oil Painting Award, 8th Annual Area Exhibition, Corcoran Gallery of Art, Wash., D.C., 1953.
Washington Watercolor Society Award, National Museum, 1955.
Popular Prize Award, Atlanta University 14th Annual Exhibition, 1955.
Pyramid Club Meritorious Award for Achievement in Art, Philadelphia, Pa., 1957.
First Luban Watercolor Award, 1958.
Franz Bader Award for Oil Painting, 69th Annual Exhibition of the Washington Society of Artists, 1962.
First Honorable Mention for Oil Painting, Société Des Artistes Français, Paris, France, 1966.
Awarded the Diplome and Decoration de l'Ordre National "Honneur et Mérite" au Grade de "Chevalier" by the government of Haiti for Achievement in Art.
Elected a Fellow of the Royal Society of Arts, London, England, 1962.

COLLECTIONS:

The Phillips Collection, Wash., D.C.
International Business Machines Corp., N.Y.C.
Palais National, Haiti
Howard University Gallery of Art, Wash., D.C.
Barnett Aden Gallery, Wash., D.C.
Atlanta University, Atlanta, Ga.
Brooklyn Museum, N.Y.
135th St., Public Library, N.Y.C.
Rosenwald Foundation, Chicago, Ill.
Retreat for Foreign Missionaries (mural), Wash., D.C.
Corcoran Art Gallery, Wash., D.C.
University of Panjab, Pakistan
International Fair Gallery, Ismir, Turkey
Walker Art Museum, Bowdoin College, Maine
American Embassy, Luxembourg
Galerie Internationale, N.Y.C.

TEACHING:

Professor of Design and Watercolor Painting, Howard University, Wash., D.C.



PARIS ROOFTOPS (Oil)



press briefs

ART NEWS

"Lois Mailou Jones is a mature, experienced painter who prefers a literal inspection of nature and events, tempered by a personal lyric vision . . ."

U S I S FEATURE

"It is no surprise to anyone who knows Lois Mailou Jones that her painting has been called, 'happy art.' For joie de vivre, a warm friendliness and instinctive belief in the goodness of people and the world are salient characteristics of this talented American Negro artist . . . James W. Lane, Curator of Painting in the National Gallery of Art in Washington says, 'God's gift to Lois Jones is a beautiful sense of color. Like a singer who always sings true, this well-trained artist shows true color harmony. But that is not God's only gift. He has given her a sense of structure and design that carries the color to victory.' . . . She is well known to art lovers for the work she has done in France and Haiti as well as her homeland." (Kathleen Ayres).

THE WASHINGTON POST

"Lois Mailou Jones is moving from an impressionist technique to one with strongly accented patterns which is particularly attractive" . . . "Vèvè Vodou is an oil collage in a sophisticated cubist manner, but with voodoo as its subject." (Leslie Judd Porter).

PARIS EXHIBITION — GALERIE SOULANGES — February 1-28, 1966

"L'AMATEUR D'ART" Feb. 10, 1966

" . . . Her canvases hold the attention by their expressive force. The mystery and the soul of Haiti appears through them. Some gouaches handled with vigor revive daily scenery of the Haitian life where as some oils evoke the religious mystery conferring an enigmatical and disturbing aspect."

"LE MONDE" Feb. 11, 1966

"Born in Boston, Lois Mailou Jones exhibits her Haitian sceneries with verve and with an abundance of colors, naturally harmonized to the subject. She observes the people who run in the markets, the streets and the ports with a tender eye and her painting is like a sympathetic song. Also we will notice a few abstract canvases representing Voudou symbols from which a collage recalls the cubist style." (Jacques Michel).

"ARTS" Feb. 16, 1966

"Lois Mailou Jones with an angular and brisk writing handles scenery of exotic character. She tends to substitute to the form which she knows how to stylize. The immediate and vivacious effect expressive and decorative of the color." (J. J. Lévêque).

catalogue

LOIS MAILOU JONES

(Mrs. V. Pierre-Noël)

GALERIE INTERNATIONALE
1095 MADISON AVENUE, N.Y.C.

APRIL 16-27, 1968

OILS

1. Letitia and Patrick
2. Dieux de la Mer (Collage)
3. Port de la Saline, Haiti
4. Fertilité
5. Vèvè Vodou II (Collage)
6. Fire Dancers, Haiti
7. Vèvè Vodou III (Collage)
8. Vendeuses de Tissus
9. Peasants On Parade
(Franz Bader Award for Oil Painting, Washington Society of Artists).
10. Bazar Du Quai
11. Paris Rooftops
12. Boats at Theoule, A.M., France
13. Quai Montebello, Paris
14. Nude

WATERCOLORS

15. Vieille Rue, Montmartre
16. The Blue Masque
17. "Symbol"
18. Haiti Magic
19. "Milk-maids," Kenscoff, Haiti
20. Grand Rue La Nuit, Port-au-Prince, Haiti
21. Chicken Vendor, Haiti
22. Yellow Bird
23. Haiti Vodou IV
24. "Imamou"
25. "Hallelujah"
26. "Challenge"
27. "Cascade"



RECENT WORKS

HAITI—PARIS

APRIL 16-27, 1968

OPENING: TUESDAY, APRIL 16—5 to 8 p.m.

GALLERY HOURS: 10:30 a.m. to 5:30 p.m.—Tues. to Sat.

GALERIE INTERNATIONALE
1095 MADISON AVENUE—83rd ST.

JONES EXHIBITION

Lois Jones Pierre-Naël
COLLEGE OF FINE ARTS
DEPARTMENT OF ART
HOWARD UNIVERSITY
WASHINGTON, D. C. 20001
Box 893



*Mr. + Mrs. Claude Clark
788 Santa Ray Ave.
Oakland, California (94618)*

HOWARD UNIVERSITY
COLLEGE OF FINE ARTS
WASHINGTON, D. C. 20001

DEPARTMENT OF ART

July 10, 1968

Dear Claude:

I think your course is most timely! We here at Howard are also working on courses on "Black Art" in the College of Fine Arts. My assignment for the present is on "Art In Haiti." I shall work on it this summer in Haiti. My date of departure is around the 20th of July.

Just yesterday I was reading in the Sunday New York Times an article by Barbara Ann Teer which relates to drama - but it also applies to art.... "We Can Be What We Were Born To Be". "Up to now, the Negro artist has been totally concerned with integration, with finding a place for his creative talents in the existing theater. He has spent thousands of dollars on classes and training, and countless years of pain and frustration, to compete in an already established, highly competitive industry. How long will it take the Negro artist to understand fully what his status in show business really is? How long will it take him to wake up, see, realize, grasp, comprehend how he is being used - or how he has allowed himself to be used - by ^{the} white establishment? Until he can answer these questions honestly, he will naturally see no need for a black cultural art form.... And the Negro artist must examine the need for a black cultural art form before he can take any "next step forward." You should read it in the July 7th issue under Arts and Leisure.

The following notes refer to your list of artists:- Meta Warwick Fuller died in March of 1963. Re spelling:- "Ossawa" William "Simpson". Add Elton Fax and John W. Rhoden (sculptor born 1918), Humbert Howard was born in 1915, Lois Jones not James... (a typographical error I'm sure....

As for news, Porter is in Vienna, Lesesne Wells retired this year.

Keep me posted as to the progress and results of your course. Is it being offered by the Oakland Museum? Will a department be established and credit given?

The inclosed material I trust will meet with your request. The U.S.I.A. article will perhaps interest you.

Try to have "dupes" made of the slides.

My best wishes to you for a successful summer of teaching.

As always,

Sincerely,

Wise

P.S. The July issue of EBONY may run a story on me.

L.

1968 Article (8 Pages)

B Y - L I N E R

AMERICAN NEGRO ART IN PROGRESS

By Lois Jones Pierre-Noel,
Professor of Design, Howard University
From The Negro History Bulletin

NOTE TO PAO: This review of the achievements of Negro artists in the United States was selected as part of our continuing effort to provide by-liners of program value which are likely to be of special interest to Africans. The article has been abridged, and it may be abridged further. It first appeared in the October 1967 issue of The Negro History Bulletin, published by the Association for the Study of Negro Life and History, Incorporated, in Washington. The author is herself a noted painter whose works are hung in several collections in the United States and overseas. The Association was founded in 1915 "to promote an appreciation of the Negro's past, to encourage an understanding of his present status and to enrich the promise of the future."

The article may be reprinted by USIS and the local press in Africa provided credit is given to the author and The Negro History Bulletin and the following copyright notice is carried:

© 1967 by the Association for the Study of Negro Life and History, Inc.

PHOTOS: Two

Africa Branch
1/68



U.S. INFORMATION SERVICE



UNITED STATES INFORMATION AGENCY
WASHINGTON 20547

April 12, 1968

Dear Prof. Pierre-Noel:

Thank you very much for loaning us the enclosed photographs for use in our program.

I have also enclosed a copy of the article, plus two pictures, which went to all our posts in Africa.

Your assistance in this matter is greatly appreciated, and I regret the delay in returning this material.

Sincerely yours,

Judy B. Muske
Judy B. Muske
Pictures Branch

Enclosures (6)

Prof. Lois Jones Pierre-Noel
College of Fine Arts
Department of Art
Box 893
Howard University
Washington, D.C. 20001

AMERICAN NEGRO ART IN PROGRESS

By Lois Jones Pierre-Noel,
Professor of Design, Howard University
From The Negro History Bulletin

A review of contemporary art in America reveals that the Negro artist has gained significant recognition through the realization of a greater democracy in American art. Just as Negroes are demanding their rightful place in the main-streams of American life, Negro artists have joined the drive to receive unrestricted acceptance into the nation's art circles with an unprecedented contribution of meritorious creative works. The Negro artist has "come of age" and is making a vital contribution to contemporary art through competent works which express originality as well as a wide diversity of style from realism to bold abstractionism. No longer are their works judged by special or racial standards as was the pattern a generation ago, but as works submitted by artists who only incidentally happen to be Negro. This progress is evidenced by the inclusion of works by Negro artists in recognized public exhibitions, both mixed and in one-man shows. Many of them have gained national and international recognition, and had works purchased by museums and galleries in America and abroad.

It is appropriate in discussing the art of the Negro to consider his artistic background, which had an early start in the arts of Africa. Primitive African sculpture, ritualistic masks, carvings, pottery and craft weaving are examples of the unusual skill and creative ability of the African. A complete survey of world art today is incomplete without the inclusion of masterpieces from Africa, which are an integral part of the artistic heritage of mankind.

© 1967 by the Association for the Study of Negro Life and History, Inc.

NEGRO ART--2

In the historic development of Negro art we discover that early in the 20th century the famed Picasso, being dissatisfied with the trends in Post-Impressionism, led the Cubist movement based on the principles of African art, which expressed new emphasis on form and abstract design. Modigliani, Matisse, Cezanne, Epstein, Brancusi, and others of the French school followed in his path. This revolutionary art movement brought to the world Modern Art and a new cultural evaluation of Africa and the Negro.

One may wonder why the use of African forms was utilized by the European artists and not by the Negro artists in America. But at that time, many Negro artists considered "Negro art" an unwarranted restriction and consequently avoided using African or racial themes. The evolution of the Negro artist in America therefore carried on in the tradition of his white contemporaries towards a national expression of native American art.

There have been two major periods in the development of Negro artists in the United States. The first may be termed "The Negro Renaissance," which occurred in the mid-thirties. At this time white patronage greatly stimulated the development of Negro artists. Exhibitions were limited, however, to an area in and around New York. Here the Harmon Foundation played an important role in encouraging the Negro artists to utilize the racial and African idioms through sponsoring exhibits of their works. The second period marked the "New Negro Movement," which occurred during the depression between World Wars I and II when the government served as a patron of the arts through the Federal Arts Projects. This surge gave the Negro artist for the first time an opportunity to work on equal terms with white artists. The themes involving the use of "Black But Beautiful" or "Out of Africa" subjects, popular in the Renaissance Era, changed to a recording of the history of

NEGRO ART--3

the Negro people with emphasis on the social and economic problems of the thirties.

Before reviewing the achievements of Negro artists today let us go back to 1769 when Joshua Johnston of Baltimore, a freed slave, appeared on the scene as a skillful portraitist and the first pioneer of the new era in Negro art. Among this first group of recognized American artists were Edward Bannister of Providence, Rhode Island, winner of a medal in the Centennial Exposition of 1876; Robert Duncanson, William A. Harper, Richard L. Brown, Edwin A. Harleston, and Thomas Watson Hunter.

Henry Ossawa Tanner followed them and brought the art of the Negro to the attention of the world. He lived in Paris for many years and was acclaimed by French critics in Paris in 1900. Tanner's paintings are in the Metropolitan Museum of Art in New York, The Carnegie Institute, The Los Angeles Art Gallery, The Pennsylvania Academy, Hampton Institute, The Howard University Gallery of Art, and many other private collections. Among the pioneers in sculpture are Edmonia Lewis, Meta Veaux Warrick, and Mae Howard Jackson. Meta Warrick had, I believe, the most inspiring career, having worked in Paris, where she was greatly encouraged by Rodin.

These earlier artists represent for the most part the technical ability and competence of Negro artists when exposed to academic art training and methods.

The late William Edouard Scott of Indianapolis was one of the most outstanding of the group of artists which followed the first world war and marked the beginning of "The Negro Movement." During this period the following artists gained recognition: Laura Wheeler Waring; Palmer Hayden; Hale Woodruff, now a professor of painting at New York University; Archibald Motley, Jr.; the late Malvin Gray Johnson; Aaron Douglas; Rex Goreleigh; the late Horace Pippin, considered one of America's leading "Primitive Painters"; Allan Freelon; Henry B. Jones; William H. Johnson; the late

NEGRO ART--4

Albert Smith, who lived and painted in Paris; Norman Lewis; Beauford Delaney, currently exhibiting in Paris; James L. Wells, who with Aaron Douglass first utilized the African idiom of symbolism in painting; John A. Porter, author and head of the department of art at Howard University; Humbert Howard of Philadelphia; Merton Simpson; Edward Loper; John Wilson and Allan Crite, both of Boston; and Lois Mailou Jones, whose works have been exhibited widely in the United States and abroad.

Ellis Wilson, Romare Bearden, and Charles Alston stand out among the group of New York painters -- which also boasts of Joseph E. Gray, Gilbert S. Harris, Harvey Cropper, and Georgette Seabrook.

Two artists of distinction, Jacob Lawrence and Eldzier Cortor deserve special mention. Jacob Lawrence is today the "Dean of Negro Painters," and considered one of America's top artists.

Among artists representing Negro art of the United States at the 1966 World Festival of the Arts at Dakar were Sam Gilliam, a public school art teacher in Washington, D. C., and Emilio Cruz of New York City. Detroit, one of our strong centers of art, has produced Charles McGehee, Virginia Cox, Leroy Poster, Artis Lane and Paul Keene, an Assistant Professor of Painting at the Philadelphia Museum College of Art. Washington claims its contribution to the "New Negro Movement" through the works of Richard Dampsey, David Driskell, Charles Sebree, Delilah Pierce, John Robinson, Peter Robinson, Bill Taylor, and recently Alma Thomas, Lucille Roberts, Lloyd McNeill, and Leo Robinson. To this list must be added Alan Junier, painter and Assistant Chief Medical Illustrator at Tuskegee Institute, Alabama; James Parks, Art Department Head at Lincoln University, Missouri; Harper Phillips, Professor of Art at Grambling College, Louisiana; Jimmy Mosely, Art Teacher at Maryland State College; Jewel Simor of Tuskegee, Alabama; Claude Clark

NEGRO ART--5

of Oakland, California; Calvin Burnett of Cambridge, Massachusetts; John T. Biggers, Mildred Teixeira and Eugenia Dunn, teacher of art at Louisville, Kentucky.

In sculpture, Elizabeth Prophet, Sargent Johnson, the late Augusta Savage, William Artis, Selma Burke and Elizabeth Catlett (a Howard graduate now teaching at the University of Mexico), Jack Jordan, Hayward Oubre, along with Henry Bannarn and Robert Crump, have all made meritorious contributions to the field of American sculpture and Earl Hooks, Howard University graduate, to the field of ceramics. But most outstanding are the internationally-recognized Richmond Barthe, who now resides and works in Jamaica; John Rhoden of New York City, and Richard Hunt of Chicago.

A 1958 survey of "Leading Young Artists" places in the lead Hughie Lee-Smith, Joseph E. Gray and Gilbert S. Harris, three out of ten winners in the 9th Annual Emily Lowe Competition, which is national in scope.

In the Graphic Arts, James Wells of Howard University's art faculty may well be called the "Dean of Printmakers" and Dox Thrash of Philadelphia the originator of the Carborundum Print. Both Charles White and Norma Morgan have achieved national and international acclaim for their works in black and white. Works by Charles Stallings and James E. Lewis, both of Morgan State College, and by Margaret Burroughs, Founder of the Museum of Negro History at Chicago, are seen in major exhibitions. E. Simms Campbell, now retired and living in Zurich, Switzerland, deserves special mention for his achievement as an internationally recognized cartoonist, as does George Olden for his achievement as Graphic Arts Director for CBS (Columbia Broadcasting System) television network. He is now director of his own studios in New York City. Elton Fax has gained recognition as an illustrator,

NEGRO ART--6

and special honors have been granted to Vergniaud Pierre-Noel, originally from Haiti, for meritorious work in black and white and for prize-winning stamp designs for the United Nations. Joseph Lawe, who conducts his own studio of design in New York City, is a specialist in industrial and product design and was one of the artists selected to represent Negro artists from the U.S.A. at the World Festival of Negro Arts presented at Dakar in 1966.

Of all the artists listed, only a few earn their subsidy directly from art. The majority work as teachers and commercial artists, and some are members of university faculties or museum staffs.

In conclusion, it is certain that the Negro artist will continue to produce vigorous creative works in his effort to meet the challenge to achieve his rightful place as an "American artist" in the "cultural mainstreams of the nation."

* * *

1972 Africa Tour (5 Pages)

2/22/72

Dear Claude.

Hope you can
make the tour with
me - Please announce to
Teachers + students -
Let me hear from you
sometime.

P.S. "My Retrospective Exhibit"
opens at Howard March 31st

J R
UGANDA
Ghana - SENEGAL

JOIN THIS EXCITING
TRANS AFRICA ART TOUR
VISITING
SUDAN - ETHIOPIA - KENYA - TANZANIA - UGANDA
REPUBLIC OF ZAIRE - NIGERIA - DAHOMEY - GHANA - SENEGAL

38 Days -- Only \$1995.00
\$100.00 Deposit Will Hold Your Reservation
Go-Now-Pay-Later Available Upon Request
Leave New York City July 2 - Return August 9, 1972

A memorable and rewarding experience awaits you on this once-in-a-lifetime program.

You will see Africa and its outstanding art and history through the eyes of Lois Pierre-Noel, Professor of Art at Howard University, who has visited Africa numerous times and has intimate first-hand knowledge of the areas you will visit and the places and things you will see.

You will thrill to the art and its treasures in such ancient and exotic places as KHARTOUM, ADDIS ABABA, NAIROBI, DAR-ES-SALAAM, KAMPALA, KINSHASA, LAGOS, COTONOU, ACCRA AND DAKAR.

But art is not all you will experience on this great holiday. You will see the people-proud black people--running their own governments and shaping their own destinies.

This is an opportunity and an experience you cannot afford to miss.

PRICE INCLUDES:
Roundtrip economy air from New York City; First Class hotel accommodation - Twin Basis - Supplement for single room; Transfers upon arrival and departure in each city; Sightseeing tours/excursions as indicated in itinerary; Demi-Pension--continental breakfast and table d' hote dinner daily; all taxes and gratuities.

NOT INCLUDED:
Passport fees; visa fees; items not specified above; items of a personal nature.

For reservation complete coupon and return at once with deposit of \$100.00 to:

Prof. Lois Pierre-Noel
1220 Quincy Street, N. E.
Washington, D. C. 20017

Second payment of \$200.00 due March 15
Third payment of \$500.00 due April 15
Balance due May 25, 1972

Travel Arrangements By: HENDERSON TRAVEL SERVICE, INC.
931 Hunter Street, N. W. - Atlanta, Georgia 30314

Please register me for the Trans Africa Art Tour. My deposit of \$100.00 is

ART TOUR OF AFRICA 1972
 With
 PROF. LOIS JONES PIERRE-NOEL

Visiting

SUDAN - ETHIOPIA - KENYA - TANZANIA - UGANDA
 REPUBLIC OF ZAIRE - NIGERIA - DAHOMEY - GHANA - SENEGAL

- Sun. July 2 Leave New York City (JFK Airport) - Evening departure via Jet for Rome
 Mon. July 3 Rome/Khartoum (connecting flight)
 Tue. July 4 Arrive KHARTOUM, SUDAN
- SUDAN--where three-fourths of the Nile flows through its soil and territory. Along the precious banks of the Nile have flourished successive civilizations, culminating in the modern Republic of the Sudan. Through its people one can see a blend of different cultures and races forming one harmonious whole. The Sudan is where Asia meets Africa. Transfer service provided upon arrival to your hotel by our representative. Balance of day at leisure.
- Wed. July 5 IN KHARTOUM - City Sightseeing takes you eastwards along El Neel Avenue to the Republican Palace, along the Nile embankment to the Roman Catholic Cathedral, University of Khartoum, Blue Nile Bridge, Ministry of Education, the New London district, the Graphic Museum, the Sudanese Army Monument, Kitchener School of Medicine, the Local Market (Suk), Church of England Cathedral, Government buildings--Post and Telegraphs, Ministry of Finance and Natural History Museum.
- Thu. July 6 IN KHARTOUM - Tour to desert border and School of Fine and Applied Art.
 Fri. July 7 IN KHARTOUM - Complete day free for personal exploration.
 Sat. July 8 KHARTOUM/ADDIS ABABA, ETHIOPIA via air
- ETHIOPIA, a land of legendary beauty, rich in the relics of an ancient Christian civilization, is the ancient kingdom that was known as Abyssinia until 1923 and has a culture and independence that dates back over 3,000 years to the Queen of Sheba. Transfer service provided upon arrival to your hotel by our representative.
- Sun. July 9 IN ADDIS ABABA - Morning at leisure. Afternoon Historic Tour of the city includes City Hall, the Market Place, St. George Cathedral, Menelik II Square, the Archaeological Museum and Menelik Mausoleum. Then drive up Mt. Entoto for a panoramic view of the city and surrounding plains and peaks.
- Mon. July 10 IN ADDIS ABABA - Morning Modern Tour of the city includes Africa Hall Trinity Cathedral, Parliament, the Liberty Monument, Empress Menen Handicraft School, Martyrs' Square, Lions' Cage, the Ethnological Museum and Haile Selasse I University. Balance of day at leisure.
- Tue. July 11 IN ADDIS ABABA - Day free for independent activities.
 Wed. July 12 ADDIS ABABA/NAIROBI, KENYA via air
- KENYA--independent since 1963, is a proud, progressive country that has all major attractions that visitors long to experience. History, culture, color and beautiful beaches, and some of the most extensive game reserves with great variety of animals to be found anywhere. Transfer service provided upon arrival to your hotel by our representative. Afternoon Tour of Nairobi National Park--Bordering the city boundary this unique park covers an area of 44 square miles on which many species of game live and roam free, but lions are the chief attraction. A visit to the Animal Orphanage at the Park Gates is also included.
- Thu. July 13 IN NAIROBI - Morning City Sightseeing - Nairobi, a beautiful well laid out modern city, set amid flowering shrubs--takes in the shopping centre, Bazaar, Parliament Building, the National Museum, Snake Pit and the residential area. Afternoon at leisure.
- Fri. July 14 IN NAIROBI - Days free for personal exploration.
 Sat. July 15 OR TAKE OPTIONAL KENYA EXCURSIONS - July 14th and 15th
 I. TREETOPS/ARK/MT. LODGE - Morning drive via the Chania Falls to

Nyeri for lunch at the Outspan Hotel. From here hotel transport takes visitors into the forest for a night at Treetops, the world famous tree hotel overlooking an animal water hole. Return to the Outspan Hotel for breakfast and then drive back to Nairobi, arriving before lunch.

- II. AMBOSELI GAME RESERVES -- Morning drive through Masai country to Amboseli Game Reserve. Afternoon game viewing beneath the snow-capped dome of Mt. Kilimanjaro and overnight at Amboseli Lodge or the luxury Safari Camp. After a further morning of game-viewing and photography, return to Nairobi in the evening.

- Sun. July 16 NAIROBI/DAR-ES-SALAAM, TANZANIA via air
TANZANIA, formed on April 26, 1964, is comprised of Tangayika, including the island of Mafia and Zanzibar including Pemba and the uninhabited island of Latham. Tanganyika now referred to as mainland Tanzania, distills the magic, the excitement and progressive spirit of Africa. Dar-es-Salaam is a beautiful modern city that retains the exotic Arab-Asian influences.
Transfer service provided to your hotel upon arrival by our representative.
- Mon. July 17 IN DAR-ES-SALAAM - Morning City Sightseeing includes colorful Karakoo Market, the National Museum which contains the skull of Nutcracker Man (Zinjanthropus, an estimated 1,750,000 years old), the harbour front and shopping areas and past State House to the outdoor Village Museum, with typical tribal life and lore.
Balance of day at leisure.
- Tue. July 18 IN DAR-ES-SALAAM - Complete day free for personal exploration.
- Wed. July 19 DAR-ES-SALAAM/ENTEBBE/KAMPALA, UGANDA - Late evening departure
- Thu. July 20 Upon arrival in Entebbe you will be met and transferred to your hotel in Kampala. Balance of day at leisure.
UGANDA is called the "Cradle of the Nile" lying on a high plateau straddling the Equator. It is a relatively small country. Within her borders is an astonishing variety of color and contrast with snow capped mountain peaks towering volcanoes, lush valleys, dense forest and wide rolling plains. Uganda gained its independence in 1962.
- Fri. July 21 IN KAMPALA - Morning City Sightseeing includes Makerere University College; the Uganda Museum; the Rubaga Catholic Church dedicated to the Uganda Martyrs recently canonized by His Holiness the Pope; the Kabakos' Tombs and other places of interest.
Balance of day at leisure.
- Sat. July 22 KAMPALA/ENTEBBE/KINSHASA, REPUBLIC OF ZAIRE via air
REPUBLIC OF ZAIRE, formerly the Republic of Congo is located in the South Central part of Africa on the Equator. The population consist of major groupings of pygmies, Banta, Sudanese, Nilotics and Hamites. French is the offical language.
Transfer service provided upon arrival to your hotel by our representative.
- Sun. July 23 IN KINSHASA - Morning at leisure.
Afternoon City Sightseeing includes the Museum of Native Life, the pioneer's cemetery where the air is heavy with the perfume of tropical flowers, St. Anne's Cathedral and the King Albert Monument and the open-air native market, crowded with a wide assortment of the products and the people of the Republic of Zaire.
- Mon. July 24 KINSHASA/LAGOS, NIGERIA via air
NIGERIA is a fascinating country where the complementary diversities of the people, their customs and vitality are enough to attract and satisfy the tourist in search of color, gaiety and excitement. Nigeria is indeed a land of variety and tropical sunshine in the heart of Africa that offers you a variety of culture entertainment.
Transfer service provided to your hotel upon arrival by our representative.
- Tue. July 25 IN LAGOS - Morning City Sightseeing--Visit Prime Minister's Residence, Parliament House, Post and Telegraph Building and Central Bank, Palace of the Oba, here too is the crowded colorful market where so many of the Nigerian national costumes can be seen. See also the Lagos Museum with its collection of native art and wood carving, and the town's leading department stores.

4. July 25 (continued)
Afternoon Tour Lagos Suburban--tour includes the Biney Zoo, Ikeja industrial estate, Agege village and fruitmarket. This tour shows a complete contrast between the modern emerging country of Nigeria with its rapid industrial development, and the old Nigeria of market places and local trading. Also in this tour a brief visit will be made to the Lagos Teaching Hospital and Lagos University Campus.
- Wed. July 26 IN LAGOS - Complete day free for independent activities.
Thu. July 27 LAGOS/IBADAN via Bus -- Overnight in Ibadan
Fri. July 28 IBADAN/IFE/OSHOGBO/IBADAN - Overnight in Ibadan
Sat. July 29 IBADAN/LAGOS/COTONOU (via Abomey) with a visit to the Abomey Museum.
DAHOMEY is situated on the West Coast of Africa between Togo and Nigeria. The Republic of Dahomey is composed of dozens of ethnical groups which give variety to the local folklore and to the dwellings.
Transfer service provided upon arrival to your hotel by our representative.
- Sun. July 30 IN COTONOU - Morning free
Afternoon City Tour includes a visit to the typical African market, Presidential Palace, the main bridge, the typical African pirogues through the lagoon to Ganvie, the famous lake-dwellers' village.
- Mon. July 31 IN COTONOU - Morning Sightseeing Ouidah--Proceed to Ouidah from your hotel and visit the Dutch fort, the English fort, the cathedral and the famous temple of fetish pythons. Return to Cotonou via the magnificent cornice road along Lake Aheme.
Enroute, a stop may be made at the Porto-Novo Museum. Balance of day free
- Tue. Aug. 1 COTONOU/LOME/ACCRA, GHANA via bus -- Lunch in Lome, Togo
GHANA is the first new African nation in 100 years, 13 years ago. It is a progressive republic that spends more on education per capita than almost any other country in the world. In Accra, modern tropical buildings, native markets, and castles of European Gold Coast traders show travelers the diversity of this capital city.
Transfer service provided upon arrival to your hotel by our representative.
- Wed. Aug. 2 IN ACCRA - Morning City Sightseeing includes visit to State House, Christianborg Castle, Black Star Square, American Embassy, Parliament House, Law Courts, National Library, Ghana Handicrafts, Ussher Fort and James Town, old Dutch and British sections, Light House, Korle Bu Hospital, National Museum, Trades Union Congress Hall.
Afternoon Tour Legon/Aburi: Visit Achimota School, Legon University, the Aburi Escarpment, native village, Botanical Gardens in Aburi.
- Thu. Aug. 3 IN ACCRA - Complete day free for independent activities.
Fri. Aug. 4 ACCRA/DAKAR, SENEGAL via air
SENEGAL's capital city, Dakar, is the economic and shipping hub for a vast area of the continent. This modern city with its broad, open avenues and congenial people offers an enormous variety of attractions for the traveler.
Transfer service provided to your hotel by our representative to your hotel.
- Sat. Aug. 5 IN DAKAR - Morning City Sightseeing includes tour of Portugese Chapel of Notre Dame of Fatima - Medina, Fann Plateau, Law Court, University of Dakar, the Palace of the Republic, Kermel market, go to the Rue Blanco mosque - view an excellent collection of West Africa art at the Historical and Ethnographical Museum.
Balance of day at leisure.
- Sun. Aug. 6 IN DAKAR - Morning at leisure.
Afternoon Tour of Goree Island -- Tour includes Government Garden - Historical Museum, slave prison, homes of the first white settlers in West Africa, St. Charles Church, the castle, mosque, old forts, Sea Museum, beaches.
- Mon. Aug. 7 DAKAR/THIES/DAKAR - Tour to Thies to visit the manufacteur National de Tapisserie under the direction of the celebrated artist Papa Ibra Tal.
- Tue. Aug. 8 IN DAKAR - Complete day free for independent activities.
Wed. Aug. 9 DAKAR/NEW YORK CITY via air



LOIS MAILOU JONES F.R.S.A.
(Mme. V. PIERRE-NOEL)
Professor of Art
Howard University, Washington, D.C.
ARTIST, PAINTER, DESIGNER

LOIS JONES
PIERRE-NOEL
REPORTS ON HER
RECENT STUDY
OF
CONTEMPORARY ART IN AFRICA



The Association for the Study of
Negro Life and History, Inc.

1407 14th Street, N. W.
Washington, D. C. 20005



*Professor Lois Jones
visits the students
at the Manufacteur
National de Tapisserie
at Thies, Senegal—
Mme Samb, Professor
of Technique
d'Aubusson
poses with the group*

Photo by
Lois Jones Pierre-Noel



*Artisan at
Kumasi, Ghana
at work
on a relief
decoration
in clay*

Photo by
Lois Jones Pierre-Noel

**LOIS JONES PIERRE-NOEL REPORTS ON HER RECENT STUDY
OF CONTEMPORARY ART IN AFRICA**

Mrs. Lois Jones Pierre-Noel, professor of design and watercolor painting at Howard University has just finished a four-month tour of Africa where she interviewed major contemporary artists and took color slides of important works of painting, sculpture, graphics and ceramics. Her slides and accumulation of data will become part of the Art Seminar collection in the College of Fine Arts.

Professor Pierre-Noel toured eleven countries: Ethiopia, Sudan, Kenya, Congo-Kinshasa, Nigeria, Dahomey, Ghana, Ivory Coast, Liberia, Sierra Leone and Senegal. Along with her extensive interviews, she gave lectures on contemporary Afro-American art, illustrating them with slides of recently exhibited works in the United States. Mrs. Pierre-Noel was awarded a grant last year by Howard University to cover the third phase of her research project: "*THE BLACK VISUAL ARTS*", which is a study of the works by contemporary Haitian and Afro-American artists.

During her tour the art professor found that a great contemporary art movement is now flourishing throughout the African nations, with many art schools, especially those of Nigeria, Uganda, Tanzania and Ivory Coast, gaining international reputation.

Of special significance are the Art Workshop movements at Ife, Oshogbo, and Lagos, Nigeria, at the Art Center at Kumasi, Ghana and the Manufacteur National de Tapisserie at Thies, Senegal, where the celebrated artist, Papa Tal, trains young artists in the art of designing and weaving tapistries after the technique of the school at Aubusson, France. These workshops reflected in their creations both the traditional and contemporary African culture.

Also outstanding are the schools of Fine Art at Kinshasa-Congo, where they have an excellent art gallery displaying students' achievements in painting, sculpture, ceramics and furniture design, under the direction of Frère André La Farge.

It was an inspiration to visit the Winneba Training School at Ghana, where sculptor Vincent Kofi heads the department of Art. His reputation is national in scope and his book, "Sculpture In Ghana" has gained world-wide recognition.

Another school deserving mention is the School of Fine and Applied Art at Khartoum, Sudan where the art of advertising design and ceramics appeared to be of the highest quality.

A visit to the studio of the internationally acclaimed Afewerk Tekle of Ethiopia was indeed significant. Afewerk, considered to be one of Ethiopias' leading artists is responsible for the major works of art commissioned by His Excellency, Emperor Haile Selassie. The colorful stained glass panels in Africa Hall, which represent "The Past, The Present and the Future" are of his creation.

The findings of the contemporary art movement in Africa recorded by Professor Pierre-Noel will be available in the Art Seminar in the College of Fine Arts at Howard University for those desiring further information.

Lois Jones Pierre-Noel

LOIS MAILOU JONES

Born in Boston, Massachusetts. On scholarship for four years at the Boston Museum School of Fine Arts. Received diploma from Boston Normal Art School and Designers Art School. Studied at Harvard University, Columbia University and at Howard University (A.B. degree). General Education Board Fellowship for study in France and Italy, 1937-'38. Certificate received from Academie Julian, Paris. At present Professor of Design at Howard University.

As a creative artist Lois Mailou Jones has had a notable career both in this country and abroad. Her work has been shown in major exhibitions in Washington including the Biennial and Annual Area Exhibitions at the Corcoran Gallery.

She has had one-man shows at the Vose Galleries in Boston, Whyte Gallery, Galerie Internationale, N. Y. C., Galerie Soulanges, Paris, France, Cornell University, W. Va. State College, Howard University, the Pan American Union, Washington, D. C., and at the Centre d'Art, Haiti.

She has exhibited with leading French artists at the Salon des Artistes Francais, Galerie Charpentier and the Galerie de Paris.

Collections: The Phillips Memorial Gallery; International Business Machines Corp.; Palais National Haiti; Howard University Gallery of Art; Barnett Aden Gallery; Atlanta University; Brooklyn Museum; 135th St. Public Library, N.Y.C.; Rosenwald Foundation, Chicago; Salisbury Museum, Southern Rhodesia; Retreat for Foreign Missionaries, Washington, D.C.; Corcoran Art Gallery, University of Panjab, Pakistan, and the International Fair Gallery, Ismir, Turkey. In 1952 Georges Frere at Tourcoing, France, published a portfolio of reproductions of her work entitled: "Lois Mailou Jones Peintures, 1937-1951."

In 1954 she was awarded the Diplome and Decoration de l'Ordre National "Honneur et Merite" au grade de "Chevalier" by the government of Haiti for her achievement in art.

Suda Minoru

1987-September-29 Letter (1 Page)

Sept. 29, '87

Dear Mr. & Mrs. Claude Clark,

Time passes by surprisingly fast, as always. Almost four months since I heard from you last.

I, and we, are very thankful for your message to the Black Studies Association, and also for a copy of Kemet.

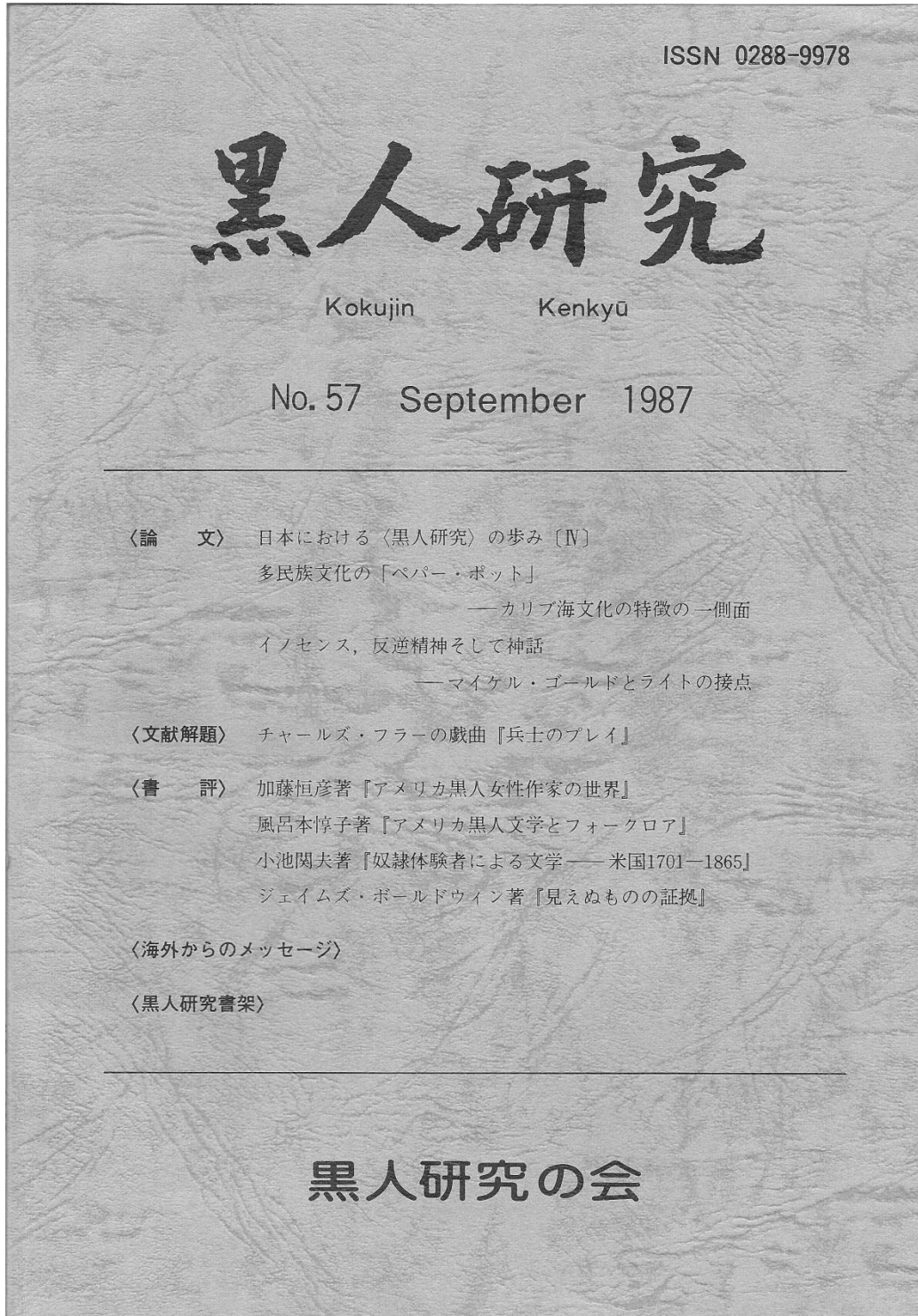
Please find a copy of our latest Kokujin Kenkyū in which your message is printed.

I've got so involved in the grass-root culture and peace movement here that my time to be spent in a scholarly work has got less and less. The only article I wrote down since this February is the one I did a few days ago about June Jordan, poet and political activist, which is to be the first introduction of her work in our country.

I cherish your friendship.

Sincerely,
Suda Minoru
須田 稔

1987 Brochure (Cover, 4 Pages, Back & Envelope)



Messages from Abroad

Members of our local Association of Africans and African Americans are busy making final plans for an international conference in Aswan, Egypt (Kemmet). We expect black people from all over the world, meeting on the site of ancient Nubia, the most ancient of our ancestral homelands.

You might have been aware that there is a national black organization in the United States committed to the study of Classical African Civilizations, and we are interested in our heritage and roots among these cultures.

Today, the Nubians are an oppressed people, but very much alive in the Sudan, Ethiopia and Aswan of Kemmet (Egypt). These descendants tell us that their ancestors came to the Nile Valley more than 8,000 yrs. ago and that they were the rulers in the first kingdoms in the region, before the reign of the Egyptian Pharaohs.

We are just beginning, but some members who read hieroglyphs are busy rewriting the history of Kemmet. You are aware that the European mind set does not reason or understand the non-European psyche. The more we get into ancient African Classical thought, the more we see and feel the ancient presence in the rest of the African Continent, in the Americas and wherever Africans have been dispersed.

We salute the Japan Association of Black Studies, and the #57th issue of *Kokujin Kenkyū*. As to the attitude of the Prime Minister, we understand—as there is one of those with the same attitude in the United States of America who, as a racist, endangers international economy. Here is an echo of the closing sentence of your letter, as we also believe that our research will help in the struggle against the counter-revolutionary forces of our world.

Yours truly,

Claude Clark

Artist & Prof. Emeritus

The future of black people in America will require our success in understanding and being understood by the world outside of America and Europe. Our contribution to the history of mankind is wasted when we do not communicate for ourselves, distinct from all others in America. Therefore, I profoundly respect the scholarship and the goodwill of the Black Studies Association of Japan, which approaches the achievements and problems of our culture directly rather than through the reports of others. Your association is an *extremely* important contribution to careful scholarship, to inter-cultural communication, and to building a single community of mankind. I long for the day when our young people can study Japanese culture directly through the Japanese language, and understand more clearly Japan's unique contributions to human progress.

David Dorsey

Associate Dean

Professor of English

Atlanta University

Best wishes to you and to *Kokujin Kenkyū*. The work of the Black Studies Association there is wonderful—lively, political, transforming. I find especially gratifying the attention which is accorded Black American women writers. It is not surprising that this attention focuses on the contemporary scene, but it is well to remember that there is a long and valorous tradition which gives birth to the Alice Walker's, June Jordan's, Toni Cade Bambara's etc.

Sincerely,

Gloria T. Hull
Professor of English
University of Delaware

I am profoundly impressed and encouraged by *Kokujin Kenkyū*, your excellent publication in Black Studies, and the energetic activities of your Black Studies Association. For more than three decades, the members of your organization have continued the valiant struggle against racism and oppression, not only in Japan, but all over the world by your shining example. The Black Studies Association conferences and colloquia contribute importantly to knowledge about African, Caribbean, and Afro-American peoples and cultures, especially among the peoples of Asia. Building understanding in this way is a difficult but immensely critical task, since it is crucial to the overall progress of the human race.

As a member of an American racial minority group and a faculty member at the Ethnic Studies faculty at Berkeley, I want to express my personal gratitude and appreciation for the work you have been doing and offer my wishes for your continued success.

Sincerely,
Elaine H. Kim
Coordinator and Associate Professor
Asian American Studies
University of California, Berkeley

The progress of black studies in Japan is most encouraging and promising, and I welcome the publication, *Kokujin Kenkyū*, as a visible sign of that progress. The study of the American experience is inseparable from the study of the Afro-American experience. For centuries, after all, Afro-Americans, by their sheer presence, have furnished

the severest test of the quality and depth of America's loyalty to its professed ideals and values; they have been, as Ralph Ellison suggests, "the keeper of the nation's sense of democratic achievement." Your contributions, then, to the study of Afro-American culture and history advance at the same time an understanding of the critical role of race in America and the diversity and complexity of American culture and the American past.

I look forward to hearing more from you about black studies in Japan, and I should like very much to meet with you and your colleagues in Japan. The subject of my presidential address at the recent meeting of the Organization of American Historians was "Trouble in Mind: The Bicentennial of the Constitution and the Afro-American Experience." It will be published in the *Journal of American History* in September, and I will send you a reprint.

With best wishes,
Leon F. Litwack
Morrison Professor of History
University of California, Berkeley

I bring you greetings from Vassar College and from your colleagues in the United States who are also scholars and students of Black history, culture, literature and social institutions.

It was with great pleasure and surprise that I found out from my friend Miss Kayoko Terayama, whom I first met at Fisk University, that there is a Black Studies Association of Japan and that it was possible to address you today. When I mentioned to my black colleagues at Vassar that Japan had a Black Studies Association of 120 members, they were also pleased and surprised. One of them remarked that the Japanese are "very international and quite progressive" since many American

colleges don't have any Black Studies program nor do any European countries that we know of.

So I salute you for your efforts and your perseverance.

Lawrence H. Mamiya, Ph.D.
Vassar College

At a moment in world history when "crisis" affects human endeavors, it is proper for scholars of languages and literatures to examine the causes as they manifest themselves in discourse. We may study the problems of language within a nation, or we may elect, as the Japan Association of Black Studies has done, to study the interrelated problems of African-American literature and culture against the backdrop of international affairs. As scholars who are genuinely concerned about the future of mankind, we have an arduous task. We must seek to expose and clarify the profound ideological conflicts embedded in all kinds of human discourse. The task is difficult but essential. Until we understand how language and literature both reflect and produce the dynamic of cultures, we will not be effective in our combat with those who exploit the unempowered and deny the principles of freedom and human dignity.

I salute *Kokujin Kenkyū* for drawing attention to African-American texts and literary history. In the context of a multiethnic culture, black writing articulates the humanistic spirit and commitment of a uniquely oppressed people. Study of that writing enables one to chart the evolution of struggle, especially its aesthetic and political features. It would be an error, of course, to isolate the writing from other kinds of verbal and symbolic discourse. It must be seen as part of a cultural totality, a system, and understood as a resistant strain. The work of the Japan Association of Black Studies is a right step toward holistic, trans-cul-

tural understanding. It provides a vital link between Japanese and African-American scholars engaged in a common enterprise. For that link we are grateful.

Jerry W. Ward, Jr.
Professor of English
Tougaloo College

It was very good to learn more about your fine work in Japan on Black Studies. I am very impressed with the subjects for your monthly colloquium. You are reading some of our most important writers and bringing to their work an important international perspective. It is my sincere hope that you will also include some Black-American women playwrights in one of your colloquia. My recent anthology, *9 Plays by Black Women*, is being received very well in this country and is stimulating theatre productions of these and other plays by Black writers throughout the nation. These writers express the many insidious ways that racism and sexism interlock to affect human beings.

This semester, I directed a production of *To Be Young, Gifted and Black* with student performers on the Berkeley campus. It is a portrait of Lorraine Hansberry through her own words. The show was very well received; it was the first Black production done by campus students in seven or eight years.

I am much encouraged to know that I have colleagues in Japan who are thinking about and teaching many of the issues that concern us here. The economic situation for Black-Americans and other minorities is very bad; one of the negative side effects is the racial hostility that is beginning to occur between Asian-Americans and Black-Americans. So it helps a great deal to know that you

黒人研究 57号 1987

and your colleagues are helping to spread the truth through scholarly work there in Japan. I look forward to the time when we can sit down and converse face to face on these matters. Until then, I will be satisfied with sending our thoughts across the Pacific.

Please express my warmest regards and greetings to my colleagues in Black Studies.

Sincerely yours,
Margaret B. Wilkerson
Associate Professor
University of California, Berkeley

— × — × —

Claude Clark 氏は、*Kemet and the African Worldview: Research, Rescue and Restoration* (Los Angeles: University of Sankore Press, 1986) を贈呈してくれた。本書には夫人 Daima M. Clark の “Similarities between Egyptian and Dogon Perceptions of Man, God and Nature,” 子息 Claude L. Clark の “Parallels between Egyptian Art and Southwestern Nigerian Art” の 2 論文のほか、John Henrik Clarke の “Africa in the Ancient World” ほか 10 篇が収められている。寺山佳代子氏を通じて古川博巳氏とも知友である。

David F. Dorsey, Jr. は African Literature Association (合衆国の組織だが、グギャクネーネなどアフリカ人作家、そして古川博巳氏も会員) の会長代理を勤めたこともあるアフリカ文学研究者。酒向登志郎氏を通じて古川博巳氏とも知友。7月未末日。

Gloria T. Hull は近著 *Color, Sex, & Poetry: Three Women Writers of the Harlem Renaissance* (Indiana University Press, 1987) を贈呈してくれた。

Elaine H. Kim は *Asian American Literature* (The Temple University Press, 1982) という力作がある。植木照代氏の仲介で面識を得た。

Leon F. Litwaek は June Jordan の送別会の折初めて会ったが、本田創造氏とも知友である。

Lawrence H. Mamiya は *Encyclopedia Americana* の 1981 年改訂版に “Malcolm X” の項を執筆、今年 1987 年刊行の *Encyclopedia of Religion in America* (Charles Scribners Sons) に “Black Militant and Separatist Movements” を、また *Encyclopedia of Religion* に “Malcolm X” と “Elijah Muhammad” を執筆、来年には C. Eric Lincoln との共同執筆論文 “The Black Church in the Black Experience” が出る予定。友人寺山佳代子氏の骨折りで本会第 33 回大会で発表していただいた。これは冒頭の挨拶草稿の一部である。

Jerry W. Ward, Jr. は詩作もする。1985 年の International Symposium on Richard Wright の発表者の一人であった。Callaloo No. 28 (Summer, 1986) の Richard Wright: A Special Issue には、彼の “The Wright Critical Canon: Looking toward the Future” が収録されている。

Margaret B. Wilkerson は文中にも言及のある編著 *9 Plays by Black Women* を、ついで To Be Young, Gifted and Black の公演プログラムを贈呈してくれた。池上日出夫氏とも知友である。 (S.M.) □

19 世紀黒人女流作家による作品集 全 30 巻

The Schomburg Library of
Nineteenth-Century Black
Women Writers.

General Editor
Henry Louis Gates, Jr.
(Oxford U.P.)

セット予価 126,500 円

洛陽書店

京都市上京区今出川通寺町東
〒602 TEL (241) 3 7 3 0

BLACK STUDIES No. 57 September 1987

Essays

- A Short History of Black Studies in Japan
— [IV] African Literature FURUKAWA Hiromi 1
- The ‘Pepper-pot’ of Multi-ethnic Cultures:
An Aspect of Characteristics of the Caribbean Culture NAGASHIMA Keiko 6
- Innocence, Rebellious Nature and Myth: Comparative Research
on the Literary Trends of Michael Gold and Richard Wright KIMIZUKA Jun’ichi 12

Book Reviews

- Charles Fuller, *A Soldier’s Play* SUDA Minoru 18
- Katoh Tsunehiko, *Amerika Kokujin Josei Sakka no Sekai (The World of
American Black Women Writers)* SAITOH Tadatoshi 21
- Furomoto Atsuko, *Amerika Kokujin Bungaku to Fohkuroa (American
Black Literature and Folklore)* MIZUTA Juichi 23
- Koike Sekio, *Dorei Taikensha ni yoru Bungaku — Beikoku 1701–1865
(An Introduction to Literature Produced between 1701 and 1865
by Those Who Experienced Slavery in What Is Now the United
States of America)* FURUKAWA Hiromi 26
- James Baldwin, *Evidence of Things Not Seen* YOSHIDA Tetsuo 29

Messages from Abroad 31

Claude Clark, David Dorsey, Gloria T. Hull, Elaine H. Kim,
Leon F. Litwack, Lawrence H. Mamiya, Jerry W. Ward, Jr.,
Margaret B. Wilkerson

BSA Library 35

Record of the 33rd Annual Conference 42

Report

- Brief Comments on *Kokujin Bunka to Wareware: Hakobune, 21 Seiki ni Mukete
(Black Culture and Its Relevance to Us: An ‘Ark’ out into
the 21st Century)* KOBAYASHI Shinjiroh 43

Black Studies Association
c/o Kobe City University of Foreign Studies
9-1 Gakuen Higashi-machi, Nishi-ku,
Kobe 673, Japan

AIR MAIL

徳田 様
SUDA Minoru
82-9 Miyatairi
Hirano, Uji
Kyoto 611, JAPAN

Printed Matter

Air Mail



Mr. & Mrs. Claude Clark

788 South Ray Ave.

Oakland, CA 94610

U.S.A.

PRINTED MATTER

26 The Patriot Ledger, Thurs., Aug. 24, 1989

Questions led to pursuit of black studies

By Effie Chan
The Patriot Ledger

Japanese professor visiting in Norwell

NORWELL — Hiromi Furukawa's monthlong vacation in the United States will include a few stops most tourists would miss.

His travel plans include visits to Spelman College, a traditionally black institution, and the home of Harriet Beecher Stowe, author of *Uncle Tom's Cabin*.

Furukawa is a professor who specializes in Afro-American literature at Japan's Kyoto University. He is world-renowned as the founder of Japan's 35-year-old Black Studies Association, still the only one of its kind in Japan.

He and his wife, Suzuko, have been the house guests of Norwell Selectman David Turner since Wednesday. They are staying there for another week.

Last year the Furukawas were the host family for Turner's son, Bill Crampton. Crampton was studying in Akashi, the Furukawas' hometown, on an exchange program sponsored by the University of Illinois, where he is a master's degree candidate in East Asian Studies.

In return, the Turners invited the Furukawas to spend part of their vacation this year in Norwell. With open grassy slopes and a private river winding through the backyard, the living conditions at the Turners' home are in sharp contrast to the crowded conditions of Akashi.

Sitting on the Turners' back porch this week, the 62-year-old Furukawa spoke in bursts of broken English as he described his experi-

ences as a pivotal member of a small circle of black studies pioneers in Japan.

During World War II, he was a high school student frustrated by a lack of information on blacks in his American textbooks.

His first impressions of American society were strongly influenced by personal observation of the separate facilities set up by the American Army for its white and black soldiers during the U.S. occupation of Japan after the war.

"The white camps were always much closer to downtown, and I was shocked," he said.

Furukawa immersed himself in the study of American democracy in college, but found he could not reconstruct his observations with what he was learning in books.

These doubts and questions about American democracy were what drove him to begin a lifelong study of black Americans.

Over the years, Furukawa has been a prolific writer — with five books, 13 book translations, and countless articles on Afro-American literature to his name.

His latest book, *A Study of Afro-American Literature: In Search of Its Roots and Soul*, will be published in October. Furukawa's translations include Martin Luther King's *Why We Cannot Wait* and Langston Hughes' *One-Way Ticket*.

He is most widely recognized, however, for being a founder of the Black Studies Association, which has 100

members. The association focuses primarily on Afro-American literature, but some members specialize in the history of black Americans or in the study of jazz and the blues.

Members of the group have visited and studied at Harvard's W. E. B. DuBois Institute for Afro-American research, Carolivia Herron, professor of Afro-American studies at Harvard.

The group's monthly publication has been praised by professors at Atlanta University, the University of California Berkeley and the University of Delaware.

"Black scholars feel very surprised," Furukawa said. "But they pay warm respect. . . . They are all very gladdened and very excited."

Furukawa said he recognizes that there is widespread prejudice and a lack of awareness of blacks among the Japanese.

"We think we have no racial prejudice toward foreigners, but in our unconsciousness there still lies some kind of prejudice," he said.

When he started out in Afro-American studies, Furukawa was repeatedly discouraged by friends in academic circles.

"For the first 10 years or so, I didn't feel pleasant when I mentioned my specialization to my friends," he said.

Today, the bulk of the courses Furukawa teaches are surveys of Afro-American literature. His lectures on Afro-American literature are limited to seminars and special talks.

In 1986, many Americans were outraged by then Prime Minister Yasuhiro Nakasone's well-publicized remark that blacks, Puerto Ricans, and Mexicans lower America's intel-

ligence level.

Nakasone apologized publicly after being attacked for the remark by Americans and Furukawa's Black Studies Association.

Furukawa said the root of Japanese prejudice lies in a lack of contact with foreigners. Ethnically, Japan is nearly homogenous, containing only small Korean and aboriginal Ainu minorities, he said. There are almost no blacks in the country.

Herron echoed Furukawa's assessment of the problem.

"The kind of prejudice that comes from a lack of contact . . . can be easily solved," she said. "The problem is a lack of contact rather than a conscious history of oppression."

Herron said two of her black students who recently went to Japan to teach were well-received.

Northeastern University English Professor Joyce Scott said: "There is a movement afoot to get black studies in Japan. I know of some Japanese women students and visiting scholars who are particularly interested in black women writers."

Furukawa said this recent interest in authors such as Alice Walker and Toni Morrison has created a second renaissance in his Black Studies Association. The first was during the years of America's civil rights movement, 1956-68.

"That was an epoch-making time for not only black history but for the history of the United States," Furukawa said.

"After that, yellow power, red power, gray power and women power followed successively."

Furukawa said that in the mid-1970s the Black Studies Association began taking in scholars interested in African studies, Asian-American problems and Jewish issues, and is contemplating a name change to reflect its multi-ethnic nature.



Hiromi Furukawa, left front, a professor at Kyoto University in Japan, and his wife, Suzuko, are visiting Norwell Selectman David Turner and his wife, Salley. At front center is Salley Turner's son, Mathew.

"It was a time of crisis for us," he said. "People asked us what kind of movement blacks will take and we couldn't answer. We had no perspective then."

He said that being outsiders to American society has proven to be a strength, providing an external van-

ars of black studies the ability to see things objectively.

"Japanese scholars and other scholars can see what is near truth, objectively," he said. "We are in a relatively better position than people who live in America. They are sometimes very emotional in their argu-

Paul Keene

1968-July-06 Letter (2 Pages)

July 6, 1968

Dear Claude:

First let me say it was a pleasant surprise to hear from you. I have often wondered where you were and what you were doing. From your letter it is obvious that you are involved in an exciting new project, one that is very much needed.

Your course outline appears to be one of the most complete I have seen; there is very little that you have overlooked. The only suggestion I have is that you might include the Haitian Art Renaissance of the period 1940 - 1953 as an integral part of Black Visual Arts.

I am enclosing the information you asked for, thank you for wanting to include me in your course program.

I have just terminated 14 years at the Philadelphia College of Art (you of course knew it by the old name) and will be on the Faculty of the Bucks County Community

College - a new but growing institution that promises much. I will be on the ground floor of its growth and am looking forward to the change.

I will be on a years leave of absence but if all goes well [and I expect it will] I will stay on. The advantages ~~are~~ seem to be many

If you have any more questions I will do my best to answer.

Sincerely:
Paul Keene

1969-February-09 Letter (1 Page & Envelope)

Feb 9, 1969

Dear Claude:

Please excuse my tardiness in answering your request. Between teaching, painting and plain procrastination I am way behind in answering my mail.

Hope everything is going well, particularly the new course, it really sounds great. I would like to be near enough to sit in on one or two sessions. I do hope the results exceed your expectations.

After much hesitation I have decided to put into writing my few thoughts and return your tape unused.

I hope you and your family are well and enjoying life.

Sincerely,
Paul Keene



Keene
BUCKS COUNTY COMMUNITY COLLEGE
NEWTOWN, PENNSYLVANIA 18940



Mr Claude Clark
765 Santa Ray Avenue
Oakland Calif. 94610

1969-July-09 Letter (2 Pages & Envelope)

PAUL KEENE

Everytime I am asked to make a statement about my thoughts and artistic intentions, I al ways come up short.

I have never been able to evolve any concrete theory about my own work. What happens on paper and canvas, like life, is unpredictable and sur- prising to me. As an artist I am concerned with expressing the most about my life and thoughts as I understand them. I want this expression to contain the comprehension of a wider experience in an isolated single fragment — reducing an awareness of all time to a single moment.

Speculation is the only way possible way for me to indicate why, I, as a black artist follow one direction or another; I only know that what I am demands and insists on being heard and questioned.

I draw and paint in response to a desire to understand and know the mystery of myself, of life and of death; — knowing such work is far removed from the public. I stay constantly concerned with the role that instinct or intuition along with formal devices play in self-discovery. For me the work of art is an entity unto itself, an instrument for discovery of meaning in and about this world.

Personal vision is an important concern of mine, related to man in humanity to his fellow man; of death; and man's consciousness of dying. Because of the effect of this on my life and my thought, whatever images I use are the images, I hope, of all men and of one man.

PAUL KEENE

(2)

It is only through art that I find what it is I am seeking. It is simply the means by which I render visible an account of my vision of the inner world in conflict with the outer world.

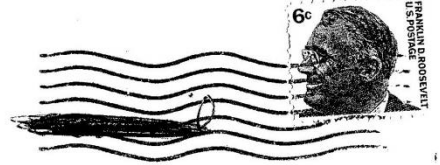
To me painting is a poetical experience, it transcends the so-called real world, it is an experience of human expression and understanding, allowing me to see clearly.

Here and there in life we perceive the luminous flashes by which the presence of this principle is made clear to the seeker, and we can conceive some vague idea of its grandeur. But once these heights are reached and they are reached rarely, the spirit worships quietly and silently.

I believe that the artist must perceive before all things, he must go far beyond appearance in order to seize upon the Universal for that is the only thing that gives meaning to creation. Every artist must know that he stands alone to see clearly. The real meaning of art is loneliness, there is no help, no one to turn to. We must go and meet our gods alone, meet them face to face in an awesome confrontation which very few of us survive to arrive at our respective Olympus or Mt. Olympus.

Your Friend:
Paul Keene

Heerie
2843 Bristol Rd
Warrington Pa 18976



Mr Claude Clark
788 Santa Ray Avenue
Oakland Calif. 94610

Jacob Lawrence

1968-August-01 Letter (1 Page & Envelope)

JACOB LAWRENCE
211 WEST 106TH STREET
NEW YORK, NEW YORK 10025

August 1st 1968

Mr. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

Dear Mr. Clark:

This letter is in answer to yours of June 26th 1968, requesting material which may be used in your Black Visual Arts Program. First let me appologize for this very late reply to your letter. This lateness is due to the fact that I have just returned from five weeks of teaching in Maine. Although my mail was forwarded to me there---it was inconvinient for me to take care of much of my corespondence during this period. I do hope that the lateness of this reply has not caused you undue problems.

Your program looks very exciting. I am honored that you should include me as one of the artists that you would like represented. Thanks for giving me the option of either returning or keeping the material which you forwarded. I am accepting your generous offer am keeping this material.

As requested please find enclosed a photograph, biographycal data, and a statement on philisophy. I regret that I do not have any slides. However your best source in regards to slides may be Fisk University, which I understand has a number. You may write to Professor David Driskell, Chairman of the Art Department.

I wish your program the best of success. If I do have any suggestions in regards to this program, I shall be happy to forward them as you suggest.

Sincerely yours,

Jacob Lawrence

AFTER FIVE DAYS RETURN TO

Jacob Lawrence - So Saunders
2154 Blake Street
Berkeley, California 94704
ZIP CODE



Professor Claude Clark
Art Department
Merritt College
5714 Grove Street
Oakland, Cal, fornia 94609

1960-June-04 Letter (1 Page)

Jacob Lawrence
211 West 106th Street
New York, New York 10025

June 4th 1969

Professor Claude Clark
Art Department
Merritt College
5714 Grove Street
Oakland, California 94609

Dear Claude Clark:

Thank you for your letter and, please pardon the delay in this answer. Now that the schools and galleries are closed for the summer...I can catch up on some of my back mail.

I am happy to learn that you have had such a successful year with the BLACK VISUAL ART project and, that the AFRO-AMERICAN ART HISTORY course in general got off to such a fine start. The entire project sounds very exciting and, I am sure that the community really appreciates what you are doing,

My visit to Talladega College was, as always is, on such visits, a very stimulating and rewarding experience for me. My only hope is that any contribution that I may make is just as rewarding to the students. I enjoyed meeting your daughter and, even though our conversation was of very short duration, it was evident that she is a very fine and intelligent young lady. You must be very proud of her and, rightfully so. Please give her my regards.

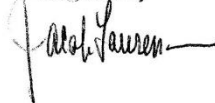
Both my wife and I are looking forward to our visit to the Coast this coming school year. Seeing that part of the Country will be the first time for both of us. We will spend the Fall and winter semesters at the California State College at Hayward, California and, the Spring semester at the University of Washington at Seattle, Washington. We are due to arrive at Hayward sometime in September.

It is very kind of you to think of inviting me to Merritt College while we are in the vicinity. For me to make commitments now however would, I feel, be premature on my part. At the present time I do not know what my exact teaching schedule will be nor, the policies of these schools toward outside assignments. Since I would enjoy a visit to Merritt College as well as meeting you, let us, in view of the above mentioned situation, leave the possibilities of such a visit open until we arrive at Hayward.

I hope that all continues to go well and, that your projects continue to be a success.

Again, thanking you for your very kind letter, looking forward to meeting you and, regards to your family.

Regards,



1969-September-07 Letter (1 Page & Envelope)

Jacob Lawrence
211 West 106th Street
New York, New York 10025

September 7th 1969

Professor Claude Clark
Merritt College
5714 Grove Street
Oakland, California 94609

Dear Claude Clark:

Just a short note to thank you for your letter and the correspondence in regards to the Oakland Museum and The Black Art Advisory Committee. I can fully appreciate all that The Black Art Advisory Committee is trying to accomplish.

My wife and I are looking forward to meeting you. We shall call you as soon as we get settled.

Regards to your family.

Sincerely yours,

Jacob Lawrence
Jacob Lawrence

Jacob Lawrence
211 West 106th Street
New York, New York 10025



Professor Claude Clark
Merritt College
5714 Grove Street
Oakland, California 94609

1969- November-12 Letter (1 Page)

Jacob Tauren —
% Saunders
2154 Blake Street
Berkeley, California 94704
Nov. 12, 1969

Dear Claude Clark:

Queen and I wish to thank both you and Mrs Clark for the very refreshing day that we spent at your home this past Sunday. We enjoyed seeing your work which, I had not seen for some time. Seeing it was, for me, a revealing and stimulating experience. We also ~~enjoyed~~ enjoyed getting to know your son and seeing his work for the first time. We think that he is very talented — and we both wish him the greatest success with his work.

Thanks for forwarding the slide list.

Again, thanking you for a very pleasant day and, looking forward to seeing you soon —
Regards — Jacob Tauren —

1969-December-24 Letter (2 Pages & Envelope)

Jacob Lawrence
% Saunders
2154 Blake Street
Berkeley, California 94704
December 24 - 1969

Dear Claude and Effie:

Hope that this finds you in the very highest of spirits for the coming of the New Year.

This letter is especially to thank you, Claude Jr. and Alice for that wonderful party and reception that you gave for us last Sunday, making it possible for us to meet so many of the artists among others of the community will, for us, remain one of the highspots of our visit to the West Coast. For us, the entire day was a stimulating and very rewarding experience. And of course the warmth of your own personalities and that of your home gave further

3

meaning to the occasion.

We both enjoyed meeting and, especially, talking with each artist individually about our own individual work. We do hope that they enjoyed meeting us as much as we enjoyed meeting them.

Again we wish to thank you for helping to make our visit here the success it has been to date. As do many others, we also appreciate the work you have and are doing in and for the community as an artist.

And again, thank you both for a wonderful day and, we wish you the very best in the coming year—

Fond Regards
Jacob Laurens

AFTER FIVE DAYS RETURN TO

Jacob Laurens - To Saunders
2154 Blake Street
Berkeley, California 94704
ZIP CODE



Professor and Mrs Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

1970-May-25 Letter (2 Pages & Envelope)

MAY 1970

Carol Lawrence - Apt 107
4141 Brooklyn Avenue N.E.
Seattle, Washington 98105

Dear Claude and Effie

How are you? We hope that this letter finds you both in the very best of health and that your spirit are of the highest. How is your painting — and for both of you — the teaching going? We do hope that all is going well in in both areas. How are Claude Jr. and Alice? We know that Claude Jr. is still making great progress in his painting and sculpture... as we feel that he is very talented. You must be proud of them both. Please say hello to them for us.

This letter is especially to say hello — and again to let you know how much we enjoyed meeting and getting to know you; also to thank you for helping to make our stay in the Bay Area — the very stimulating and rewarding experience that it was for us. We enjoyed the several visits that we made to your home — seeing your work — and the stimulating conversations that result. And again we especially wish to thank you for the party you gave us — and the very interesting people whom we met at the affair. It was a day we shall always remember and treasure.

This is our ninth week in Seattle — and the Spring Quarter at the University of Washington is about to come to an end. Time has moved so fast! Now we are in the process of making preparations to return to the East Coast. It has been a very exciting eight months. As was also true in the Bay Area — we have enjoyed our stay here in Seattle. Teaching at the University of Washington has been a wonderful experience. The students elsewhere — the students here, come with various degrees of talent — but all are very highly motivated. My teaching schedule — which is very light — has enabled me to accomplish quite a bit of work. I have been assigned one painting class which, meets twice a week — two three hour sessions; and one seminar class which, meets once a week for about three hours. So I actually have nine hours of teaching a week.

The University campus is very beautiful — as is Seattle generally. I do not recall hearing you say that you are familiar with the area. In any event — we have enjoyed seeing the flowers come to bloom daily... the lush green color of all the various types of flora and, most spec-

2

lacular of all - Mount Rainier - with its snow capped peaks that one can see from just about any point in Seattle. We did not get to see as much as we would have liked - but still hope to make a few excursions before heading for home.

There is one experience that we are sorry we have not had; and that is we did not get to know the Black Community to the extent that we did in the Bay Area. As would happen - we are just beginning to meet a few people of the Black Community. We are sure that if we had had the opportunity of being here longer - things would really open up to us. We did not arrive in Seattle with the same exposure to the Black Community as we had in California. A few weeks ago we did get to meet a young Black Lady, Mrs. Janina Richards who has organized and directs a Black dance group in the Central Area - the locale of the Black Community. We spent a very nice evening with her. She is very excited about her work and, is looking forward to the expansion of This Black Arts Center. We also had the pleasure of re-mourning our acquaintance with the Black sculptor, James Washington whom we met many years ago in New York. He is mainly a carver. We hope to visit his studio before re-turning East. If and when we do get back out this way - these two contacts will enable us to get to know the Black Community.

Queen has also enjoyed her stay here. She has been drawing from the model on the average of two days a week at the University. So she has managed to keep up with her drawing.

As was mentioned above - this letter is especially to let you know that we have not forgotten you... and also to say how much we appreciated your friendship and very warm hospitality. So please keep in touch - let us know what you are doing - and how your very worthwhile and exciting projects are coming along. If and when you do get to New York - please do not hesitate to call us.

Again - thank you for every thing and, wishing you good health and success in your work.

Fondlest regards
Jake and Queen Lauren

P.S. Please note change of address after June 30th:
APT. 8E 211 West 106TH ST next New York, New York 10025

JACOB LAWRENCE APT 107
4141 Brooklyn AVENUE NE.
SEATTLE, WASHINGTON 98105
ZIP CODE



VIA AIR MAIL

PROFESSOR AND MRS. CLAUDE CLARK
788 SANTA RAY AVENUE
OAKLAND, CALIFORNIA 94610

1970-September-27 Letter (1 Page & Envelope)

Apt. 8E
211 West 106th Street
New York, New York 10026

September 27th 1970

Dear Claude and Effie:

Heres hoping that this finds you and the family in the best of health and in the highest of spirits.

This letter is especially to let you know that we recieved the tape,for which we wish to thank you. It is a wonderful addition to our material on and about Black Artists and their philosophies. Elton Fax visited last week and we had the opportunity of hearing the tape on his machine. It contributed to us having a most rewarding evening.

Please pardon the delay of this letter. Delay due the fact that, after being in Maine all summer, we are still in the process of organizing ourselves for the coming year; getting things out of storage...teaching ... painting etc. Soon it will be getting cold and we are not looking forward to it...especially after having a taste of that benign weather on the west coast.

We hope that your work is progressing well for you both, and the same for Claude,Jr. and Alice. Hello to both of them for us.

Again, thank you for the tape. It shall always be a reminder of our getting to know and appreciate your friendship.

Gwen sends regards and we both wish you continued success.

Fondest regards,

Jake

AFTER 5 DAYS RETURN TO

Jacob Lawrence Apt.8E
211 West 106th Street

New York, New York 10025

ZIP CODE



Professor and Mrs. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610



1971-June-01 Letter (1 Page)

Apt. 8E
211 West 106th Street
New York, New York 10025

June 6th 1971

Dear Claude and Effie:

Thank you for your letter. As always it was good hearing from you and to learn that all is going well. Also to learn that you are still involved in the history of the Black Artists by way of the filmstrip and recordings. It is good to know that there is a record being kept for future generations.

We saw Elton as recently as several weeks ago. He told us what a wonderful experience it was for him to see the West Coast for the first time. We were surprised to learn that this was his first trip West, since he has traveled so extensively. Among other things that he told us was, how he enjoyed seeing you. He is quite a person...as artist, writer and man. We know that by now you have seen Betty. We hope to get her reaction to the trip when we see her.

It is true that we are going West to Seattle in September. We are looking forward to the experience and of course accomplishing much work. We also hope to cover much of the West Coast this time, and in the process will be looking forward to seeing you both.

This has been an especially trying and busy year here at Pratt. Like so many Schools in these times, there are so many issues to contend with.... reorganization, student curriculum, the philosophy of education generally, student politics, and above all....economic and budget adjustment. For most of us here at Pratt, it has been a most challenging, and when successful...rewarding experience. As Coordinator of the Arts...it has been a most busy and time consuming period for me. As a result I have not accomplished as much of my own work this year as I would have liked. Another reason that we are looking forward to Seattle. As you state, moving is a chore for all of us. So Gwen and I have our summers work cut out for us. We are planning a four day visit to Skowhegan this summer, and while there, we hope to get in some swimming, and of course we will enjoy that good fresh air.

As usual there is much activity going on in Black art circles...and all for the good. Bearden and Hunt are just ending a two month two-man exhibition at the Museum of Modern Art. The opening, which we attended, was a huge success, it was packed. The exhibition as a whole has been very well recieved. So we are getting somewhere. It was the first time that two Black artists have been so honored.

We hope that your work is progressing well...to your satisfaction. We are looking forward to seeing more.

Hello to Alice and to Claude, Jr., and again, thank you for your very thoughtful letter.

Fond regards,

Jake and Gwen

1971-October-18 Letter (3 Pages & Envelope)

18/71
4316 37th Avenue N.E.
Seattle, Washington 98105

Dear Claude and Effie:

Hope all goes well and that you both have had a wonderful summer and looking forward to a good year.

Finally - after many, many months and hectic experiences - this letter. We do hope that you will understand this very long delay in answer to your letter some months ago. Now that our move West is just about completed - we are in a position to contact friend again. Gradually we are finally getting settled in Seattle. We are still in the process of organizing our home which we rent. As you may imagine having a home is a completely new experience for us - since we both grew up as apartment dwellers. We have much more room than we had in New York. Enough space for studios for both Gwen and myself. I am just getting back to my own painting and Gwen is looking forward to continuing her studies in sculpture at the University after the first of the year. The University of Washington has a very good art department - and I find teaching here both

stimulating and rewarding. It incidentally - we are told that it has one of the best medical schools in the country. Getting settled in quite a job but we are enjoying it. The weather has been beautiful up to now - warm and sunny most days. Little by little we are getting more used. We understand that the rainy season reaches its peak during the winter months. So we are psychologically prepared. After those brutal New York winters - we can just about take anything. It is really beautiful country here - much like some parts of California. Greenery and hills throughout - with majestic snow capped Mt. Rainier in the distance.

Before arriving here September 20th - we spent three weeks in Europe... London, Munich and Paris. It was a wonderful experience. Our greatest experience was seeing the African Collection in the British Museum - a really great collection - really great works of art. We can well understand why the Africans are letting very few pieces leave Africa now. How is your

work going Claude? and your teaching Effie? We know
whatever you are doing you are doing a great job. How
are Claude, Jr. and Alice? And Claude's sculpture - he
is very talented.

We hope to soon contact members of the Black Community
here. We do have an entree through the Black sculptor-
James Washington and a Black Girl who is director of
a Center dealing mostly with Black Arts. Her name is
Lorna Richards. Will keep you informed as to what is
happening here along these lines.

In the meantime - keep well - keep up the good work
that you are doing for the Black Community as a whole.

As ever - Fondest regards
Jake

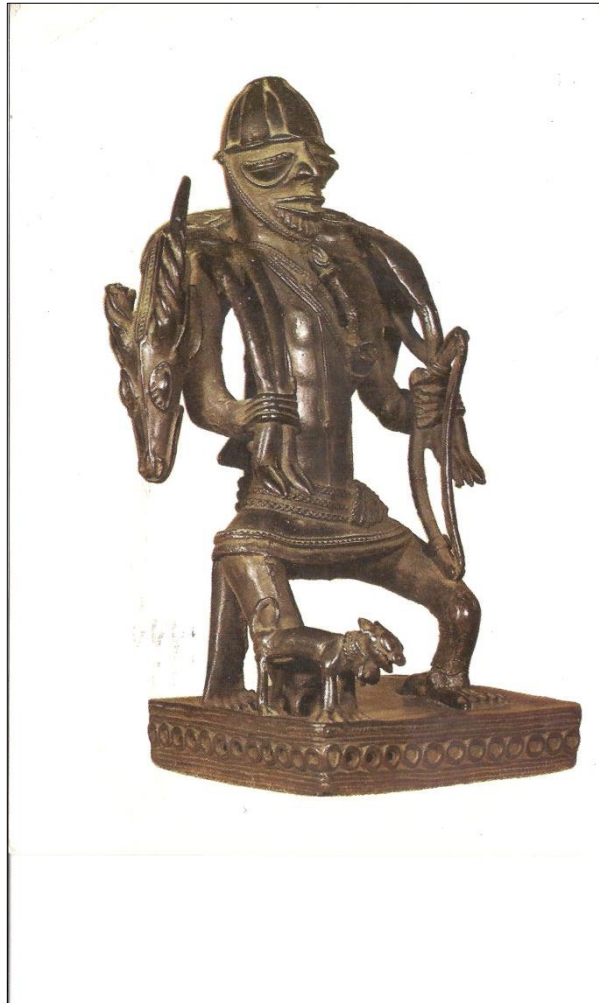
Jared Lawrence
4316 37th AVE. N.E.
Seattle, Wash. 98105



172

Prof. and Mrs. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

1974 Postcard (Front & Back)



Dear Claude and Effie: Hope this finds
you in the best of health. We are
in for London greatly... seeing
the Museum with their great
collections. Especially the African
collection in the British mu-
seum. Also looking forward to
Munich and Paris. Hope you have had
a good summer. Hello to Claude, to
and Alice. Regards, James Green
James

Lower Niger Bronzes
Bronze altarpiece: a hunter returned from the chase
with a dead antelope. Provenance unknown, Lower
Niger, Nigeria. 14 1/2 in (37cm)
The British Museum
copyright

c/3/46

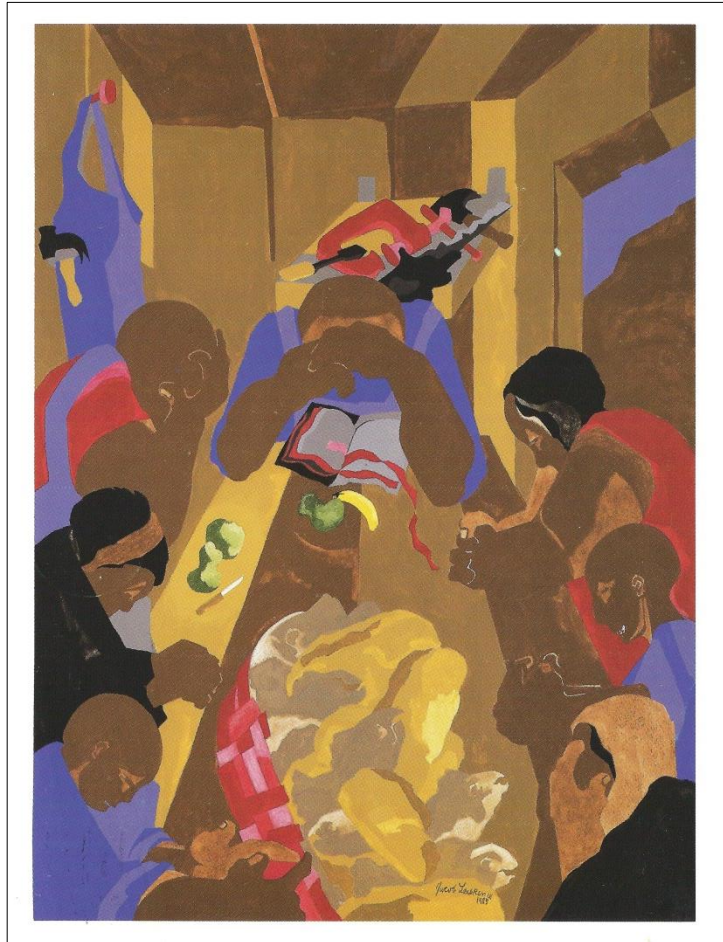
1974



Prof and Mrs Claude Clark
788 Santa Ray Avenue
Oakland, California
94610

U.S.A.

1986-September-26 Exhibition (Front & Back)



OAKLAND MUSEUM ASSOCIATION
1000 Oak Street
Oakland, CA 94607

You are cordially invited to a preview of the exhibition *Jacob Lawrence, American Painter*, and a reception for the artist. This major retrospective celebrates the creative genius of one of America's most important painters.

Friday, September 26, 1986
6:00-8:30 pm

The Oakland Museum—Great Hall

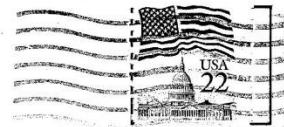
- no-host cocktails
- hors d'oeuvres
- Bill Bell Quintet

**JACOB
LAWRENCE
AMERICAN
PAINTER**

September 27-November 30

This exhibition, organized by the Seattle Art Museum, is made possible by a grant from the IBM Corporation, with additional support from The Institute of Museum Services and the Oakland Museum Association.

This preview is sponsored by the IBM Corporation and the Patrons of the Arts and Humanities. Please present this invitation to admit yourself and a guest. Free Parking.

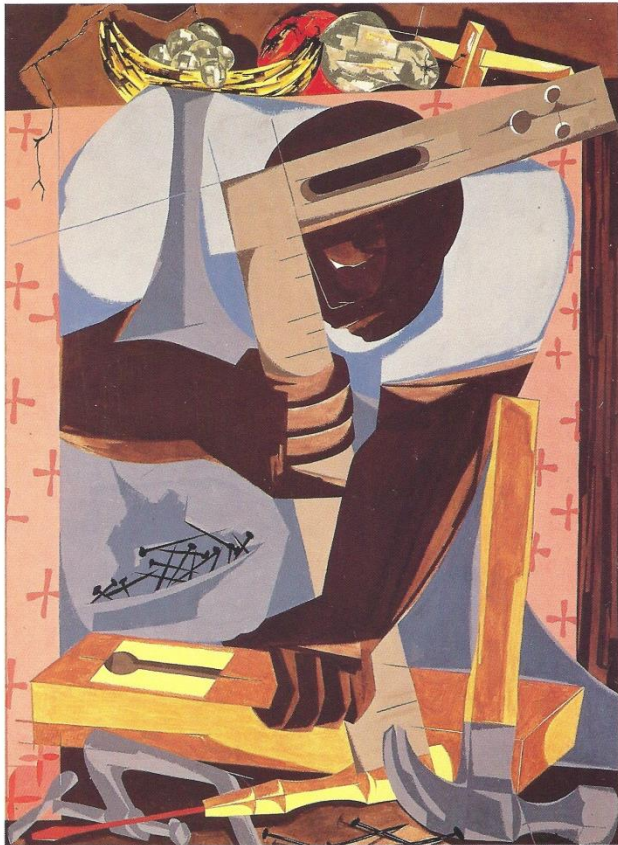


of the artist and Friends: Seated Gallery, 1986

Mr. Claude Clark, Sr.
788 Santa Ray Avenue
Oakland, CA 94610

Recd. /

1987-October-01 Exhibit (3 Pages & Envelope)



This exhibition, which will be on view through November 30, 1987, was organized by the Seattle Art Museum and was made possible by a grant from the IBM Corporation, with additional support from the National Endowment for the Arts.

The Museum Café and The Museum Shop will be open from 6 until 8:45 p.m.

Direct motorcoach service to The Brooklyn Museum will depart from the Plaza Hotel at 5:30 p.m. and from the southeast corner of West Broadway and Houston at 6 p.m. Return service will depart from The Brooklyn Museum at 9 p.m. Fare is \$3.00 one way and \$5.00 round trip, to be paid on the bus. To reserve seating on the bus, please call (718) 638-5000, ext. 327, by September 28.

The Board of Trustees and
the Director of
The Brooklyn Museum
cordially invite you
to the Members Preview of the exhibition

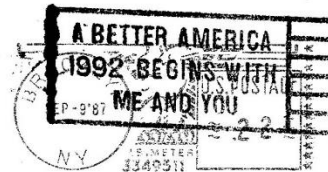
JACOB LAWRENCE AMERICAN PAINTER

Thursday evening, October 1, 1987
from six until nine o'clock

cash bar

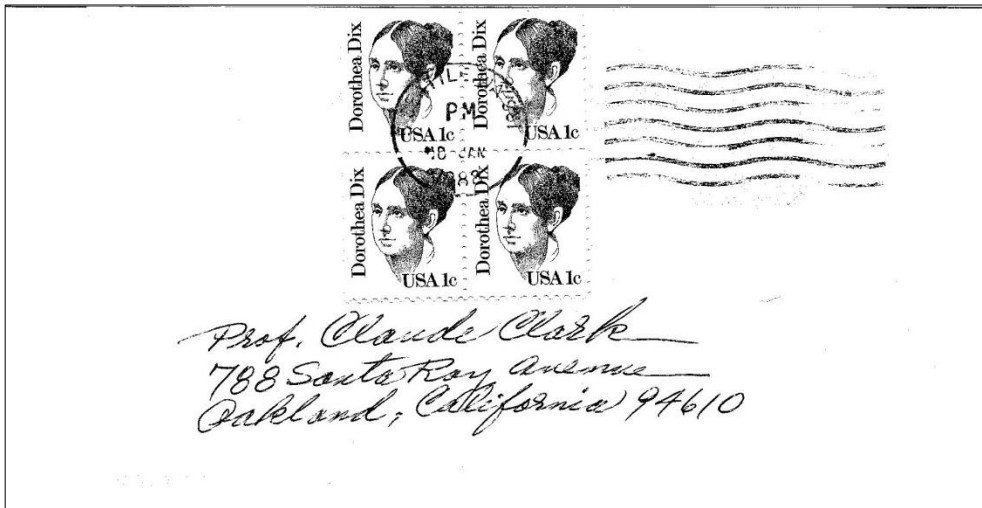
Jacob Lawrence (American, b. 1917)
Cabinetmaker, 1957
Casein on paper, 30½ x 22½ inches
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington, D.C.

The Brooklyn Museum
200 Eastern Parkway
Brooklyn, New York 11238



Mr. and Mrs. Claud Clark
788 Santa Ray Avenue
Oakland, CA 94610

1988 Postcard (Front & Back)



Telephone: ~~510~~ (206) 525-4885
Dear Claude and Ellie! Thank you for your very beautiful
letter, it was greatly appreciated. We are honored! We think
of you often and thank you both for the wonderful contributions
that you are both making. We wish you continued success and
do look forward to seeing you in the not too distant future.
Until then, keep well and have a great year in 1988!
Love, Gwen and Gwen

1994-February-10 Letter (3 Pages & Envelope)

Frank Johnson -
4316-37th Ave. N.E.
Seattle, WA 98105
February 10th 1994

Dear Claude and Effie;

This is especially to thank you both, to wish you a great year in 1994 and to thank you also for the wonderful hospitality that you showed us during our visit to California. The party that you gave for us and meeting your many friends was a real treat. It made for a wonderful afternoon and evening - for all, most rewarding! It was also a pleasure to view your wonderful art collection.

Claude, we also had the opportunity recently² to view your very strong paintings at the Legends exhibition during our visit to Los Angeles. It is always most rewarding to see your work. Continued success!

We are now back home in Seattle and keeping busy catching up with things. Art continues to go well. We are both working toward having exhibitions that will take place within a year. We are looking forward to these shows.

Thanks to you among others for your contribution to making our visit to California such an enjoyable experience. We are looking forward to another

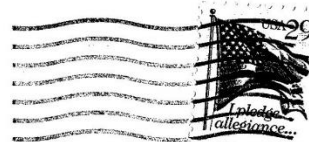
^{3/}
Visit at some time in the future. Until Then, Keep
well.

Again, we Thank you for your friendship and
for the overall contributions that you both are
making in general.

Fondent regards,
Jake and Gwen

Jacob Jensen -
4316-37th Ave. N.E.
Seattle, WA 98105

Jensen 1994



Professor and Mrs. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610



MUSEUM

TALKS AND THOUGHTS

FOR FRIENDS OF THE MUSEUM

HAMPTON UNIVERSITY

VOL. III, ISSUE 3

WINTER 1995

JACOB LAWRENCE: THE FREDERICK DOUGLASS AND HARRIET TUBMAN SERIES OF NARRATIVE PAINTINGS RETURNS TO HAMPTON

by Mary Lou Hultgren

Beginning on January 17, 1995, Friends of the Museum will have the opportunity to see *Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings, 1938-1940* an exhibition featuring the work of one of this century's most respected American artists. The sixty-three paintings in this exhibition, last seen at Hampton five years ago, chronicle the biographies of two of the most famous American abolitionists as they achieved freedom and met the challenges of the civil-rights issues that followed. These colorful and expressive paintings, given to the Hampton University Museum in 1967 by the Harmon Foundation, also communicate several important themes in Jacob Lawrence's work: the universal value of justice, freedom, and dignity.

Jacob Lawrence was born in Atlantic City, New Jersey in 1917, and moved to Harlem with his family in 1930. The vibrant social and cultural environment of Harlem during the Depression greatly influenced Lawrence. In addition, the cultural legacy of the Harlem Renaissance had an important impact on Lawrence, who attended WPA art workshops taught by established African American artists who were part of this movement. It was out of this milieu that Lawrence gained the socially conscious focus that he expresses so forcefully in his paintings.

Created between 1938 and 1940 while

Lawrence was still an emerging artist, *The Frederick Douglass and Harriet Tubman Series of Narrative Paintings*, were inspired by stories the artist heard of legendary figures in African American history. According to Lawrence, the lives of Harriet Tubman and Frederick Douglass "weren't remote history to me. I'd heard of their feats from the elders in such an emotional and dramatic way. I wanted to paint them, because they were left out of the American story."

Jacob Lawrence's use of brilliant color, simplified form and conceptual unity give the works a widespread appeal to audiences of all ages. Perhaps Lawrence's remarkable ability to express the theme of the universality of the human struggle remains the series' most important achievement. The extraordinary stories of Douglass and Tubman's struggle to survive, overcome and achieve can inspire all people throughout the world.

This special exhibition marks the conclusion of a three-and-one-half year national tour, which took the works to eleven museums around the country. The exhibition opened in February, 1991, at the Memorial Art Gallery of the University of Rochester in Rochester, New York, an important city on the Underground Railroad. The series then traveled to the Philadelphia Museum of Art; The Studio



Jacob Lawrence, Frederick Douglass Series No. 30, 12" x 17 3/8"

Museum in Harlem; The Baltimore Museum of Art; the Delaware Art Museum, Wilmington; The Art Institute of Chicago; The Museum of Fine Arts, Houston; the Joslyn Art Museum, Omaha; the Los Angeles County Art Museum; The Fine Arts Museums of San Francisco and the Tacoma Art Museum. At each venue, the exhibition captivated audiences and received rave reviews. For example, during the summer of 1992, more than 92,000 attended the exhibition at The Art Institute of Chicago, with some visitors returning as many as nine and ten times to see the paintings.

The exhibition will continue at Hampton through July 31, 1995, allowing time for our Friends to return to the museum for many viewings. A variety of programs are being planned throughout the winter, spring and summer in conjunction with the exhibition. Watch your mail for further announcements.

HAMPTON UNIVERSITY MUSEUM

Joanne Zeldner
Director

Lou Hultgren
Director of Collections

Jeffery Bruce
Director of Exhibitions

Janessa D. Thaxton
Associate Curator (and) Director
Membership and Community Programs

Marin Spencer
Director of Education and Public Programs

Nellette Harris Bowles
Managing Editor - International Review
African American Art

Patricia Favor
Gift Shop Manager

Regina Holden Jennings
Assistant to the Director

Robert Webber
Administrative Assistant

Greg Weaver
Editor Services

Greg Costa
Editor Services

Gallery Hours
Monday - Friday 8:00 a.m. - 5:00 p.m.
Saturday - Sunday 12:00 noon - 4:00 p.m.

Museum Phone - (804) 727-5308

LINKS AND THOUGHTS is published three times a year, in winter and spring, by Hampton University Museum.

Hampton University Museum is supported in part by grants from the Ford Foundation, the Institute of Museum Services, a federal agency, the Kellogg Foundation, the Lila Wallace Reader's Digest Fund, and the City of Hampton Arts Commission.

MUSEUM

HAMPTON UNIVERSITY
HAMPTON, VIRGINIA 23668



Mr. Claude Clark, Sr.
788 Santa Ray Avenue
Oakland, CA 94610



NEW FRIENDS OF THE MUSEUM

We wish to thank all of the continuing Friends for renewing their membership and to welcome our new Friends who have just joined.

CONTRIBUTORS

Max Roach
Dr. and Mrs. Robert E. Steele

ORGANIZATION

Knowledge

FAMILY

Mr. and Mrs. William Hines, Jr.

INDIVIDUAL

Dr. Joanne Braxton
Cheryl McClinney-Brooker
George Calderaro
Kevin E. Consey
Dr. Mary Schmidt Campbell
Hildy Cummings
Dr. Vishakha Desai
Mantania Diawara
Dr. Howard Dodson
Dr. Joanna Drucker
Essie Green Edminston

Clarence Farmer
Janice Farver
Dr. Henry Louis Gates, Jr.
Jerry Givinish
Thelma Golden
Ethan Hall
Ellen Schwartz Harris
Dr. Leslie King-Hammond
Julia Hatton
Charlayne Haynes
Carol Hazelwood
Karen Higha
Richard Hill
Bay Hollowell
Evelyn Du-hart
Corine Jennings
Steven L. Jones
June Kelly
Joseph D. Ketner
Dr. Duane King
April Kingsly
Susan H. Krane
Thomas Krens
Theresa Leininger
Veronique Lemelle

Diana L. Linden
Robert MacDonald
Richard Mayhew
Marisol Nieves
Anna C. Noll
Lloyd Oxendine
Caroline Parra
Dr. Lisandro Perez
Dr. Phifer
Lisa Phillips
Diane Pilgrim
Adrian Piper
Dr. Richard Powell
Yolanda Pumenta
Valerie Riles
Dr. James Rubin
Charles Searles
Lowery Stokes Sims
Rochelle Slovin
Carlos Gutierrez-Solana
Ed Spriggs
Dr. Robert Farris Thompson

SENIOR
Julia M. Jones

STUDENT

Peter J. Boykin
Joan L. Rhodes-Copeland
JoAnne E. Cramatie
Lisa Crawley
Mr. James F. Stewart

RENEWALS

INDIVIDUAL

Dr. Elnora Daniel
Mr. Dan Daily
Kathleen Housty Duff
Darryl L. C. Otero

*In Memoriam - Friend of the Museum, Mr. Jay Barr died July 1994. The staff and Friends of the Museum extend their most sincere thoughts and prayers to the friends and family of Mr. Barr.

Letter (1 Page)

Jacob Lawrence Art. 8E
211 West 106th Street
New York, New York
10025

Dear Claude and Effie:

Thank you for your letter of May 31st. This, too, shall just be a short answer to your letter. As ever, it was good hearing from you and to learn that all goes well; and that your projects are in full swing or about to become so...painting, printmaking, etc.

Gwen and I are now making preparations to go to Skowhegan, Maine for the summer where, I will be teaching at the Skowhegan School of Painting and Sculpture. Although it will be a busy summer for us...we are looking forward to it. Coming in contact with art students from throughout the Country is, for me, I have found, a very stimulating and rewarding experience. So our address beginning July 1st through August 27th will be:

The Skowhegan School of Painting and Sculpture
P.O. Box 449
Skowhegan, Maine 04976

After which, we will be back at our New York Address permanently.

I am sorry that I forgot to mention in my letter to you that the check from Merritt was recieved quite some time ago...it was in the amount of \$200.00, a very neat sum. So thanks again.

Any information that I come by pertaining to creative works being passed on in the family...will be forwarded on to you.

In the meantime keep well...and wishing your painting and other projects continued progress. Hello to Claude Jr. and Alice.

With fond regards,

Jake

Samella Lewis

1990-December-30 Letter (1 Page)

THE INTERNATIONAL REVIEW OF
African American Art

12/30/90

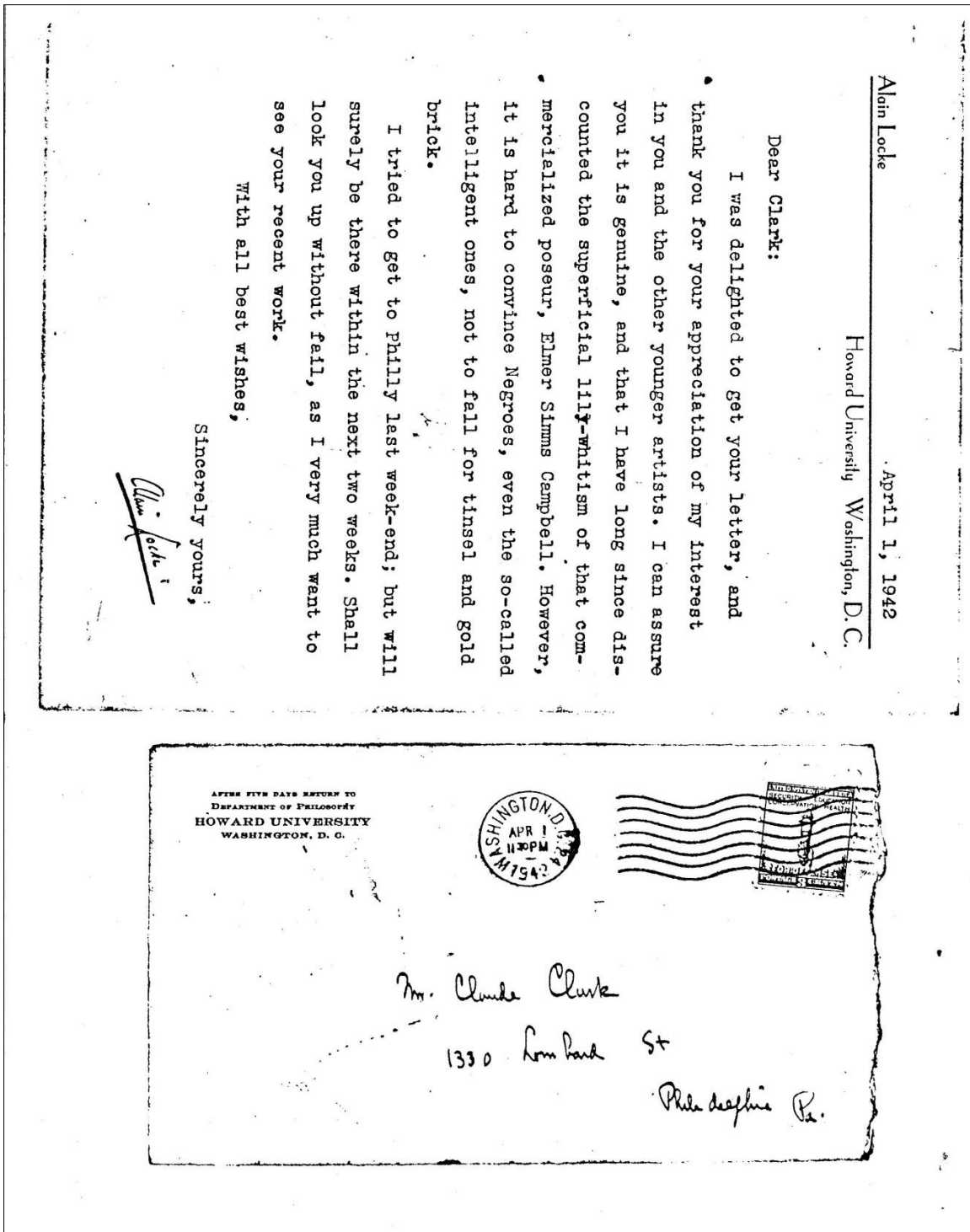
I hope that these will make up
for the issues that are due
you. Thank you for your
continued support. I will
try to see your exhibition
in Atlanta.

Sincerely,
Samella Lewis

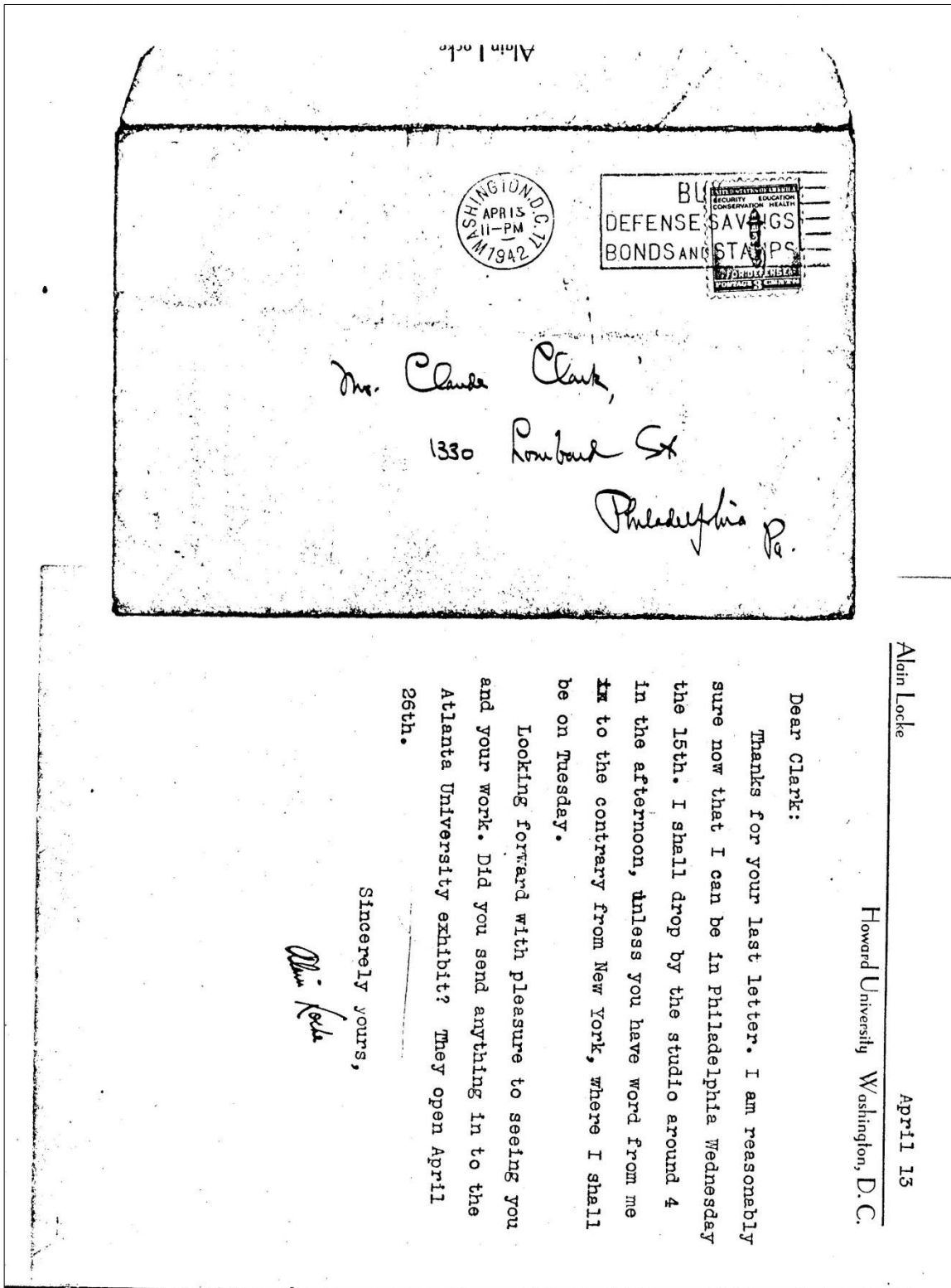
213 934-7388 • 1237 Masselin Avenue • Los Angeles, California 90019

Alain Locke

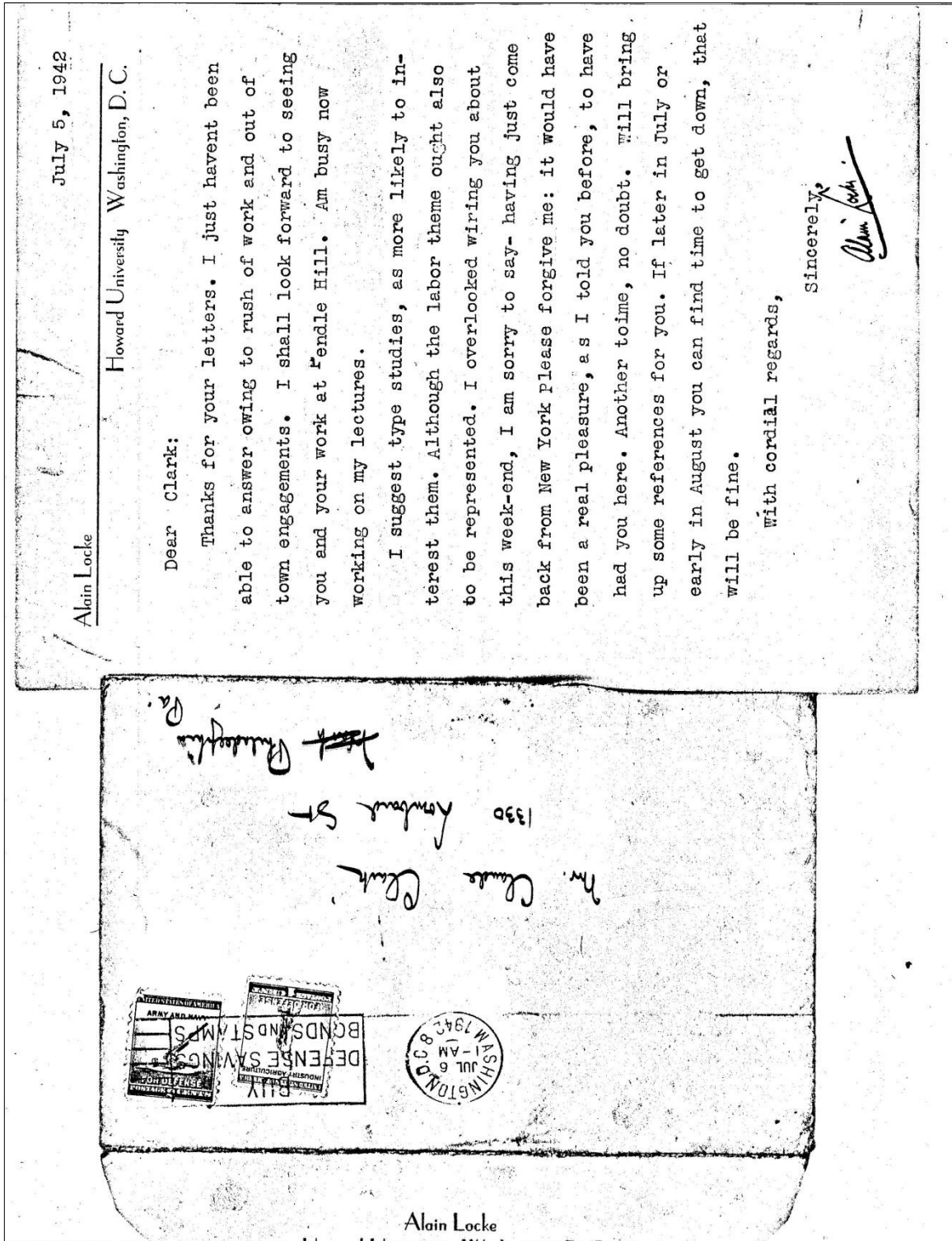
1942-April-01 Letter (1 Page & Envelope)



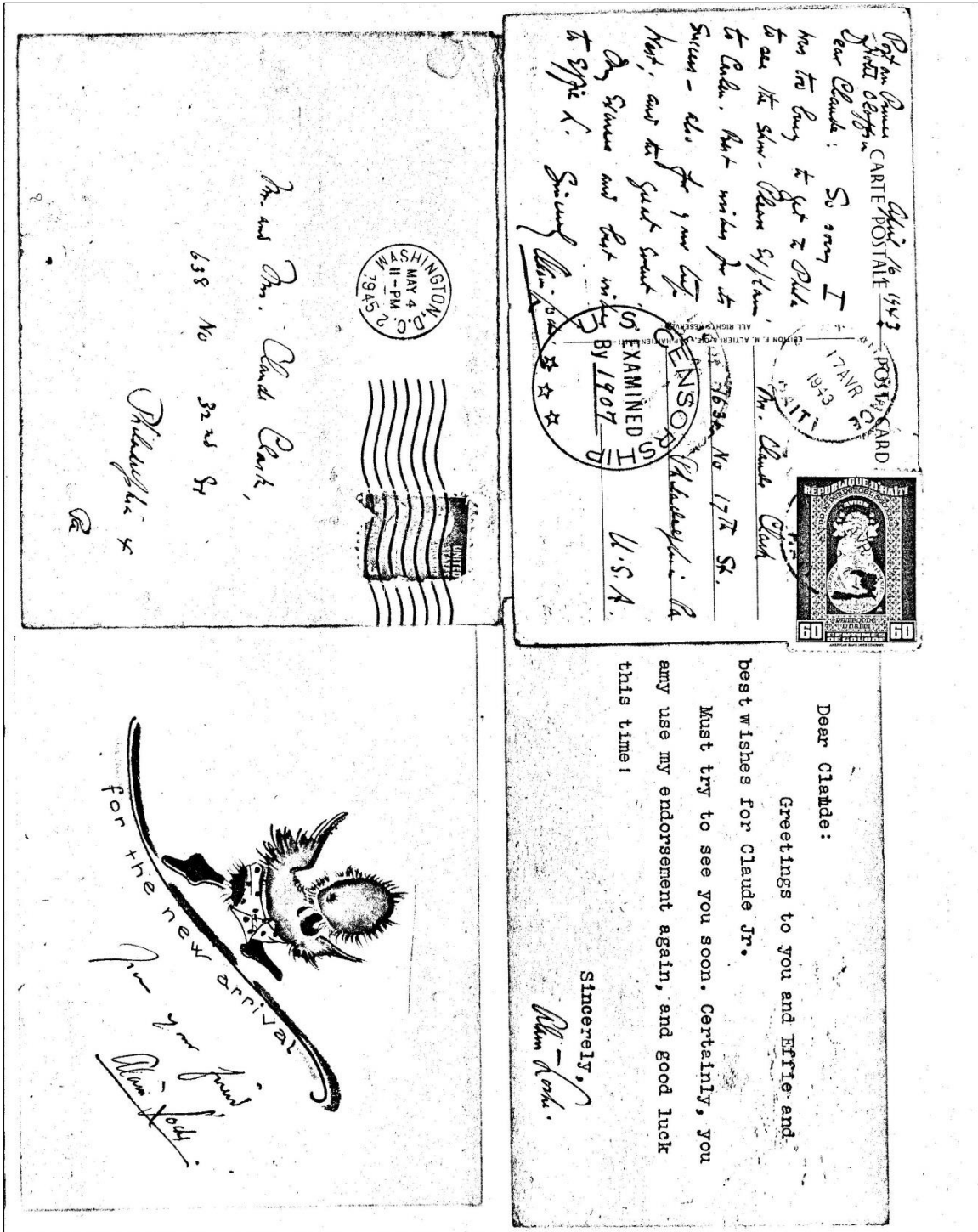
1942-April-13 Letter (1 Page & Envelope)



1942-July-05 Letter (1 Page & Envelope)



1943 and 1945 Postcards



1944-November-22 Letter (1 Page & Envelope)

ALAIN LOCKE
HOWARD UNIVERSITY
WASHINGTON, D. C. November 22, 1944

Dear Claude,

I was delighted to get your letter and recent news of you and Effie. Best regards and remembrances to you both. I shall try to look you up as soon as possible, but find myself tied up these days.

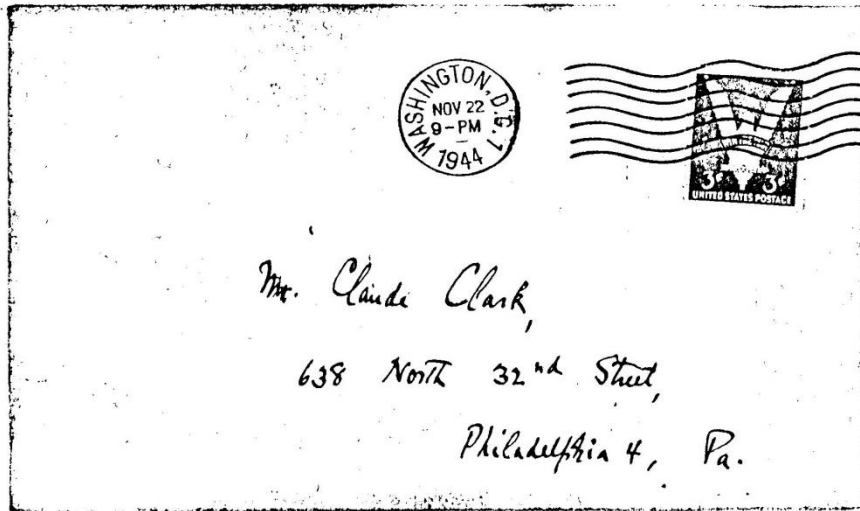
Congratulations on having so successfully negotiated your contact with Dr. Barnes. Few people get out from under without a break.

I would be delighted to have you name me as a Rosenwald sponsor, and I hope you will be successful.

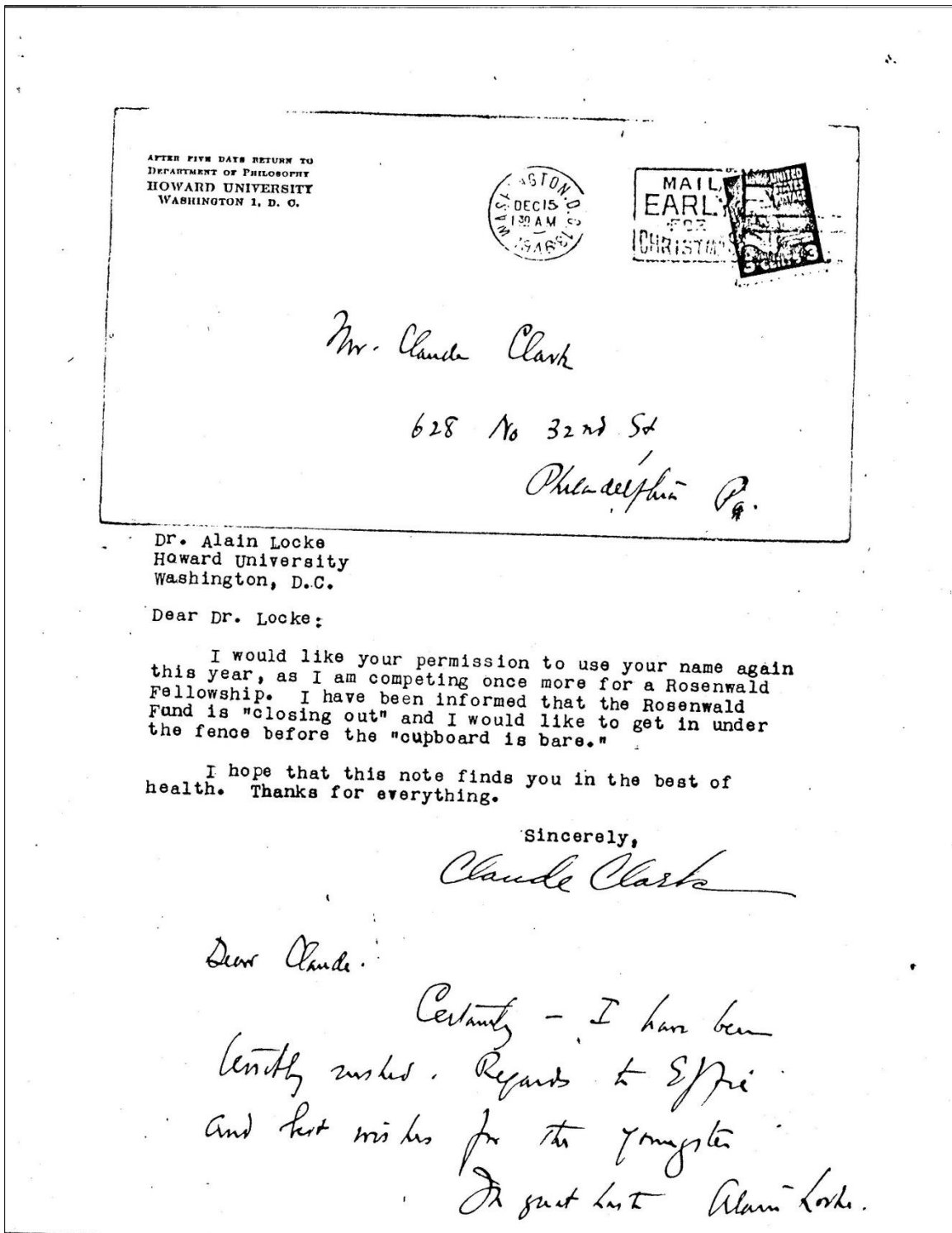
With all best wishes,

Sincerely yours,

Alain Locke



1946-December-15 Letter (1 Page & Envelope)



1948-July-05 Letter (1 Page & Envelope)

Alan Locke 1326 R St., N.W. Washington 9, D.C.

Dear Claude:

Appreciate your recent letter. Some time back I had a form from Talledega concerning your application there and answered it promptly I hope you will be hearing favorably from them. Don't close too quickly with that Mississippi proposition. I had not referred primarily to salary security, but also to the living conditions of such a prejudiced community.

Sorry I sent no note; I have been very busy with term end matters, some of which are not yet liquidated. Best wishes for the family and kind remembrances to Effie. When I get a spare hour or so, I will look in on you.

A happy month at Penfle Hill; the Brittons are real people. Please remember me to them.

Sincerely
Alan Locke.

1948

Washington D.C.

1326 R St., N.W.

Alan Locke



Mr. Claude Clark
628 North 32nd Street
Philadelphia 4, Pa.

David Mora

1976 Letter (1 Page & Envelope)

Dear and respected friends :

I should like to thank you very deeply for your collaboration, which made possible my trip to the Democratic German Republic. I was able to attend the Congress of Graphic Arts (INTERGRAFIK 76) held in Berlin during November of 1976.

The Congress consisted of discussions concerning the economic and socio-cultural situation of the artists in their various countries; there was also discussion of the theme "Graphic Arts and Modern Techniques". Furthermore, an exhibition was held where a total of 1400 works were exhibited, representing 450 artists from 56 countries; a "Bazar for Solidarity with Third World Countries" was organized and a total of 9500 marks was collected.

In the discussion on "Graphic Art an Modern Techniques", I participated with a paper on "Photogravure and its Technical-Communicative Problems", and I also participated with a brief summary of "The History of Graphic Arts in México", which included the projection of slides. Afterwards, we presented a lecture to some of the youth of Germany on the theme "Basic Ideas of Mexican Graphics", including the themes of Latin America and its relation to the Intergrafik.

At the conclusion of the Congress I went to visit art schools, museums, and resident artists in the cities of: Dresden, Leipzig, Berlin, Magdeburg, Amsterdam, Paris and London.

Once again, my sincere thanks for your generous help.

Yours, David Mora Catlett.

David Mora C.

DAVID MORA
GARAMBULLCO -12
MEXICO 17 DF.



Mr. Claude Clark
788 Santa Ray Ave.
Oakland, Calif.
USA 94610

**FOR AVION
AIR MAIL**

Norma Morgan

1971-November-04 Letter (1 Page)



Rock Uchin h.m.

239 West 63rd Street
New York City 10023
N.Y.
Nov. 4th, 1971

Merritt College now Grove St. College
5714 Grove St.
Oakland, California 94609
c/o Mr. Claude Clark

Dear Mr. Clark:

Enclosed is a biographical sketch, photo, and ten slides. Sorry I couldn't make it an even dozen. I hope to have more made in near future when finances permit. I hope all arrives safely and that you will benefit from the use of all. I am indeed pleased to be included in Mr. Elton Fax's book on 17 Black Artists, and to be asked by you to send slides. Thank you for sending the information on your course.

Sincerely,

Norma Morgan
Norma Morgan

William Pajaud

1968 Biography (1 Page)

P A J A U D

BORN: August 3, 1925, New Orleans, Louisiana

RESIDENCE: Los Angeles, California

EDUCATION: Xavier University, New Orleans, B.A.,
Fine Arts Chouinard Art Institute,
Los Angeles

EXHIBITIONS: Los Angeles County Art Institute, Los Angeles
Los Angeles County Museum, Los Angeles
Los Angeles County Fair, Pomona, California
Los Angeles Art Association, Los Angeles
Atlanta University, Atlanta
Orange County Art Show, San Bernardino, California
California Watercolor Society
Pasadena Art Museum, Pasadena, California
Crocker Gallery, Sacramento, California
De Young Museum, San Francisco
Westside Jewish Community Center, Los Angeles

ONE MAN SHOWS: Esther Robles Gallery, Los Angeles
Joseph Massa Gallery, Los Angeles
Esquire Theatre, Pasadena, California
Emerson Gallery, Encino, California

COLLECTIONS: T. M. Doheny, Beverly Hills, California
Sammy Cahn, Beverly Hills, California
Harry Karl, Beverly Hills, California
Norman O. Houston, Los Angeles
Mrs. Arthur Bernstein, Van Nuys
Charles T. Coiner, Philadelphia
George A. Beavers, Jr., Los Angeles
William Goldberg, Arcadia, California
Norton Simon, Los Angeles
American Artists Group,
Westside Jewish Community Center, Los Angeles
Atlanta University, Atlanta

AWARDS: Atlanta University Annual
Westside Jewish Community Center Annual

AFFILIATIONS: Society of Graphic Designers
California Watercolor Society
Los Angeles Art Association

1968-September-20 Letter (1 Page)

GOLDEN STATE MUTUAL LIFE INSURANCE COMPANY

HOME OFFICE POST OFFICE BOX 2332, TERMINAL ANNEX • LOS ANGELES, CALIFORNIA 90054



September 20, 1968

Mr. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

Dear Mr. Clark:

Thank you very much for the Black Visual Arts course material, and while I haven't had a chance to study it, I look forward to doing so this weekend.

As for my philosophy of art, it is extremely personal and probably has little validity for anyone else; however, here 'tis.

Art is a means of telling the many and varied stories of my people - their problems, tragedies, hopes, dreams, aspirations and yes, even their weaknesses - the aesthetics of which are almost incidental.

My photo and the two mural brochures which you requested are enclosed. Five slides of my work will be sent under separate cover. Sorry I don't have more. Slides of the Golden State Afro-American Art Collection will take more time, but we'll get them to you as soon as possible.

It was good of you to visit with us at Golden State on your recent trip here. Thanks very much for your interest.

Sincerely,

William E. Pajaud
Director of Public Relations

aw

Enclosures

P.S. I've decided to enclose my slides rather than mail them separately.

1969-February-24 Letter (1 Page)

GOLDEN STATE MUTUAL LIFE INSURANCE COMPANY



HOME OFFICE 1999 WEST ADAMS BOULEVARD · LOS ANGELES, CALIFORNIA 90054

February 24, 1969

Mr. Claude Clark
Art Department
Merritt College
5714 Grove Street
Oakland, California 94609

Dear Claude:

Please accept my apologies, but I just haven't been able to find the time to tape that 5 minute statement.

I promise you that I'll do so sometime this week.

Between the job, a one man show and a 30 minute film on the Black Artist which is just now completed, well time seems to run out.

Please bear with me. Thanks.

Sincerely,

William E. Pajaud
Director of Public Relations

bs

Regina Perry

1972-May-26 Letter (2 Pages)

2800 Monument Ave. #3
Richmond, Va. 23221
May 26, 1972

Dear Mr. Clark:

I was delighted to receive your package of materials and letter of May 20, 1972. I had been expecting to hear from you and knew you were at Fisk.

Your exhibition catalogue will be quite adequate for biographical information and I am especially grateful for the large selection of photographs which you sent. It was exceedingly difficult for me to make a selection, but I narrowed them down to four examples of your recent work which I would like to include.

2

in a chapter I call Black Expressionism
in painting.

The selected works are:

1. Love to Pat - 1971
2. Mighty Whitey - 1969
3. Stereotype - 1969
4. Polarization - 1969

I am returning the remaining
photographs to you and shall return
the others when they come back from
the publishers.

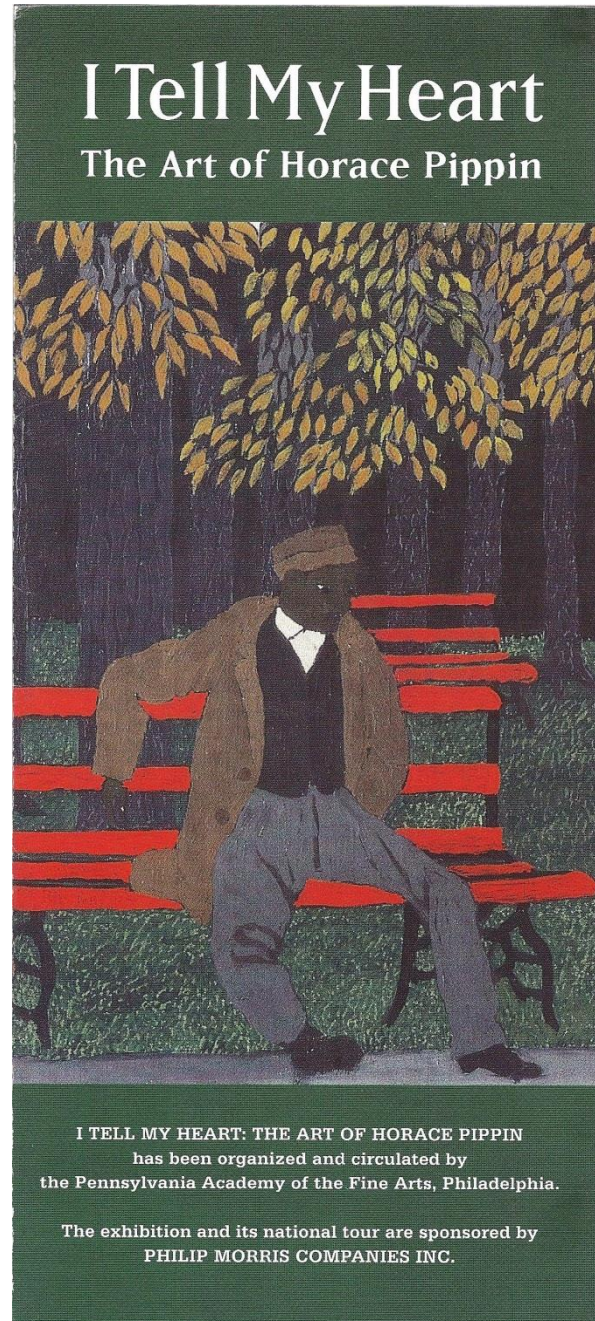
As sorry I did not meet you and
your son when I was in the Bay area.
I do feel, however, that I have
good representation there, although better
in L. A.

Thank you so much for your cooperation,
response & interest in my project & congrat-
ulations on your show at Fisk.

Very truly yours,
Reginald A. Perry

Horace Pippin

Exhibit (6 Pages)



ABOUT THE ARTIST

Horace Pippin was born on Washington's birthday, February 22, 1888, in West Chester, Pennsylvania. His family, who worked as laborers and domestic servants, were the descendants of slaves. In 1891, they relocated to take up work in the resort town of Goshen, New York. As a boy, Horace showed a strong interest in drawing. He won his first set of crayons and a box of watercolors in a contest sponsored by an art-supply company. Goshen was the site of a celebrated harness racetrack, and Pippin made drawings of the horses and drivers. He attended a segregated one-room school until 1902, when he left at the age of fourteen to help support his family. Harriet Pippin died in 1908; and, by 1912, Horace had moved to Paterson, New Jersey. There he worked for a moving and storage company, where one of his tasks was crating oil paintings. This was his first exposure to fine art. During the next five years Pippin also worked in a coal yard and in an iron foundry, and as a hotel porter and a used-clothing peddler.

Horace Pippin wrote that World War I "brought out

all the art in me." In 1917 the twenty-nine-year-old enlisted in the Fifteenth Regiment of the New York National Guard. He was promoted to corporal in the all-African-American 369th Infantry Regiment of the 93rd Division of the United States Army. Landing in Brest in December 1917, the regiment laid railroad track prior to serving at the front lines under French command in the Argonne Forest. While in the trenches, Pippin kept illustrated journals of his military service from which six drawings survive. In October 1918, a German sniper shot him through the right shoulder. The future painter was honorably discharged the following year, after fourteen months of service.

In 1920, Pippin married the twice-widowed Jennie Fetherstone Wade Giles, who was four years his senior and had a six-year-old son. Jennie owned a home in West Chester, Pippin's birthplace; and they settled there and supported themselves on his disability check and her work as a laundress. A community-spirited man, Pippin helped organize a black Boy Scout troop and a drum-and-bugle corps for the local American Legion post for black veterans, of which he also served as a commander.

As therapy for his injured right arm, which he could not raise above shoulder height, Pippin began using charcoal to decorate discarded cigar boxes. When in 1925 he began burning images on wood panels with a hot iron poker, the result delighted him, "It brought me back to my old self." In 1928, at the age of forty he expanded to oil pigments and painted with his right hand propped up by his left. His first painting—*The End of the War: Starting Home, 1930*—occupied him for three years. Never again would he put so many layers of thick paint on his surfaces, nor would he whittle images (such as this WW I materiel) on a frame.

Pippin was a tall, genial man with an easy sense of humor and a profound religious spirit. He painted in his spare time, often at night in the parlor of his home. In the thirties, West Chester shopkeepers occasionally hung Pippin's works in their stores. He first gained the attention of the art community when two of his paintings were awarded honorable mention in the Chester County



The End of the War: Starting Home, c. 1930
Oil on fabric, 25 x 32 in.
Philadelphia Museum of Art, Given by Robert Carlen



Domino Players, 1943
 Oil on composition board, 12 $\frac{1}{2}$ x 22 in.
 The Phillips Collection, Washington, D.C.

Art Association annual exhibition of 1937. The local art critic and collector Christian Brinton and the well-known artist and illustrator N. C. Wyeth then arranged a solo show of Pippin's work at the West Chester Community Center, located in an African-American neighborhood. Within a year, New York's Museum of Modern Art included four of Pippin's paintings in *Masters of Popular Painting*, a show that reflected the growing interest in contemporary self-taught artists. Christian Brinton also brought Pippin to the attention of the Philadelphia dealer Robert Carlen, who became his lifelong agent. Carlen then introduced Pippin to Dr. Albert C. Barnes, who purchased his paintings and invited Pippin to visit his renowned collection of modern art and to attend lectures at the Barnes Foundation.

By the forties, Pippin was producing ten to twelve paintings each year. Occasionally, he returned to earlier subjects and thus created informal, thematically linked series. His sources were varied: images might be inspired by

a motion picture, as in *Cabin in the Cotton*, 1935; a well-known book, such as *Uncle Tom's Cabin*, as in *Uncle Tom*, 1944; an insurance calendar reproduction, as in *The Elk*, 1945; current events, as in *A Tribute to Stalingrad*, 1942. Pippin's portraits were done from life, *Portrait of My Wife*, 1936; from memory, *Paul B. Dague, Deputy Sheriff of Chester County*, 1937; and from photographs, *Marian Anderson I*, 1941.

Pippin died in his sleep in 1946 from a stroke at the age of fifty-nine. *Man on a Bench*, 1946, his last completed work is widely regarded as a spiritual self-portrait. Between 1930 and 1946, he had painted approximately 140 works on fabric, wood, and paper. During his lifetime, museums and galleries in Philadelphia, New York, Chicago, and San Francisco mounted major exhibitions. His paintings were actively collected by such diverse individuals as the actor Charles Laughton, the statesman W. Averell Harriman, and the playwright Clifford Odets. They were purchased by such public institutions as the Pennsylvania Academy of the Fine Arts in Philadelphia, New York's Whitney Museum of American Art, Washington's Phillips Collection, and the Albright-Knox Museum in Buffalo.

ABOUT THE ART

Pippin's first paintings reflect his first hand experience as a combat soldier in the European trenches of World War I. In addition, he depicted regional landscapes, such as *The Bear Hunt*, 1930; imaginative vignettes, such as *The Lady of the Lake*, 1936; and memory pictures, such as *After Supper, West Chester*, c. 1935, a charming intergenerational, interracial view of turn-of-the-century West Chester.

In humble domestic interiors Pippin celebrated African-American mothers lovingly bathing their children on Saturday night, serving them breakfast on Christmas morning, and presiding over their prayers. In *Domino Players*, 1943, a depiction of his own family circle, Pippin himself appeared as a youthful onlooker while a keen-eyed, pipe-smoking granny matched wits against a younger woman in a game of dominoes. The delightful still life of fabric scraps, spools, and scissors at the feet of the nearby quilter reveals the artist as an acute observer of women's traditional handiwork.

In Pippin's compositions, textiles are often used to convey vibrant visual messages. Women wear dotted shirtwaists, striped dresses, and checkered aprons. Red radiates from men's union suits and from women's head cloths. Braided rugs and quilts are highly important objects in his cozy interiors. Sensitive to regional and racial variations in women's work, Pippin shows us a white woman stitching a log cabin-style coverlet in *Quaker Mother and Child*, c. 1944, while the black youngster in *Interior*, 1944, sits on a gaily colored throw that reveals the playful inventiveness of African-American quilt patterns.

Exposure to the art in Dr. Barnes's collection seems to have inspired Pippin's fondness for colorful floral still lifes. He painted at least two dozen between 1940 and 1946. Although he once said to the African-American painter Edward Loper, "I paint it . . . exactly the way I see it," Pippin often depicted fanciful elements in his flower paintings. These might range from the athletic figurative sculpture on pedestals in *Victorian Parlor*, 1945, to the earnest reader depicted on the vase in

Summer Flowers with Two Chairs, 1944.

In 1942 Pippin created an informal series of history paintings about John Brown, an anti-slavery businessman who in 1859 staged an ill-fated, armed raid on the federal arsenal at Harper's Ferry, Virginia. *John Brown Going to His Hanging* is based on the eyewitness account of Virginia-born Harriet Pippin (1834–1908), the artist's mother. He has here included a unique portrait of an African-American woman observer, which surely is a depiction of the young Harriet. In 1942–43 he also focused on Abraham Lincoln at various stages of his life. These works attest to Pippin's abiding interest in the history of African-Americans in the period of slavery and emancipation. Significantly, all of these works were painted during World War II, at a time when African Americans were again fighting for their country in segregated regiments. Such events as the Detroit race riots of 1943 were vivid indications of renewed racial tensions in the first half of the forties.

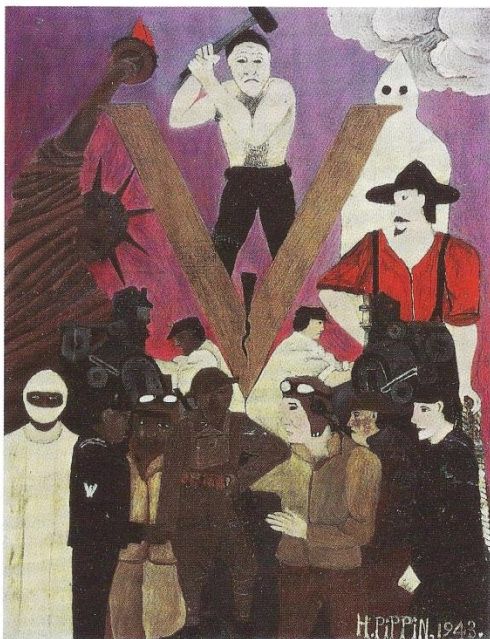
The relatively few images that Pippin painted regarding the abuses of slavery and the effects of racial pre-



John Brown Going to His Hanging, c. 1942
Oil on fabric, 24 x 30 in.
Pennsylvania Academy of the Fine Arts, Philadelphia,
John Lambert Fund

justice were also done during this time: these include *The Whipping*, 1941, and *Mr. Prejudice*, 1943. In this commissioned work, a decidedly dark-skinned Statue of Liberty and a malevolent Klansman watch from opposite sides as the V for allied victory is undermined by the forces of intolerance. Below, an African-American sailor and a Caucasian pilot extend their hands in friendship before a segregated assembly of black and white machinists and soldiers.

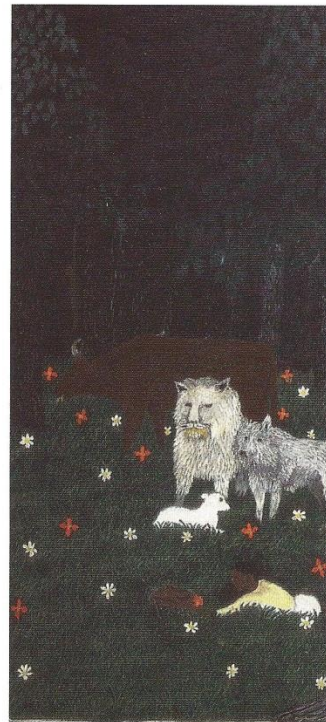
Pippin was greatly troubled by national and global events in the forties: "The world is in a Bad way at this time. I mean war. And men have never loved one or another. There is trouble every place you Go today," he wrote in April 1945. These comments, addressed "To My Dear Friends," are part of his response to a request to explain the imagery in one of his most haunting and original works—*The Holy Mountain*—which he executed in three versions. He went on: "Then one thinks of peace.... Can



Mr. Prejudice, 1943
Oil on fabric, 18 x 14 in.
Philadelphia Museum of Art, Gift of Dr. and Mrs.
Matthew T. Moore

there be peace, yes there will be peace, so I looked at Isaiah XI-6-10.... I went over it 4 or 5 times in my mind. Every time I read it I got a new thought on it. So I went to work."

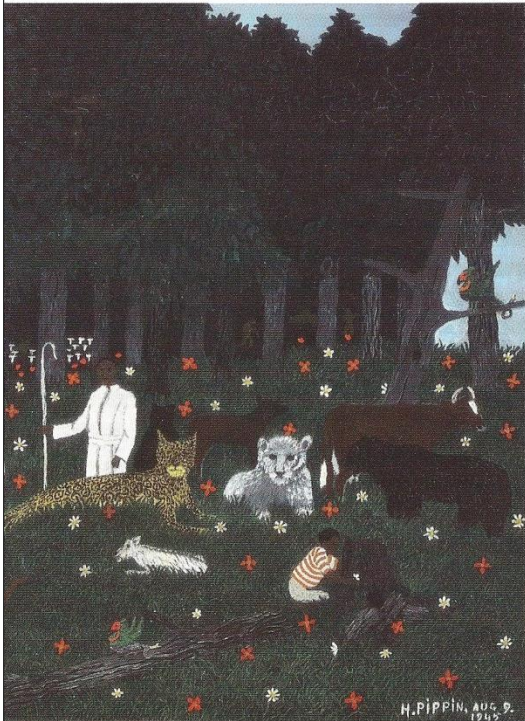
As it happened, Pippin's dealer, Robert Carlen, was the chief advocate of the work of the Quaker artist Edward Hicks (1770–1849), who had painted numerous scenes of the Peaceable Kingdom based on Isaiah's prophecy. With the example of Hicks as a possible impetus and his own meditations on the text as sustaining inspiration, Pippin created a deeply moving vision of a time "when the wolf will dwell



with the lamb... and a little child shall lead them."

Pippin concluded by explaining why he had painted scenes of combat, lynching, and graves in the background landscape: "Now my picture would not be complete of today if the little ghost-like memory did not appear.... As the men are dying today the little crosses tell us of them in the first world war and what is doing in the south today—all of that we are going through now. But there will be peace." The date of D day, "June 6, 1944," is painted on one version; another bears the date "Dec. 7, 1944," the third anniversary of the Japanese sneak attack on Pearl Harbor; and a third was completed on "Aug. 9," the day the Americans dropped the atomic bomb on Nagasaki.

Horace Pippin is valued for his intuitive skills in handling composition, color, and form. Through a process of abstraction, his visual language stripped away appearances to reveal essential values. He is considered the equal of the self-taught French master Henri Rousseau, who was greatly admired by the European modernists in Paris. Tellingly,



***The Holy Mountain III*, 1945**
Oil on fabric, 25 x 30 1/4 in.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Gift of Joseph H. Hirshhorn

the African-American philosopher and critic Alain Locke praised Pippin as a “real and rare genius, combining folk quality with artistic maturity so uniquely as almost to defy classification.”

Almost fifty years after his death, Horace Pippin still moves viewers through the emotional honesty and graceful renderings of his personal vision. His simple statement “Pictures just come to my mind. I think them out with my brain and then I tell my heart to go ahead” conveys the essence of his method by which he created art of universal significance.

Judith E. Stein

COVER: Detail of *Man on a Bench*, 1946
Oil on fabric, 13 x 18 in.
Collection Mr. and Mrs. Daniel W. Dietrich II

PUBLIC PROGRAMS

PROGRAMS FOR ADULTS

OPENING WEEKEND

Catalogue Signing

Friday, January 21, 12:00 noon
Meet *I Tell My Heart* authors Judith E. Stein and Cornel West
Free with Museum admission

Quilting Workshop

Saturday, January 22, 11:00 a.m.
Learn more about this art form from the contemporary artist Joyce Scott. Slide presentation and demonstration.
Fee: \$5 per person

Curator's Gallery Walk

Sunday, January 23, 1:00 p.m.
Join Judith E. Stein, organizing curator, for a special tour of the exhibition.
Free with Museum admission

FILM SERIES

A Tribute to the Artist: A Fight for Freedom

Sundays, February 6 through March 20, 3:00 p.m.
Explore the African-American fight for freedom and search for self-identity through seven afternoons of compelling films.
Free with Museum admission

LECTURE SERIES

Meeting the Challenge

Thursday evenings, 5:30–7:00 p.m.
Discover how Pippin overcame war, disability, and racism, and how people today meet similar challenges.
Fee: \$40 (\$35 for members); individual lectures: \$12 (\$8 for members)

January 27: “The African-American War Experience: World War I” Robert Gregg, visiting scholar at the University of Pennsylvania

February 3: “Creativity Knows No Limits,” Artists from Nuvisions for Disabled Artists, Inc. discuss the many methods that disabled artists use to keep alive their creativity.

February 10: “Climbing Jacob’s Ladder,” Andrew Billingsly, chairman of the department of family studies at the University of Maryland and author of *Climbing Jacob’s Ladder: The Enduring Legacy of African American Families*

February 17: “The African-American War Experience: World War II, Racism and the Holocaust,” Leon Bass

An Overview of African-American Art

Thursdays, 5:30–7:00 p.m.
Fee: \$55 (\$50 for members); individual sessions: \$15

February 24: “19th Century African-American Art,” Elizabeth Johns

March 3: “An Overview: Self-Trained Artists from Pippin to the Present,” John Ollman

March 10: “African American Art: 1900–1950,” Leslie King Hammond

March 17: “Contemporary African American Art,” Moe Brooker

PANEL DISCUSSION

The Selling of Pippin: Art vs Image

Saturday, March 5, 1:00–3:00 p.m., including reception
Dealers, collectors and curators debate Pippin’s extraordinary success in the market place. Panelists: Terry Dintenfass, Thurlow Evans-Tibbs, Jr., John Ollman, Darrel Sewell, Judith E. Stein.
Fee: \$12 (\$8 for members and students with I.D.)

1941 Exhibition (2 Pages)

PAINTINGS IN OIL

1. WOMAN OF SAMARIA
Acquired by Barnes Foundation
2. COURTHOUSE — WEST CHESTER, PENNSYLVANIA
Acquired by Messrs. David & Edward Grossman
3. THE SQUIRREL HUNTER
4. BIRMINGHAM MEETING HOUSE IN LATE SUMMER
Acquired by Mrs. E. Burk Estabrook
5. MY BACKYARD
6. THE WARPED TABLE
7. ROSES WITH RED CHAIR
Acquired by Mr. and Mrs. David Felix
8. GIANT DAFFODILS
9. PORTRAIT OF MARIAN ANDERSON
10. AMISH LETTER WRITER
11. PINK FLOWERS
12. THE LILLIES
13. TWO ROSES

BURNT WOOD PANELS

14. MAPLE SUGAR SEASON
15. SATURDAY NIGHT
16. AMISH STORE
17. MAN SEATED NEAR STOVE
18. THE WHIPPING
19. DUCK SHOOTING
20. FISHING THROUGH THE ICE
21. THE TRAPPER RETURNING HOME

RECENT
PAINTINGS

BY

HORACE PIPPIN

MARCH 21st — APRIL 20th

CARLEN GALLERIES

323 SOUTH 16th STREET

PHILADELPHIA

HORACE PIPPIN TODAY

The first comprehensive exhibition of Horace Pippin's paintings one year ago won for him the distinction of being the first important Negro painter to appear on the American scene. The fact that the work seemed crude in the sense that it lacked skill and finesse in the use of paint, and that it showed no evidence of borrowings from any old or modern artist, bore out the claim that Pippin had had neither academic training nor contact with the work of other painters. It was as primitive as the drawings of the prehistoric cave dwellers and it had the ruggedness, stark simplicity, vivid drama, naivete, accentuated rhythms and picturesqueness characteristic of the Spirituals of the American Negro.

The present exhibition makes the beholder wonder what has happened to Pippin during the past year that would explain the difference between his work of today and that of the recent past. As one studies the paintings in detail and relates what is observed to what is universally accepted as fundamentals of human experience, of education, and of creative expression, only one explanation of the change seems possible: Pippin has moved from his earlier limited world into a richer environment filled with the ideas and feelings of great painters of the past and the present. And, as did his predecessors, he assimilated the meanings, the human values, in great art to the extent that an organic reconstruction of his whole personality is revealed in his recent work. This, it may be observed, amounts to a composite of John Dewey's definitions of experience, of growth of the personality by education, of creative expression in art.

What evidence does the present exhibition furnish of Pippin's move in the direction indicated? As a whole, the show epitomizes the trend of much of the important contemporary painting from the time it abandoned abstractionism and occupied itself with the scenes and events of the everyday world. An instance of this direction in Pippin is his simplified drawing and the utilization of bright, exotic color, for the depiction of objects and for the formation of compartmental patterns that contribute to the character of the particular type of composition. Here, as in Matisse, colors thus used, are expressive as well as decorative, each in a personal, individual manner. In Pippin's "Amish Letter Writer", for example, the sensuous qualities of the colors in the moon, tablecloth, lampshade and cup are as personal to Pippin as Matisse's are to Matisse. Equally positive marks of individuality per-

vade the rest of the picture and determine its drama, sensuous appeal and picturesqueness. An apparently conventional pictorial effect in "The Lillies" acquires personal distinction by means of Pippin's own technique, in a bilaterally-symmetrical arrangement in which objects and textures are rendered with meticulous attention to detail. In "Woman of Samaria", a Venetian theme, the drama of the scene is strikingly intensified by the exotic and daring color-contrasts.

The wood panels in the exhibition are reminiscent of Pippin's early work in their rugged primitiveness, but only in this respect. The evidence of his development in these panels consists in the use of bright, exotic, daringly-contrasted colors in the manner indicated above, and in embodying in each panel an expression of his reaction to the work of earlier painters. "Amish Store" and "Man Seated near Stove", for example, recall the forceful expressiveness of Daumier and Cezanne without resort to any technical device of either predecessor. Pictorial novelties of high order are achieved by incorporating as integral parts of the color-composition, appealing linear patterns formed by the natural grain of the wood and heavy lines of contour burnt into the panel.

In Pippin's progress toward a personal interpretation of the values realized in the great traditions of painting, he has avoided the disaster which has befallen so many young artists who have undertaken a systematic study of the work of famous men. That is, Pippin's own development has not been arrested by copying traits or techniques individual to particular painters or traditions. His work shows that he saw beyond the surface and grasped the meaning of the expression as a whole. The proof of this is that those characteristics that gave substance and individuality to his early painting are retained in his recent work but are enriched by a new store of meanings. For example, the plenitude of ideas that made his early work embrace a wide range of compositional organizations, have been fertilized by a more comprehensive knowledge of how to apply paint and how to coordinate color, line, light, space, pattern, to make his compositions more picturesque and more fully expressive.

One feels that the ruggedness, drama, sincerity, naivete, poetry, inherent in Pippin's painting from the very start, have gained in dignity and charm by their embodiment in a structure built of greater knowledge and deeper experience.

ALBERT C. BARNES

March 21, 1941

Stephanie Pogue

1972-June-01 Letter (1 Page)

FISK UNIVERSITY
NASHVILLE, TENNESSEE 37203

DEPARTMENT OF ART

June 1, 1972

Dear Mr. Clark,

Hi! Just a note to say hello,
how are you?

Everything goes well at Fisk.
The student exhibition was one of the
best we've had - so we all felt
good about that.

David will be leaving for
Maine soon - I hate to see him
go - but he will probably be back
some time in the spring.

He will be teaching art apprecia-
tion and possibly graphics in
summer school this year.

Enclosed is my second payment
for "Hep Cat". It is hanging in
my living room and is one of my
most prized paintings!

My best to your family.

Sincerely,
Stephanie Pogue

1972-June-19 Letter (1 Page)

1809 Morena St. Apt B-3
Nashville, Tennessee 37208
June 19, 1972

Dear Mr. Clark,

Was good to hear from you -
everything is just fine in Nashville.

I had Joan Simmons take a
slide of "Hep Cat", and when it has
been developed I'll send it to you.

Mr. Fabry's address is:

Art Dept, U. of Colorado, Boulder, Colorado
80302
Enclosed are some copies of
the Frisk Art dept. brochure.

I hope you have a good summer -
I'll have about three weeks
of in August - can't wait
(smile).

Sincerely,
Stephanie Pogue

July 9, 1972

Dear Mr. Clark,

Enclosed is the final
payment for "Hep Cat".

I hope you are well and
enjoying the summer.

All goes well in Nashville.

Sincerely,
Stephane

FISK UNIVERSITY
NASHVILLE, TENNESSEE 37203

Feb 11, 1973

DEPARTMENT OF ART

Dear Mr. Clark,

At long last! Here is the slide of
"Hep Cat" I promised to send you.

I hope you are well and that
your works are going well.

Everyone here is fine. Mr. Hooks
stays busy and Mr. Skiskell
is up in Maine at Bowdoin College.
I was busy printing until Christmas
vacation — will have to start printing
again very soon.

Our exhibitions this school year
have included James F. Wells,
Martin Puryear and myself, and
today Kenneth Young's exhibition
is opening. We will have an
Elizabeth Catlett exhibition for the
Festival.

Take care,
Stephanie Pogue

James Porter

1969-August-08 Letter (1 Page & Envelope)

JAMES A. PORTER
Department of Art
Box 123
Howard University
Washington, D.C. 20001

August, 1969

Mr. Claude Clark, Sr.,
788 Santa Ray Avenue
Oakland, California

Dear Mr. Clark:

The purpose of this letter is to elicit from you as much information as you may be willing to share with me concerning your work and career as an artist. I am persuaded that a new and comprehensive study of Afro-American art is needed and that my decision to produce such a work for publication early in 1970 is both right and timely. With your cooperation I shall be able to do more than bring my first book (Modern Negro Art, Dryden Press, 1943), up to date: The new book will be not only historically comprehensive but will objectively relate the progress of Afro-American art in all historical periods to the social and cultural aims and drives of the American Blacks whose true interpreters have been their artists.

Since the new book must be well illustrated, I am begging for good photographs of recent work (1960 to the present), in black-and-white or in color. Two, or at most, three color transparencies would provide me a sufficient clue to the color and/or tonal qualities of your work. Transparencies in any one of the following sizes would be acceptable: 2½"x2½"; 3½"x3½", or 4"x5".

It would also be desirable to have a corresponding number of black-and-white photographs. Please supply either or both.

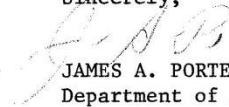
If you are a printmaker as well as a painter, I should be willing to have at least two of your best prints reproduced photographically here in Washington. Naturally, I would return the original prints to you after having them photographed.

If you are a sculptor, I would only request that you supply me with several black-and-white photographs spanning the last five years or so of your productivity. The photographs should clearly suggest the aesthetic dynamics of your work; that is, its relation to surrounding space and light.

Correct titles, medium and size should be stated for each work. Other detailed information such as location or present owner of the piece being identified, in addition to references to your experience as a practicing and exhibiting artist, your educational background and your philosophy or aesthetic aims, will be all but indispensable. I hope that you will take the trouble to include the same in your response.

May I have the pleasure of hearing from you affirmatively not later than Tuesday, September 30th, 1969?

Sincerely,


JAMES A. PORTER, Chairman
Department of Art

P.S. Would greatly appreciate your response

J.A. Porter
Box 1023, Art Dept.,
Howard University,
Washington, D.C. 20001



Mr. Claude Clark Sr.,
788 Santa Ray Avenue
Oakland, California 94610

1969-December-27 Letter (1 Page)


December 27, 1969

Mr. Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

Dear Mr. Clark,

This is to acknowledge with appreciation your response to my request for visual and other documentary material on your career as an artist. I am happy to say that progress is being made toward the completion of the book which should presently be announced for publication in the Fall of 1970. Should there be any further need for your help toward that end, you can be sure that I will inform you. Also if you should have anything further to communicate to me relative to your progress I shall be very happy to receive the same.

Sincerely yours,


James A. Porter, Head
Department of Art
Howard University

Van Slater

1968-September-19 Letter (1 Page)



COMPTON COLLEGE

1111 EAST ARTESIA BOULEVARD
COMPTON, CALIFORNIA 90221
(213) 635-8081 (213) 636-3391

ROBERT Q. MCKINNEY
President

September 19, 1968

ABEL B. SYKES, JR.
Dean of Instruction

Dean of Instruction
Merritt College
5714 Grove Street
Oakland, California

Dear Sir:

It has come to my attention that Merritt College offers a curriculum in Afro-American studies and I am interested in obtaining a copy of the curriculum and any course materials that deal with Afro-American art.

Compton College is in the process of implementing such a course and the main difficulty in developing a program in Afro-American art is the unavailability of films and slides. Any information pertaining to the curriculum, and particularly films and slides, will be greatly appreciated.

Thank you for your courtesy.

Sincerely yours,

Van Slater

Van Slater, Instructor
Art Department

VS:ss

The above request came to my attention. I answered, and asked Mr. Slater for slides of his work (which he sent) since he is known as a painter and graphic artist.
Claude Clark, Instructor
Art Department

Serving the communities of Compton, Enterprise, Lynwood, Paramount and Willowbrook

1968-October-12 Letter (2 Pages & Envelope)

910 No. Mayo Ave
Compton, Calif 90221
October 12, 1968

Mr. Claude Clark
Merritt College Dept. of Art
5714 Grove Street
Oakland, Calif. 94609

Dear Mr. Clark,

Thank you for the information that you sent me. Much of it will be very helpful to me.

I am the same Van Slater who was represented in the Negro art show which visited your Museum there in Oakland in 1967. This same show which originated at UCLA in 1966 travelled to other University of California Campuses throughout the state.

Look for some slides of my work, which you requested, in a separate package. Included in this package is a biographical sketch.

At Compton College I teach a variety of art courses; Drawing and painting, Design, Art History and Art Appreciation. In Art Appreciation

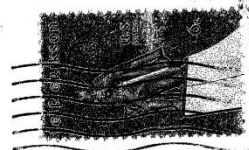
iation, I try to "tell it like it is." I show examples of all types of art, discuss the intent of the artist in each case and let the chips fall where they may. I try also to put the color black in a positive light, for I firmly believe that part of the prejudice against the black man in this country has to do with ingrained concepts of color symbolism. i. e. black means evil, foreboding, almost everything ^{negative} ~~negative~~; white means purity, goodness, virtue etc. I teach that black has positive aspects such as strength and mystery (in a good sense); and that white has its negative aspects as well, such as weakness, lifelessness. But of course the whole "Black is beautiful" movement is a challenge to these long standing notions about color symbolism.

Again, thank you for the information. I will await your return of my slides.

Sincerely

Van E. Slater
Art Instructor
Compton College.

910 No. Mayo Ave
Compton, Calif. 90221



Mr. Claude Clark
Merritt College Art Dept.
5714 Grove Street
Oakland, Calif 94609

1969?

Mr. Claude Clark
Department of Art
Merritt College
Oakland, Calif.

Dear Mr. Clark,

In the ~~sp~~ Fall of 1969 Compton College is planning to offer a course in Afro-American Art. You may be of some service to me in this respect. Do you know where I might get some slide examples of 19th century American Black Artists such as Joshua Johnston, William Simpson, Robert Duncanson, Edward Bannister, Edmonia Lewis? The slide catalogs that I have seen have been very lean with regards to the above artists.

I am also interested in the works of some twentieth century Black artists such as Henry O. Tanner, Hale Woodruff, Richard Hunt. I have sources for artists such as Horace Pippin, Jacob Lawrence

Charles White and William Smith. There undoubtedly are many other contemporary black artists whom I have never heard of; if you could be of any help in that respect I would be very grateful. Perhaps you have slides of your own work that I might use? If so, we can work out the details of my obtaining them in future correspondence.

I must ask for an immediate reply (and I don't mean to be pushy) from you because I must report back to the Dean of instruction about the possible cost of materials and supplies for this course in time to apply for Federal money to finance purchases. The deadline for application is April 15, 1969. So as you can see very little time is available.

Sincerely,

Van E. Slater
Compton College
Art Instructor

P.S. What did you think of the tape that I sent you? How did it go over?

Alma Thomas

1971-October-10 Exhibit (15 Pages)



ALMA W. THOMAS

Recent Paintings

October 10-November 12, 1971

Carl Van Vechten Gallery of Fine Arts
Fisk University
Nashville, Tennessee

ACKNOWLEDGEMENT

The Department of Art gratefully acknowledges the cooperation of Miss Alma W. Thomas in making this exhibition possible. 1000 copies of this catalogue published by the Department of Art, Fisk University, October 10, 1971. Property of the Trustees of Fisk University (Catalogue designed by David C. Driskell).

Catalogue no. 262

*Gallery Hours: Monday through Friday, 8 A.M.-5 P.M.
Sunday, 2-5 P.M.*

Fred F. Bond, Curator

Photographs: Courtesy of the artist

Recent Paintings
by
ALMA W. THOMAS

EARTH AND SPACE SERIES
1961-1971

October 10-November 12, 1971

CARL VAN VECHTEN GALLERY OF FINE ARTS
Fisk University
Nashville, Tennessee

FOREWORD

Some forces of life are just as unpredictable today as they were when the Greeks and the Ethiopians of the ancient world paid lengthy visits on each other and along the way marvelled at the changes they saw revealed through time, space and the essence of things. In Columbus, Georgia, where Alma Thomas was born 77 years ago, there probably were few or no predictions that she would become a leading artist in the nation's capital and gain respect all over America for her contribution to the colorist tradition as advocated by the Washington School of Painters. She has braved the tide which often separates male and female in the world of art, treading on sacred ground normally reserved for the patriarchs of the business, claiming her own among names such as Morris Louis, Kenneth Nolan, Howard Mehring, Sam Gilliam and Gene Davis. She is a lady, lovely and youthful with a visit of age, contemporary with her imagery and vitally fresh with her use of medium.

She is a colorist artist at heart but her work is always based in the patterns of nature and a world full of change. Space exploration and the technological revolution we now witness are evident in her recent canvasses. Large linear movements of paint that are broken up into diverse forms floating in space, like the rockets and moon crafts they sometimes represent, dominate her recent works. (Examples being 26, SNOOPY SEES DAY BREAK ON EARTH, no. 28, SPLASH DOWN APOLLO 12, no. 30, LUNAR SURFACE and no 32, BLAST OFF) There are times when the artist seems to ask, where on earth are the viewers? Then she explains, "Now, I'm way up there on the moon, I'm telling everyone—stay down here if you want to. I am long gone." She, to use the vernacular, is gone—"long gone," into the cosmic order where form, color and texture dominate, the like of which takes anyone by surprise. Here canvasses are full of surprises. Atmosphere, wind, flowers, a rustling breeze, all romantically tell us that Alma Thomas still paints from the heart.

Her youthful attitude about art and the world of images around her reveal to us how observant she is of the order of life in the 20th century. Very few things go unnoticed and unchallenged in her artistic experience. This is not a new phenomenon in the artist's work. She has been busy seeing Washington in a special way since she arrived there in 1907. She has lived at 1530 Fifteenth Street, N.W., a quaint home selected by her parents, since that time. She often jokes about "living in the heart of the ghetto and seeing a form of beauty that only the angels could see." In this regard, the artist explains away the fears of some of her friends who rebuke her for living in Washington's most densely populated black ghetto. "This house has an art tradition," she says, "and I do not plan to leave it."

The tradition of a life of culture and human understanding remains in her home. It is evident in her will to make art. She maintains no formal setting specifically called a studio. Perhaps her kitchen, which is full of windows allowing light to enter and foliage and flowers to be seen, comes closest to being her workshop. She reminisces that at the suggestion of her parents, who were at one time members of the faculty of Tuskegee Institute, she and her sister took off their shoes when they were about to cross the Potomac River in 1907, and knocked off the sand which reminded them of the racial conflicts of Columbus, Georgia. Their parents wanted them to know that they were entering into a new life. To Alma Thomas, it was a new life full of culture very much unlike the one she had known in Columbus. She absorbed all of it. She marvels in the fact that today, Columbus is a bustling city now moved into the 20th century in a manner which makes her proud to have been born there.

A special way of expressing form in her paintings is both interesting and revealing. Her canvasses eagerly anticipate the first colors of spring. "Forsythia comes on strong with thousands of starry yellow blossoms and I always look for the lovely circular beds of flowers in the little parks" says the artist. "You see those circles, those are the flower beds I see." She continues, "then come the cherry blossoms, pink, white—see the little green leaves barely peeping through. It is most interesting to me as to how light affects objects." She convinces everyone who talks with her that art is the greatest thing to happen to man.

She has exhibited in more than 70 group shows all over America and has been featured in 7 one-man shows, all having been well received by critics and public alike.

Commenting on a Retrospective of Miss Thomas' work assembled at the Gallery of Fine Arts, Howard University, in April 1966, this writer stated the following in the INTRODUCTION to the catalogue: "When one surveys the course of her development as a painter, outstanding among the findings revealed will be her love of life and new forms and an expression of joy with media. She has communicated all of this with a sincere desire to participate in things as she experiences the growth of vital forms."

This statement remains as true today as then—just as her new paintings continue to serve as a fresh revelation of the life of forms in a youthful art which happens to have been done by a charming little lady who is now 77 years young.

The Fisk University community welcomes this chance to see this colorful exhibition which is based in the joy of painting, the love of nature and an acknowledgement of the changes that make life so unpredictable, yet worth living.

DAVID C. DRISKELL
Professor and Chairman
Department of Art
Fisk University

STATEMENT BY THE ARTIST

My Earth paintings are solely inspired from nature. The display of the designs formed by the leaves of a holly tree that covers the bay window in my home greets me each morning. These compositions are framed by the window panes with the aid of the wind as an active designer. The rays of the sunrise flickering through the leaves add joy to their display.

Man's highest inspirations come from nature. A world without color would seem dead. Color is life. Light is the mother of color. Light reveals to us the spirit and living soul of the world through colors.

Spring delivers her dynamic sermon to the world each year, drenching one's thoughts with its magnificent outburst of light hues of colors to darker ones as the weather grows warmer. Autumn, with the aid of Jack Frost, gives overwhelming, luscious, strong colors to the earth to enrich man's soul, seemingly relieving him of the hardships he encounters in life.

I have always enjoyed the progressive creativeness of the artist as he releases himself from the past. He gives new, exciting expressions through experiences from this rapidly changing world of science, economics, religion, society, and new materials, etc. I think that is the reason that I evolved to this type of statement in my present paintings. The irregular strokes give an interesting free pattern to the canvas, creating white intervals that punctuate the color stripes. There is a rhythmic movement obtained, too. I do not use masking tape. Sometimes a few pencil marks are employed to prohibit my becoming too involved in the stripes. The large circular canvasses, however, are freely designed.

My earth paintings are inspired by the display of azaleas at the Arboretum, the cherry blossoms, circular flower beds, the nurseries as seen from planes that are airborne, and by the foliage of trees in the fall.

My space paintings are expressed in the same color patterns as my earth paintings, with the white canvass forming intriguing motifs around and through the color composition.

I was born at the end of the 19th century, horse and buggy days, and experienced the phenomenal changes of the 20th century machine and space age. Today not only can our great scientists send astronauts to and from the moon to photograph its surface and bring back samples of rocks and other materials, but through the medium of color television all can actually see and experience the thrill of these adventures. These phenomena set my creativity in motion. Although I was unable to experience the thrill of witnessing a blast-off at Cape Kennedy, the enthusiasm of my friend, Selma Stein who did, inspired the development of two of my paintings, "The Launching Pad" and "The Blast-Off."

When Apollo was put into orbit, Peanut's Charlie Brown left Snoopy spinning around to enjoy the unbelievable. This inspired the following 7 canvasses of the sun rising upon the world and Snoopy becoming aware of the planet Mars:

Snoopy Gets a Glimpse of Mars
Snoopy's Vision of Mars
Early Sun Display on Earth
Sunrise on Earth
Day Breaks on Earth
Sunrise Creeps on Earth
Earth Wrapped in the Sunset

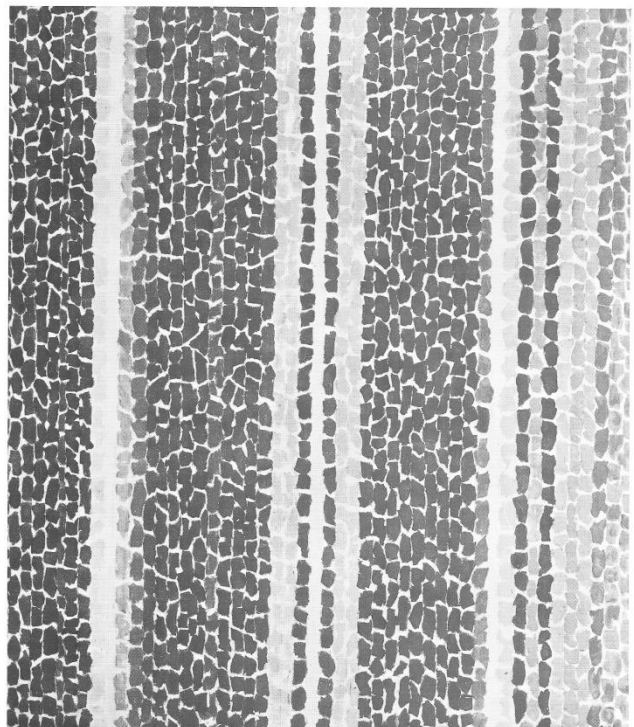
With the success of Apollo 11, man accomplished his greatest achievement. Emerging from The Eagle, our astronauts were the first men to walk upon the surface of the moon. This motivated the paintings:

The Eagle Has Landed
The Lunar Surface
Man Walks On The Moon

Before selecting the site upon which to set the Yankee Clipper, Apollo 12, the broadcast of the astronauts describing what they saw induced my painting called "The Fantastic Sunset," and their return to earth inspired "Apollo 12 Splash Down."

As I watched the return to earth of Apollo 13 on the television, I was fascinated by the rescue procedures of the astronauts. Three parachutes lowered the space ship Odyssey into the Indian Ocean at dawn. Frog men, swimming around the landed ship placed a collar around it to keep it afloat until the astronauts were hoisted up to the rescue helicopter. The painting "Splash Down of Apollo 13" was the result.

To conclude my Space Series, I painted the "Eclipse" which occurred March 8, 1970.



22. BREEZE RUSTLING WITH FALL FLOWERS



Chronology of Events in the Life of Alma Woodsey Thomas

- Born:* 1895; Columbus, Georgia
- Education:* Howard University, B.S. in the Fine Arts (the first and only graduate of the Howard University Art Department, 1924)
Columbia University, Master of Fine Arts, 1934
American University, Creative Paintings (under Summerford, Gates and Kainen), 1950-60.
- Travel:* Tour of the art centers of Europe under the auspices of Temple University, 1950.
- One-Man Shows:* Dupont Theatre Art Gallery, 1960-61-62
College Arts Traveling Service, 1962
Retrospective, Howard University Gallery of Art, 1964
Margaret Dickey Gallery, 1967
Franz Bader Gallery, 1968, 1970
Van Vechten Gallery, Fisk University, 1971
- Two-Man Shows:* American University, 1959
College Art Traveling Show, 1958 (watercolors) and 1960 (Oils)
- Group Shows:* (over 70 group exhibitions from 1951-1968; 1969-1970)
John C. Smith University, North Carolina

The Lee Nordness Gallery, New York City
 "Twelve Afro-American Artists" (traveling
 throughout the United States for a period
 of two years)

Gimbel's Gallery of Art, New York City
 (exhibition opened by Mayor John Lindsay)

Smithsonian Institution, Washington, D.C.

Watercolor Area Exhibition, Washington, D.C.

La Jolla Museum of Art, San Diego, California

The Massillon Museum, Massillon, Ohio

A and T University, Greensboro, North Carolina

The Boston Museum of Art, Boston, Mass.

The Franz Bader Gallery, Washington, D.C.
 (Christmas Show)

The Baltimore Museum of Art, Baltimore, Md.

The Corcoran Gallery of Art, Washington, D.C.

Hadassah Art Collectors Show, Alexandria, Va.

Center For the Arts (Wesleyan University)
 Middletown, Connecticut

The Master Artists' 1970 Series (Carnegie In-
 stitute), Pittsburgh, Pa.

Jackson State College, Jackson, Mississippi

Anacostia Smithsonian Museum of Art,
 Washington, D.C.

United Negro College Fund Art Exhibition,
 N.Y.C.

Howard University Art Gallery, Washington,
 D.C.

Ringling Museum, Sarasota, Florida

Tennessee Fine Arts Center: Cheekwood,
 Nashville, Tennessee

Permanent collections:

Howard University Gallery of Art
 Barnet Aden Gallery of Art
 Corcoran Gallery of Art
 George Washington University Gallery
 National Collection of Fine Arts
 The Corporate Collection
 The Fisk University Collection of
 Afro-American Art

Private collections: Many major important private collections in
 Washington, D.C., New York City and through-
 out the United States.

Awards: First Prize in oils, Outdoor Art Fair
 (Commerce Department, 1939)
 Third Prize, Howard University Gallery of Art,
 1961.

First Prize, Capitol Hill Community Art Show,
 1962

Honorable Mention, American-Austrian
 Society Art Exhibition, 1968

Society of Washington Artists, 1963 and 1968

Purchase Prize, Howard University, 1963

Honors: Selected for the Corcoran Area Traveling Show,
 1960-61

Exhibition in the office of Mayor
 Washington, Washington, D.C., 1969

Exhibited in The White House, Washington,
 D.C., 1969-70

Included in "Art in Washington 1970 Appoint-
 ment Calendar"

Exhibited in many U.S. Embassies abroad un-
 der the Auspices of the State Department's
 "Art in Embassies" Program.

Listed: Washington Artists Today—A directory
 American Negro Art by Cedric Dover
 Who's Who in American Art
 Who's Who of American Women

She is represented through the dealership of the Franz Bader Gallery,
 Washington, D.C.

CATALOGUE

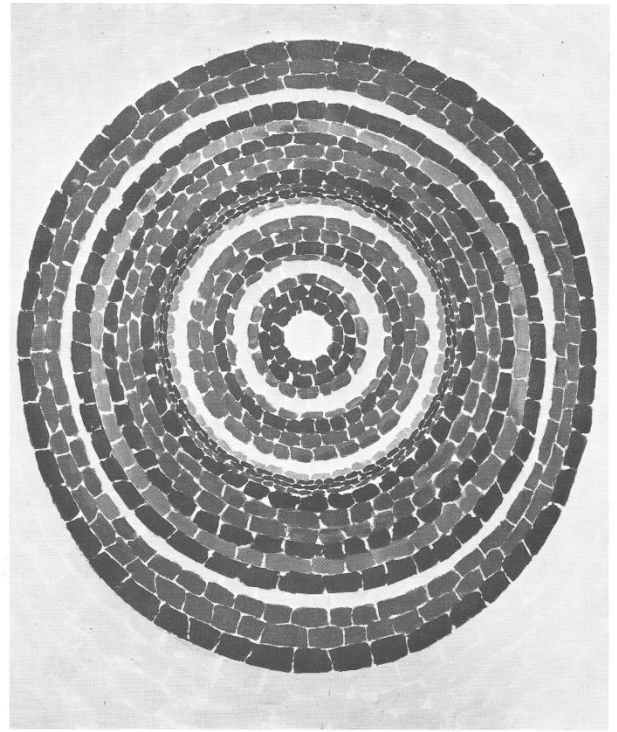
- | | |
|--|------------|
| 1. Leaves Turn Brown, 25" x 18" (1961) | Watercolor |
| 2. End of Fall, 16" x 20" (1964) | " " |
| 3. City Reflection, 32" x 24" (1961) | " " |
| 4. Late Winter Evening Glow, 31" x 24" (1964) | " " |
| 5. Rhapsody, 31" x 23" (1968) | " " |
| 6. Cherry Tree Display, 31" x 24" (1964) | " " |
| 7. Winter Reflection, 31" x 24" (1965) | " " |
| 8. Summer Reflections, 31" x 24" (1970)
(Collection of Fisk University) | " " |
| 9. Flowering Tulip Trees, 31" x 24" (1964) | " " |
| 10. Atmospheric Effect, 31" x 24" (1970) | " " |
| 11. Atmospheric Effect, 31" x 24" #2 (1971) | " " |
| 12. Atmospheric Effect, 31" x 24" #3 (1971) | " " |
| 13. Atmospheric Effect, 31" x 24" #1 (1970) | " " |
| 14. Atmospheric Effect, 31" x 24" #4 (1971) | " " |

EARTH SERIES

- | | |
|---|-------------------|
| 15. Red Tree in High Winter, 31" x 24" (1968) | Acrylic on Canvas |
| 16. Late Winter Sunset, 32" x 24" (1965) | " " " |
| 17. A Bed of Red Azaleas, 30" x 24" (1968) | " " " |
| 18. Azaleas Spring Display, 31" x 28" (1968) | " " " |
| 19. Wind Sways With Flowers, 36" x 36" (1970) | " " " |
| 20. It is Spring, 39" x 28" (1966) | " " " |
| 21. Wind Dances With Spring Flowers, 48" x 50"
(1970) | " " " |
| 22. Breeze Rustling With Fall Flowers, 50" x 58"
(1968) | " " " |
| 23. Spring Flowers Near Jefferson Memorial,
50" x 60" (1970) | " " " |
| 24. Arboretum Azaleas Spring Display, 72" x 52"
(1968) | " " " |
| 25. Alma's Flower Garden, 52" x 34" (1968) | " " " |

SPACE SERIES

- | | |
|--|-------------------|
| 26. Snoopy Gets A Glimpse of Mars, 28" x 28"
(1969) | Acrylic on Canvas |
| 27. Snoopy Sees Daybreak on Earth, 48" x 48"
(1970) | " " " |
| 28. Snoopy Sees The World in A Sunset,
48" x 48" (1970) | " " " |
| 29. Splash Down Apollo 12, 50" x 60" (1970) | " " " |
| 30. Man Walks on Moon, 42" x 38" (1970) | " " " |
| 31. Lunar Surface, 34" x 39" (1970) | " " " |
| 32. The Launching Pad, 72" x 52" (1970) | " " " |
| 33. Blast Off, 72" x 52" (1970) | " " " |
| 34. Splash Down Apollo 13, 50" x 60" (1970) | " " " |



NO. 23. SPRING FLOWERS NEAR JEFFERSON MEMORIAL

Excerpts From a Statement by the Late James V. Herring, April, 1966 *

Some painters have the happy faculty of showing through a fairly long life in art continued growth in mastery and insight. For a teacher whose life has been more than fairly long, the pleasure of watching a student become such an artist—a pleasure not mixed at certain moments with doubts and hesitations—is correspondingly rewarding.

Alma Thomas was in the first class to be graduated from the Art Department of Howard University. I established and was for some years the only teacher in that Department. Our initial encounter, then, was a youthful teacher, pontifical and omniscient, and young student, opinionated and not less omniscient. This beginning has given vivacity, character, and richness to an association which has endured.

After her graduation from Howard, Miss Thomas continued her art education at Columbia University and American University. Later she visited the art centers of Europe. Throughout, she has been alert to the lessons of her own vision.

A full program of teaching at the Shaw Junior High School here in Washington never prevented Miss Thomas from personal creativity and from active participation in the art life of the city. From the founding of the Barnett Aden Gallery to the present she has been the indefatigable Vice President of the Board. In the last fifteen years, she has exhibited in over seventy different shows. Her art activity since her retirement from teaching has increased. Her retirement has been not from, but into art.

Miss Thomas has won many prizes, but more important than that she has won many sincere admirers to the bold forms and the affirmative color of her paintings. Beginning as an academic painter she passed through an expressionist stage, and has emerged in recent years as one of the most vigorous abstract painters on the Washington scene.

Her canvasses transfix in color the surge and complexity of a spirit which has accepted the physical presence of urban life without for a moment forgetting the green of landscape, the blue of sky, and the many hues of the rose. There is a deeply felt and intelligibly expressed relation between these paintings and the lovely garden of the home on Fifteenth street in which the artist has lived since girlhood. . . .

*With the permission of Mr. Albert J. Carter
Curator
The Gallery of Art
Howard University
Washington, D.C.

Franklin Watkins

1946-March-22 Letter (1 Page & Envelope)

3/27/46

FRANKLIN C. WATKINS
PLYMOUTH MEETING, PENNSYLVANIA

Dear Claude,

I've sent some remarks
about you to Miss Jane Rogers,
51 Greenwich Ave., N. Y. C. I.
I hope I've been helpful,
and I look forward to
seeing you soon.

Sincerely,
Franklin Watkins

3/27/46

PLYMOUTH MEETING PA
MAR 22
5 PM
1946
U.S.

UNITED STATES POSTAGE
3 CENTS

Mr. Claude Clark
628 N. 32nd St.,
Philadelphia 4
Penn

1946-December-06 Letter (2 Pages & Envelope)

176

FRANKLIN C. WATKINS
PLYMOUTH MEETING, PENNSYLVANIA

Dear Claude,

I should like very much to see your recent paintings and I wonder if perhaps I might come to your home next Wednesday afternoon December 11th around five o'clock. That is my teaching day at the Academy and if that time is convenient to you I will save me an extra trip to town.



Perhaps your good wife might even give me a cup of strong black coffee to revive me after my session at the School.

Mrs. Watkins would like

to come too, if you are willing, for we both regretted missing your last show in N.Y.

If next Wednesday is convenient don't bother to write. I'll just come unless I hear from you to the contrary.

Amend
Franklin Watkins

Mr. Claude Clark
628 North 32nd Street
Philadelphia, Penna.

Dec 6, 1946

1946-December-21 Letter (1 Page & Envelope)



12/21

FRANKLIN C. WATKINS
PLYMOUTH MEETING, PENNSYLVANIA

Mr. Claude,

I had not expected
you or I would have waited.
Your card came on Thursday
(our country mails are slow)
I shall be teaching at
the Academy on Wednesday
starting after the holidays on
January 8th and I'll be glad
to see you any of those days. It's
best to let me know ahead
of time, however, so that I
wait.

Sincerely
Franklin Watkins

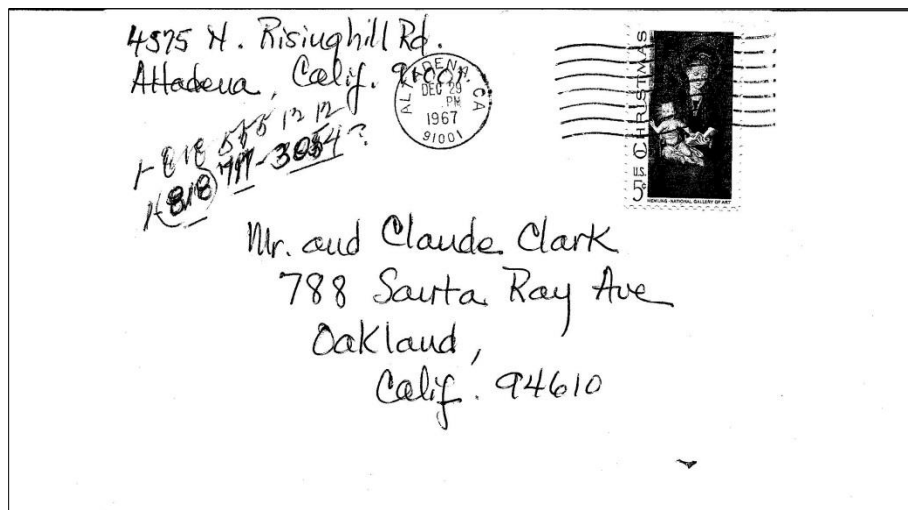
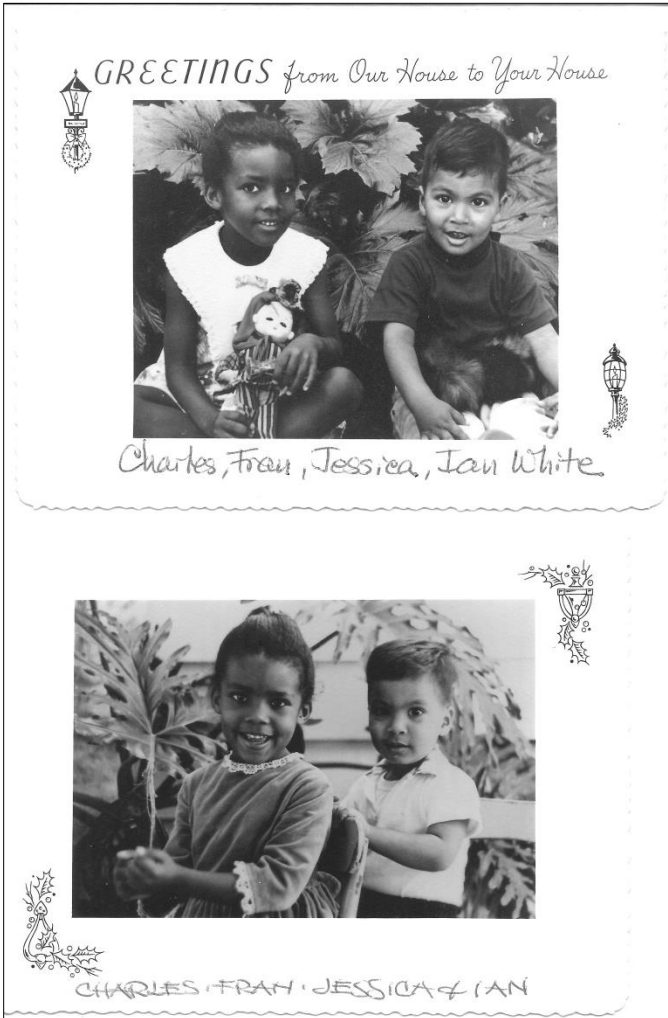



Mr. Claude Clark
628 No. 32nd Street
Philadelphia 4 Pa

DEC 21, 1946

Charles White

1967 Greeting (1 Page & Envelope)



HERITAGE GALLERY

July 3, 1968

Claude Clark
788 Santa Ray Avenue
Oakland, California 94610

Dear Mr. Clark:

Mr. Charles White, whom we represent, has asked us to reply to your letter dated June 26, 1968 regarding his work.

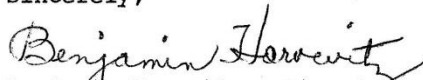
It may interest you to know in passing, that the Oakland Art Museum has just purchased one of Mr. White's major drawings.

As you are probably aware, we get requests for photos and slides of Mr. White's work from all over the country. It is impossible for us to supply the many requests obtained without payment, as it does run into a bit of money. We will be happy to supply you with a dozen slides of Mr. Charles White's work, a 8 x 10 glossy photo of him, and a biographical sketch. The photos are \$4.00 each, and if you will send us a check for \$52.00 plus sales tax of \$2.66, we will be happy to send them to you.

If there is any other information that we are able to supply to you, we will be happy to do so. If you do request it, please have the check made out to the Heritage Gallery.

I hope your program is a great success.

Sincerely,


Benjamin Horowitz - Director

BH:ch

718 N. La Cienega Boulevard, Los Angeles, California 90069 / OL 2-7738

CHAS. WHITE

HERITAGE GALLERY

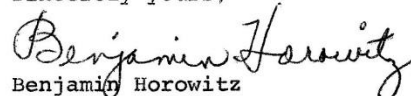
November 12, 1968

Mr. Claude Clark
Art Department
Merritt College
5714 Grove Street
Oakland, California 94609

Dear Mr. Clark:

I received your letter of November 2 and called the photographer. I spoke about the matter with him and he will do your art department directly. The cost of 12 slides should be about \$25.00 plus tax. The slides that you will receive will include the very last things that Mr. White has done. You will pay the photographer when you receive the bill from him. The slides should reach you by the end of this week.

Sincerely yours,


Benjamin Horowitz
Director

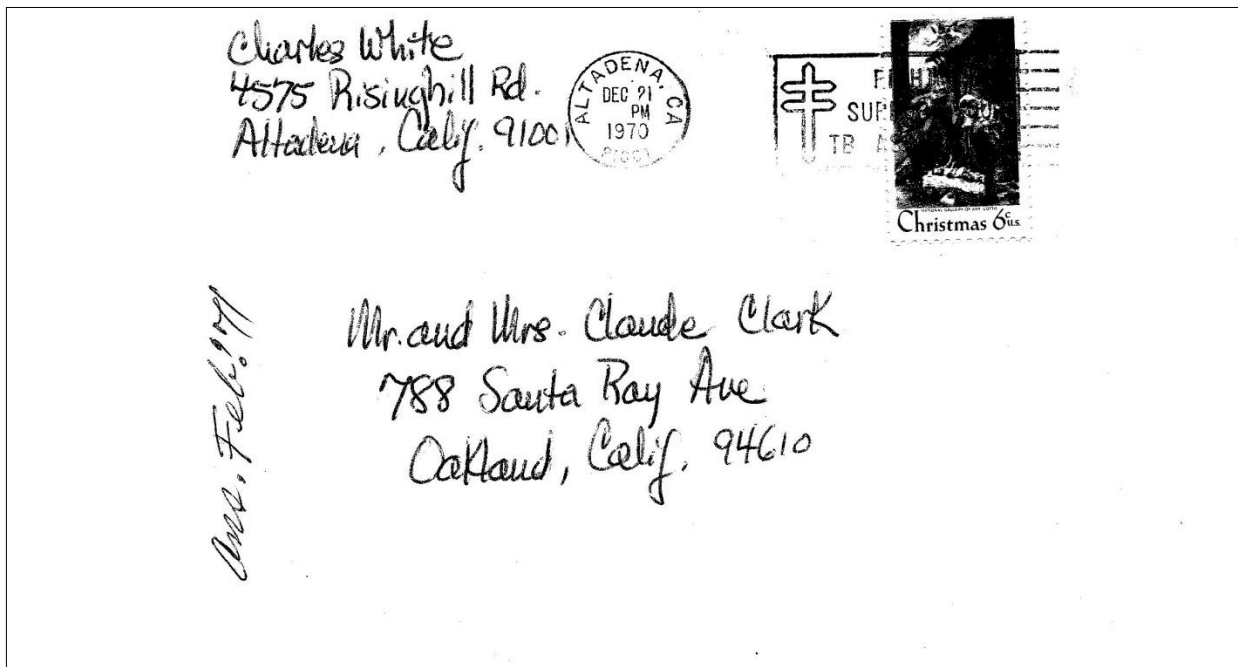
BH:jw

718 N. La Cienega Boulevard, Los Angeles, California 90069 / OL 2-7738

1970 Greetings (2 Pages & Envelope)



*Our warmest and deepest
love for a beautiful
New Year and Xmas
CHARLES, FRAN, JESSICA
& IAN.*



*Charles White
4575 Risinghill Rd.
Altadena, Calif. 91001*

ALTADENA
DEC 21
PM
1970
8:00



Ans. Feb. 1971

*Mr. and Mrs. Claude Clark
788 Santa Ray Ave
Oakland, Calif. 94610*

1971 Greetings (2 Pages & Envelope)



A MERRY MERRY XMAS
A RIGHT ON NEW YEAR
CHARLES FRAN JESSICA
& JAN

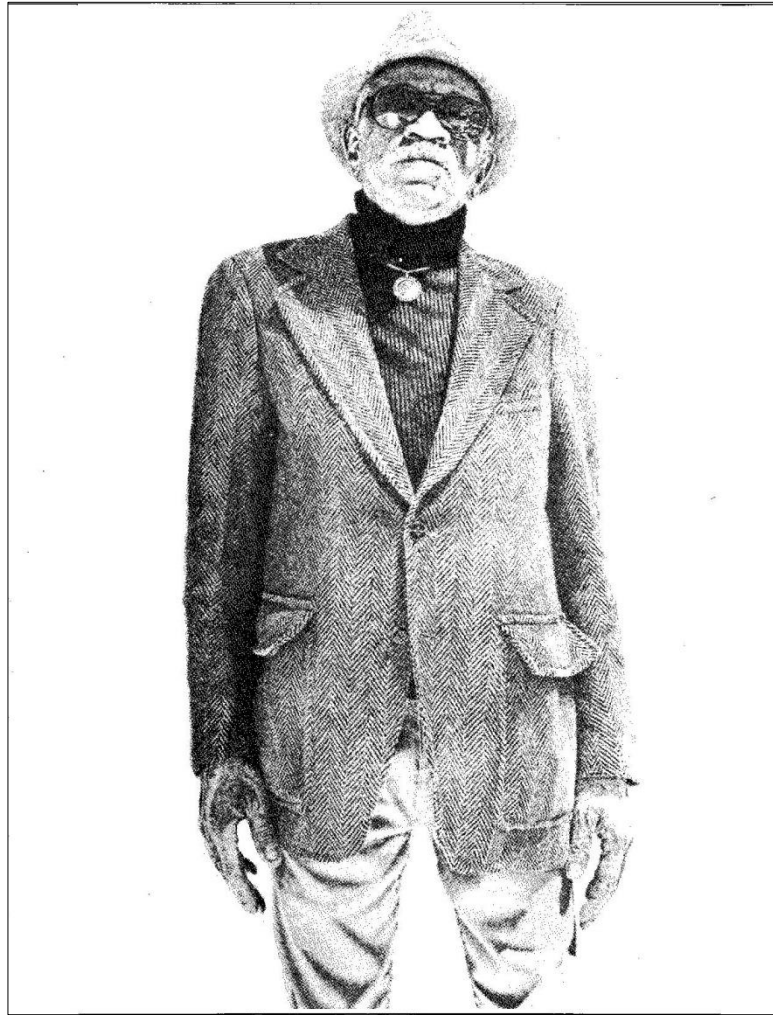
CHARLES WHITE
4575 N. Risinghill Rd.
Altadena, Ca. 91001

ALTADENA CA
DEC 16
1971
91001

1971

Mr. and Mrs. Claude Clark and family
788 Santa Ray Ave
Oakland, Calif. 94610

1977 Drawing (1 Page)



1979-November-03 Letter (1 Page & Envelope)



November 3, 1979

dear, dear friends,

It's not enough to say Thank you, when you think of the many ways each of you helped us through the immediate impact of Charles' death—the flowers, the food, the calls, the looks, the hugs.

Each of your messages to us expressed with compassion how this loving man and magnificent artist had touched you, whether friend, student, artist or casual acquaintance. We all saw in him and shared with him those qualities that speak to the very best in mankind—indeed, a rare and precious gift he had.

We love you and will always hold this time of special closeness deep in our memories.

Jessica

Charles Jan

Frances



1179

Claude Clark + Family
788 Santa Ray Ave.
Oakland, Ca. 94610

1979 Tribute (1 Page & Envelope)

MEMORIAL JUBILEE

A Tribute To Charles White

In his memory a
Charles White Student Scholarship Fund
is being established at
Otis-Parsons Art Institute
2401 Wilshire Blvd.
Los Angeles, Ca. 90057

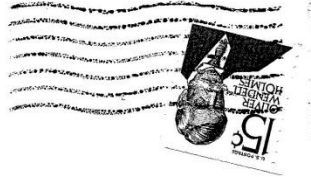
at the
Museum of Science & Industry
in the
Kinsey Auditorium

Sunday, November 4th, 1979

at

Two o'clock p.m.

HERITAGE GALLERY
718 N. La Cienega Blvd.
Los Angeles, CA 90069



Claude Clark
788 Santa Ray Ave.
Oakland, CA 94610

1987-March-08 Letter (2 Pages)

March 8, 1987

Clark! you see how long it's taking me to get this note off to you. I started a job right after Christmas that put me in the position of Dir. of a Day Care Center that needed lots of Shaping up. I came out of a Hospital employee Day Care Program and they sent me there since they've run out of space for the children and want to send children there as well.

I've enclosed several reproductions of Charlie's works you may not have seen. We have an Annual Art Festival and Auction at a County Park named after Charlie in Attadena - just finished its 6th successful year so that keep me on my toes too! Love to you and the family - when I get up North I'll call and see if we can visit. Frances

December 28, 1986

Dear Claude and family,

It was so good to be back in touch with you again. I apologize for the long delay in thanking you for taking so much time and effort to help Charles Jan find a place - like most young people he was successful in finding a place on his own and ole Mom was panicking a bit when it seemed he surely wouldn't find one. He found a live-in studio in an industrial section of Emoryville. He works quite large and it is sometimes very messy work, so it's good it wasn't in some kind person's property!

Both Jan and Jess are home for the holidays and it sounds like a busy semester for both - not only studying but settling in in their new places. Jan will probably try and reach you after he returns. Those were wonderful photos you sent him.

Ellis Wilson

1968-July-10 Letter (1 Page & Envelope)

1968

Mayfield, Ky
July 6th

Dear Claude -

Your letter and material came a day before I was leaving on vacation - so really didn't have time to give it the required attention that I shall when I return -

I think the whole project is great and I know it will be successful - I didn't bring it with me as my Mother is ill and it mostly old age as she is 98 - and I knew I wouldn't be able to give it much thought -

Some weeks ago Syed Yunus wrote me to send some slides to Pilledega College do you know him - however I have not heard from him - so can't send the slides until he returns them -

I do hope something comes of it - Thanks for asking for them - will write you when I return - I wrote Miss Brady but haven't heard from her - talked with Miss Brown, she said Miss Brady was still far from being her old self - best of luck -

Constitutionally
Ellis

Mr. Claude Clark
788 Santa Ray av.
Oakland, Calif. 94610

MAYFIELD KY
JUL 10
1968
PM
42066

6c
LAW AND ORDER
UNITED STATES POSTAGE

1968-July-31 Letter (2 Pages & Envelope)

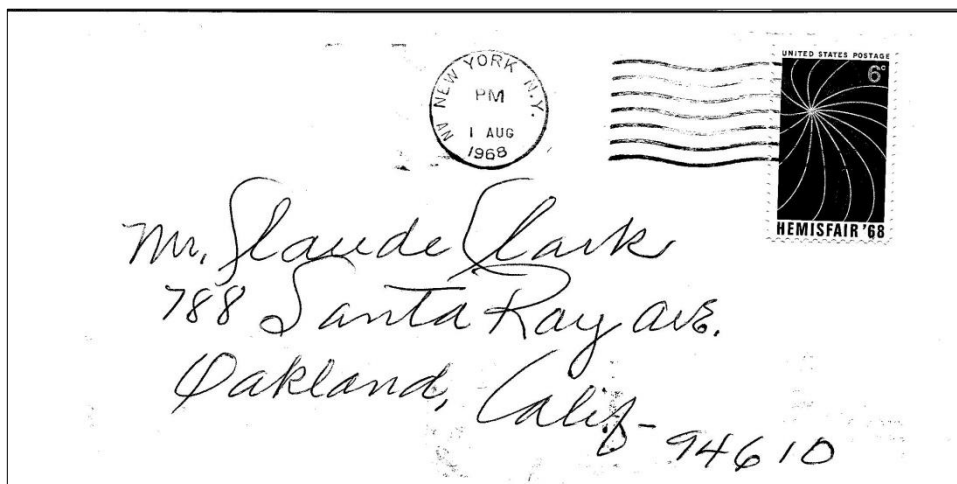
New York
July 31st

Dear Claude-

On my return I found a note from Falladaega College. They want to keep my slides a bit longer and will no doubt buy one of my paintings - So when I get them back will send them to you - I had a card from Miss Brady and have also talked with Miriam Hayden - Miss Brady was operated for Monday - and her sister told Miriam she came through OK - so I am keeping my fingers crossed - before going home I had to have some slides made of some new paintings -

I was surprised at what they cost me - as to fore Miss Brady always did this for me - she really is a grand person - she is in the New York hospital - 525 E. 68th St. Rm. 1113 if you care to send her a get well card - I trust you are having a good and busy summer you will hear from me soon -

Sincerely
E. Clark



1968 Letter (2 Pages)

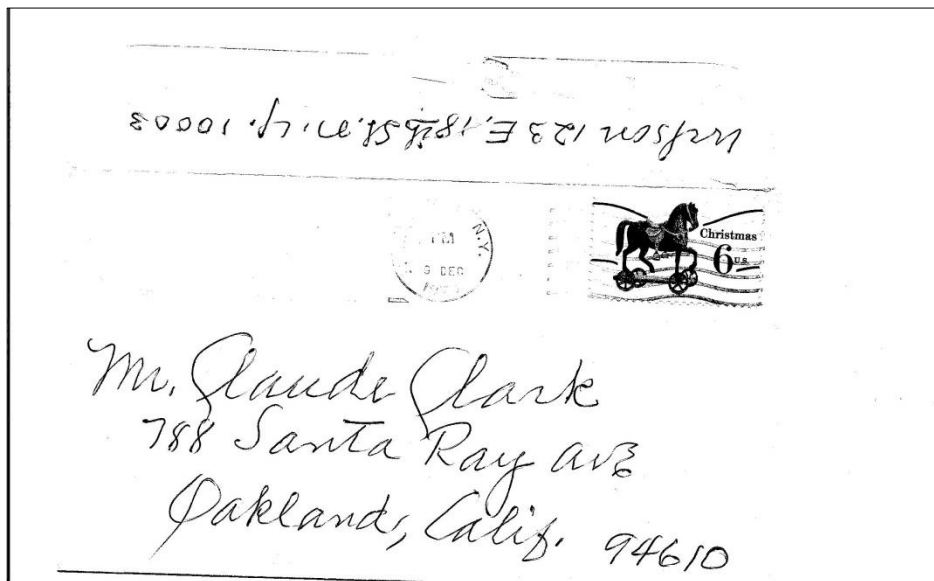
Dear Claude -
At long last I am getting
the slides off to you -
I apologize for this long
delay -
It's a long story - first as
you know Palladega had
them for a long time
well so far nothing has
happened - I am supposed
to hear from them this
year -
Then after a small museum
had them - they are going
to buy one of my paintings
finally that a bout with
the flu that took all the

starch out of me -
I have ~~talked~~ with Hayden
he said an artist friend
is to make the tape for us -
he is already rehearsing
so no doubt in due time
we will have it done -
I trust all goes well with
you and the family -
and I realize I am a bit
late in wishing all of
you a happy 69 -

Sincerely
Ellis

1970-December-08 Letter (1 Page & Envelope)

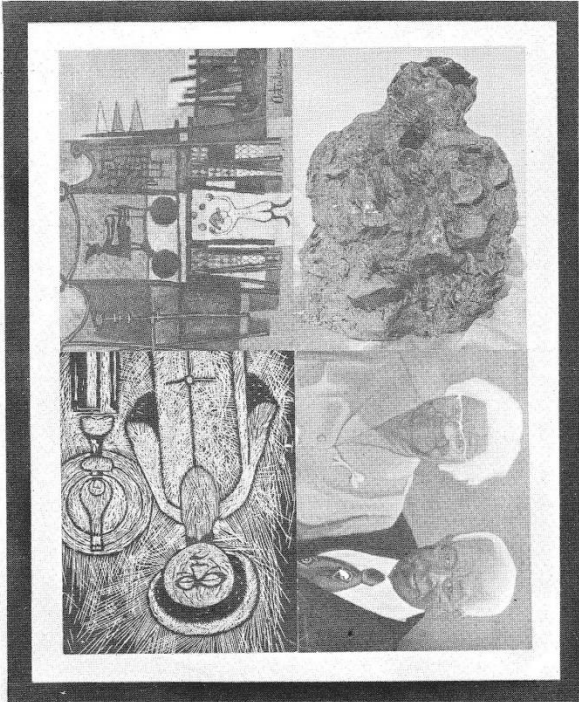
New York
Dec. 8th 70
Dear Claude -
It was nice hearing from
you and to know that you
are still in the land of the
living - I am doing OK,
not counting as much as
years gone by -
It will be nice seeing you
my no. is SR. 3-3609
Fisk is giving me a
retrospective show in
April - which I am a bit
excited about -
So call me -
Sincerely
Ellis



Misc.

Tennessee State

Department of Art
FACULTY EXHIBITION
FEBRUARY 24 – MARCH 10, 1974



WOMEN'S BUILDING—ROOM 304-306
TENNESSEE STATE UNIVERSITY
NASHVILLE, TENNESSEE

ACQUISITION

M.H. de Young Memorial Museum
Gallery 33

*“The Talented Tenth” and the Man in the Street:
Claude Clark’s Guttersnipe*

TIMOTHY ANGLIN BURGARD
The Ednah Root Curator of American Art

The Fine Arts Museums have acquired *Guttersnipe* (1942), a major painting by Claude Clark (b. 1915), a respected elder among African American artists. Born in Rockingham, Georgia, Clark spent his childhood in impoverished rural areas of Georgia and Florida. In 1923, his family joined the Great Migration, in which two million African Americans migrated from the South to the North between the world wars. Settled in Philadelphia, Clark studied art with the Roxborough High School art club and attended Saturday classes at the Graphic Sketch Club (Fleisher Art Memorial).

Between 1935 and 1939 Clark attended the Pennsylvania Museum School of Industrial Art, where he studied with Earl Horter, Henry Pitz, and Franklin Watkins, and received the painting prize in his third year. Soon after graduating, Clark was arrested for picketing a delicatessen that refused to hire African Americans, even though they comprised the majority of its patrons. Clark found a creative outlet for his social concerns working for the Graphic Division in the Federal Art Project of the Works Progress Administration (WPA) from 1939 to 1942.

In 1939, while working for the WPA, Clark began attending interdisciplinary classes in art history and aesthetic philosophy at the Barnes Foundation in the Philadelphia suburb of Merion. Although the founder, the philanthropist Albert Barnes, was best known for his collection of art by modernists such as van Gogh, Cézanne, Matisse, and Picasso, he also was among the first Americans to champion the aesthetic value of African art. Barnes’s philanthropy initially benefited Philadelphia’s African American community, and a foundation fellowship (1942-1944) provided full tuition and a monthly stipend that enabled Clark to paint fulltime.

Clark’s years at the Barnes Foundation were among his most productive and produced *Guttersnipe* (1942), *Jam Session* (1943, Philadelphia Museum of Art), and *Resting* (1944, National Museum of American Art). Barnes’s purchase of Clark’s *Cutting Pattern* (1944) made him the second African American artist (their mutual friend Horace Pippin was the first) to have his work exhibited in the permanent collection at the foundation. Clark also exhibited two works in the Albany Institute of History and Art’s pio-

neering exhibition *The Negro Artist Comes of Age* (1945), and he received Carnegie Foundation Fellowships in 1949 and 1950.

Soon after his appointment as head of the art department at Talladega College in Alabama in 1948, Clark's students' were asked to submit artworks for the inaugural exhibition of the new museum at the racially segregated University of Alabama at Tuscaloosa. Informed that he could not attend the

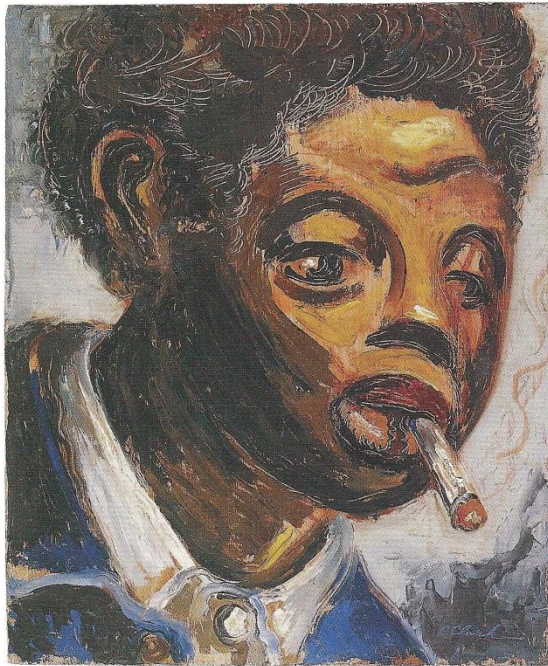
inaugural dinner because of his race, he wrote to Albert Barnes, who helped to coordinate a boycott that received attention in the national press.

In 1955, Clark left Talladega and moved to his wife's native California, where he completed his B.A. degree (1958) at Sacramento State College and received an M.A. (1962) degree from the University of California at Berkeley. He taught arts and crafts at the Alameda County juvenile justice facility between 1958 and 1967 and taught art at Oakland's Merritt College from 1968 until his retirement in 1981. Clark is the author of an influential handbook entitled *A Black Art Perspective: A Black Teacher's Guide to a Black Visual Art Curriculum* (1970).

Throughout his career, Clark has embraced working-class African American genre subjects as the natural outgrowth of his own childhood experiences with racism and poverty, as well as his mature interest in the class-conscious art of Depression-era Social Realists. In a letter written in 1972, Clark reaffirmed his artistic and political philosophy: "Today, [the Black artist] has reached the phase of Political Realism where his art becomes even more functional. He not only presents the condition but names the enemy, and directs us toward a plan of action in search of our own roots and eventual liberation."

Clark's powerful painting *Guttersnipe* (1) depicts an economically and socially disenfranchised street urchin. The close-cropped composition, swift execution,

and inclusion of a prominent smoking cigarette ("snipe" is hobo slang for a cigarette butt) convincingly convey the impression of a momentary encounter on the streets of Philadelphia. Painting on the verso of a print woodblock that had been discarded by his WPA print studio, Clark used the natural wood color to render the skin tones of his subject. The lush palette-knife brushstrokes reveal Clark's interest in the emotionally expressive



1.

works of van Gogh, which he had studied both in Philadelphia and at the Barnes Foundation.

The most striking element of *Guttersnipe* is its fusion of iconography derived from African Baule masks (2) with the facial features of its African American subject. Visual similarities include the incised hair, almond-shaped eyes, prominent mouth, pointed chin, and the nose and eyebrows that are shaped by a continuous line. Clark had encountered African art at the Graphic Sketch Club in the late 1920s, and at the University of Pennsylvania Museum of Archaeology and Anthropology in the early 1930s. After a friend photographed African art objects at the university museum, he gave several prints to Clark, who later used them as inspirations for *Guttersnipe*. Clark's renewed interest in African art during the early 1940s was no doubt encouraged by the prominence accorded African art and aesthetics in the galleries and lectures at the Barnes Foundation. Clark later recalled that Barnes had juxtaposed works by Picasso with examples of the African sculptures that had inspired many of his greatest pictorial innovations.

Guttersnipe was titled by the African American philosopher Alain Locke, who had taught Clark's wife, Daima (Effie M. Lockhart), while she was enrolled in an M.A. philosophy program at Howard University. It was during a visit to Clark's Philadelphia studio that Locke saw the painting and declared, "That looks just like a guttersnipe!" Locke would have viewed Clark's use of African art in *Guttersnipe* as a validation of the aesthetic philosophies he had outlined in his famous book *The New Negro* (1925), the defining text of the Harlem Renaissance. In an influential essay, "The Legacy of the Ancestral Arts," included in the book, Locke urged African American artists to embrace their heritage as a source of cultural pride and artistic inspiration.

The class issues inherent in the painting's subject and title provide an instructive counterpoint to the aesthetic and social philosophies of Harlem Renaissance writers such as Locke and artists such as Aaron Douglas. Locke's and Douglas's messages of intellectual and social uplift through education were shaped by the theories of the author, educator, and civil rights leader W. E. B. Du Bois. In his famous essay "The Talented Tenth" (1903), Du Bois argued that "the Negro race, like all other races, is going to be saved by its exceptional men"—the most talented tenth of the population.

While Clark shared many of the ideals of his Harlem Renaissance predecessors, his perspective was tempered by the harsh realities of rural and urban poverty during the Great Depression. Clark's conscious choice of a disenfranchised "guttersnipe" as the vehicle for a fusion of African cultural heritage with contemporary African American experience served as a powerful reminder that this, too, was the face of Africa—and African America.



1. Claude Clark (b. Rockingham, Georgia, 1915). *Guttersnipe*, 1942. Oil on wood. 20 x 16 $\frac{3}{8}$ inches. American Art Trust Fund, 2000.21a-b.

2. Unidentified Baule artist, Ivory Coast. *Mask*, 20th century. Wood and pigment. 12 $\frac{3}{4}$ x 5 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches. Bequest of Dean C. Barnlund. 1994.28.10.