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:AFRO-AMERICAN WOMEN ARTISTS

FAMU ART GALLERY
FLORIDA A & M UNIVERSITY
TALLAHASSEE, FLORIDA 32307

IMPACT '79: AFRO-AMERICAN WOMEN ARTISTS

APRIL 2 to 20, 1979

THE BLACK FEMALE ARTIST

Throughout the more than three-hundred years of Black American art the contributions of females have been extremely significant. There existed among the earliest groups of African slaves brought to this country numerous talented females who worked on southern plantations and engaged in the crafts of weaving, quilt-making, sewing, basket-weaving and pottery-making. A case in point is the remarkable personality of Harriet Powers, a quilt-maker who lived and worked in Athens, Georgia from 1839-1910. The colorful appliqué quilts fashioned by Powers with a combination of religious and astrological subjects share many similarities with royal tapestries made in Dahomey, West Africa, an area from which large numbers of slaves were brought into Georgia during the eighteenth and nineteenth centuries. One of the longest surviving African traditions can be found in the South Carolina Sea Islands, near Charleston, where a style of basket-weaving, practiced primarily by women, has existed for several centuries. This basketry is decidedly similar stylistically to examples still being woven today in the Senegal-Gambia region on the west coast of Africa.

By the mid-nineteenth century the professional Black American artist had emerged. The earliest documented Black American sculptor was a female, Edmonia Lewis, an expatriate who lived and worked primarily in Rome. It is interesting to note that the first one-hundred years of Black American sculpture were dominated by female talents as that cumbersome medium is generally associated with males. In addition to Edmonia Lewis, other noted Black female sculptors of the late nineteenth and early twentieth centuries were Elizabeth Prophet, Meta Warrick Fuller, May Howard Jackson, Augusta Savage, Selma Burke and Elizabeth Catlett.

Black female artists played vital roles during the Harlem Renaissance period between 1900-1929 as well as during the ensuing years of the Depression of the 1930's and the government-sponsored W.P.A. Arts Project. Augusta Savage organized the Harlem Community Art Center during the 1930's which attracted such budding young talents as William Artis, James Lewis, Ernest Crichlow and Jacob Lawrence. Savage was also commissioned to design a large sculpture, *Lift Every Voice and Sing*, for the Negro Pavilion of the New York World's Fair of 1939. Elizabeth Catlett became the first Black to be awarded the M.F.A. degree from the University of Iowa. The subjects of her powerful sculptures range from the *Mother and Child* themes of the 1940's to the current Black Expressionist works she creates in Mexico, her adopted country, where she is chairperson of the sculpture department at the University of Mexico. Although Catlett has lived in Mexico for a number of years she has never forgotten the struggle of her sisters and brothers in America. The painting career of Lois Jones Pierre-Noel represents one of the longest and most successful of a living Black American female. From the early works of the 1940's in France in the Cezannesque tradition to the lively, colorful Haitian themes of the 1950's and 60's and the current African-inspired themes, Jones Pierre-Noel has continuously produced remarkable works. She has also influenced more than three generations of students at Howard University where she taught design and watercolor painting for more than forty years until her recent retirement.

The contemporary scene involving Black female artists is variegated and representative of all the current stylistic trends. The majority of these artists work in the Abstract-Non-Objective style, which is mainstream art, or in a style called Black Expressionism, which depicts Black imagery, is message-oriented, sometimes political, and may contain African motifs. Female artists who work in the mainstream tradition produce art which is not racially identifiable and reflects the stylistic trends of their Anglo-American peers. Black Expressionism was born out of the civil rights activities and racial unrest of the 1960's when large numbers of Black artists became aware of the need for a racially-motivated art directed at Black audiences who are not generally a museum-going public. This style was also developed out of the frustrations of Black artists who felt excluded from white museums, galleries and the structure of the white art establishment. Out of this period grew the neighborhood Black mural movement which had its genesis in the *Wall of Respect* in Chicago, and such "families" of Black artists as AfriCOBRA in Chicago and Weusi in Harlem to which women belong and play important roles.

A final group of Black female artists are those who work in the naive or folk art tradition and paint without the benefit of formal artistic training. Two of the best-known contemporary exponents are natives of Louisiana. Gertrude Morgan of New Orleans, the self-proclaimed "Bride of God," paints literal interpretations of Biblical passages with hand-written verses and poems as a part of the overall design. In Natchitoches, Clementine Hunter currently paints still-lives, religious scenes, weddings, funerals, cotton and pecan-picking scenes, Saturday night fish-frys and other activities of the Melrose community where she has lived for over ninety years. Minnie Evans of Wilmington, North Carolina is the author of an unconscious surrealism in which brightly colored flowers, animals, plants, angels, demons and other complex forms are revealing of the works of a visionary who equates God with nature.

Upon the occasion of this exhibition of contemporary female artists at Florida A & M University, representative examples of the mainstream and Black Expressionism trends may be seen. These impressive works include examples of painting, sculpture, weaving, ceramics, and mixed media. They represent outstanding Black female talents from the south such as *Yvonne Tucker, Winnie Owens, Lana Henderson, and Jewel Simon*. Midwest and east coast artists in the exhibition are *Adrienne Hoard, Camille Billops, Wilhelmina Godfrey, Martha Jackson, Doris Colbert, Oletha DeVane, Joyce Scott, Elizabeth Scott, and Vivian Brown*. From as far west as Los Angeles are the sensitive Black Expressionist constructions of Betty Saar who has emerged as a nationally prominent artistic personality. A number of artists represented in this exhibition are young talents whose works show tremendous promise and will, undoubtedly, benefit from further exposure. Without total regard to stylistic category, the artists represented in this exhibition are serious, talented and well-trained women who are dedicated to their profession and to the continuation of an active and positive role which Black females have evidenced in American art since its inception.

Regenia A. Perry, Professor of Art History, Va. Commonwealth University, March 26, 1979

Camille Billops

Artist's Statement: Don't let 'em head
your dreams off at the pass!



CAMILLE BILLOPS, Sculptor.

Education: B.A. — California State College, 1960; M.F.A. — City College of the City University of New York, 1973; Doctorat D'Universite, La Sorbonne Nouvelle, Paris (in progress).

One-Woman Exhibitions: 1977 Faculty Exhibition, Rutgers University, Newark, N.J.; 1976 Foto-Falle Gallery, Hamburg, Germany; 1976 Amerika-Haus, Hamburg, Germany; 1974 Winston Salem North Carolina State University; 1973 Artist House (Soho), New York City; 1965 Gallerie Akhenaton, Cairo, Egypt.

Group Exhibitions: 1978 Dreyfuss Gallery (graphics), Ann Arbor, Michigan; 1978 Schenectady Museum, Schenectady, N.Y.; 1978 Art Salon, New York City; 1978 Islip Town Art Gallery, N.Y.; 1978 New Orleans Museum of Art; 1978 Cooper-Hewitt Museum, New York; 1977 Israel Museum, Jerusalem; 1977 Clay '77 Art of the Potter — Goddard Riverside Center, N.Y.; 1976 Six Black American Women Artists, Bergen Community College, N.J.; 1975 I Am The Black Woman, Langston Hughes Library, L.I., N.Y.; 1975 Black Enterprise Magazine Art Exhibition, N.Y.; 1972 Studio Museum In Harlem.

Author of: "Contemporary Egyptian Art," (article), Black Creation Annual, 1974-75; *The Harlem Book of The Dead*, with James VanDerZee and Owen Dodson, Morgan and Morgan, Dobbs Ferry, N.Y., 1978 (reviewed in The Boston Phoenix, Dec. 12, 1978, Range-finder Jan. 1, 1979, New York Voice, Feb. 3, 1979, Umbrella, Jan. 1979, Il Mattino, Feb. 1979 — Naples Daily).

In the Collections of: The Museum of Drawers, Bern, Switzerland; Photographers Gallery, London, England; Private collections in New York, Los Angeles, Milan, Hamburg, and Cairo.

Grants to Hatch-Billops Collection: 1978 N.Y. State Council on the Arts; 1977 Exxon Corporation; 1977 N.Y. State Council on the Arts; 1976 N.Y. State Council on the Arts; 1975 N.Y. State Council on the Arts; 1973 N.Y. Foundation on the Arts.

Vivian E. Brown



VIVIAN E. BROWN, Painter, graphic artist, Educator, visionary, energetic working in the arts. Born in Loral, Florida. Studied at Hunter College, New York (BFA, MFA); Teachers College, Columbia University; New School for Social Research; New York University; Art Students League; Pratt Institute. Chairperson, Art Department, Rutgers University. Co-director, organizer, Lever House Annual. Coordinator, "Black Artists of the 1930's," Studio Museum in Harlem.

Exhibited: Ahda Artz Gallery, 1954; Lenox, Mass., 1958; Sunken Meadow, Long Island, 1960; Pacific Palisades, Cal., 1965; Yonkers Annual, NY, 1966, Harlem Cultural Council, NY, 1966; Atlanta Univ. 1965-7; Grove Street Gallery, 1967; Museum of Modern Art, NYC, 1968; Wilson College, Pa., 1968; Brooklyn College, 1969; Lyrit Gallery, 1970; Soho Art Festival, 1970; Aesthetic Dynamics, Del., 1970; Illinois Bell Telephone, 1970-1; English in Action, 1971; Acts of Art Gallery, 1971; Carnegie Institute, 1971; Civil Liberties Exhibition Benefit, 1972; Mount Holyoke College, 1972; Rhode Island Univ., 1971 Seligmann Gallery, 1972; State Armory, Wilmington, Del., 1971; Brooklyn Public Library; NYC Community College.

Awards: Huntington Hartford Fellowship, Research Grants, Rutgers Univ., 1964. Achievement Award, National Assn. of Business & Professional Negro Women, 1965.

Sources: Lewis/Waddy. *Black Artists on Art*, Vol. 2; Aesthetic Dynamics. *Afro-American Images*, 1971; Illinois Bell Telephone. *Black American Artists 71*, 1972; Brooklyn College. *Afro-American Artists Since 1950*, 1969; Schwartz, Therese. "The Political Scene," Arts, April 1971. Andrews/Boranik, *Attica Book*. Unforgettable friend of 1971 African Scene.

Doris C. Colbert



Photo Credit: Jim Wells

DORIS C. COLBERT , Painting,

was born on November 29, 1945 in Washington, D.C. She attended public school in Washington and later entered Howard University where she earned the Bachelor of Fine Arts degree in 1968 and the Master of Fine Arts degree in 1973.

In her professional career as an artist/teacher she has served in the faculty of Northern Virginia Community College, Workshops for Careers in the Arts at George Washington University and The University of Science and Technology at Kumasi, Ghana. Colbert came to teach painting at Howard as a Lecturer in 1977 and currently she is the Artist-in-Residence.

As an extension of her active career as an artist, Doris Colbert has been a consultant and an evaluator of private and public art programs. She has exhibited in group and one-woman exhibitions in the United States and Ghana. They include the Jacob Ladder Gallery, Gallery One, The Washington Gallery of Art, The Inaugural Exhibition of the Association of Ghanaian Artists (Ashanti Region), and the Regional and National Exhibition for the Second Black and African Festival of Art and Culture (Ghana).

Oletha DeVane



OLETHA A. DeVANE

Education: 1974-76 University of Massachusetts, Amherst, Mass. MFA 1968-72 Maryland Institute College of Art, Baltimore BFA. Completed numerous other courses: Art History – Photography; Design; Sculpture, Gallery Management; Silkscreen; Ethnological Art; Ancient Art; Renaissance Art; Japanese Art; Modern Art I/II; Contemporary Art.

Exhibitions: 1977 Group Show, Fells Point Gallery, Baltimore, Maryland; 1977 Invitational, Mill Galleries, Dickeyville, Maryland (Group Show); 1976 MFA Thesis Show, Herter Art Gallery, Univ. Mass., Amherst, Ma.; 1976 Third World Women Artist, New Africa House Gallery, Amherst; 1976 10 Abstract Painters, Springfield Museum Fine Arts, Springfield, Ma.; 1975 9 Women Artist, Springfield Museum Fine Arts, Springfield, Ma.; 1975 Springfield Mural Project, Lyman St. (site), SPAMCO PAPER CO.; 1975 Springfield Mural Project, State St. (site), Springfield, Ma.; 1975 Springfield Mural Project, Winchester Sq. (site) (mural created by children – directed by Oletha DeVane and Dona Jones); 1973 One Woman Show, Oakland Mills Ctr. "Other Barn" Columbia, Md.; 1972 Juried Student Show, Maryland Inst. of Art Station Gallery, Baltimore, Md.

Awards, Grants: 1977 Internship Grant, Maryland Arts Council, Baltimore; 1974-1976 T.A. Assistanceship, Univ. of Massachusetts Art Dept., Amherst, Ma.; 1975 Ford Foundation Grant; 1971 Maryland Institute Gift.

Wilhelmina Godfrey

Artist's Statement: Although I graduated from Buffalo Fine Arts Academy's Albright Art School, 1949, as a Fine Arts Painting major, I turned to weaving in 1958 after becoming fascinated with the beauty obtained by interweaving yarns of various colors and textures. I still produce



Photo Credit: William Godfrey, Jr.

a minimal amount of paintings yearly, but the majority of my work is in fibers, on and off the loom, which are woven tapestries, masks, sculptured woven heads, three dimensional hangings and rugs. The objects are either hard edge designs or reflect traditional African influences. Some fetishes are double woven and stuffed, warp ends are finished with macrame, braiding, or wrapping. Incorporated into many pieces are cowrie shells, bones, beads, feathers or any material necessary to achieve the desired effect.

Activities include organizing and instructing the Weaving Department in State University of New York at Buffalo's, Creative Craft Shop 1967 to '70; Co-founder of the Langston Hughes Center for Visual & Performing Arts, Buffalo, serving as Director of Creative Crafts Department, 1970 to '73. I now work exclusively producing from my studio and jurying exhibitions, the latest being Marietta College Crafts National '77, Marietta, Ohio. I was Consultant-Panelist for the National Endowment for the Arts, 1976, to select "Craftsmen Fellowship Grants." Exhibited nationally, latest One Person Show, Fisk University, Nashville, Tennessee, 1977. Works are in collections across the United States to Hawaii and Canada.

WILHELMINA GODFREY, Weaver, Painter, Printmaker and Consultant.

Education: Art Institute of Buffalo — 1945; Graduate, Buffalo Fine Arts Academy's Albright Art School — 1949; studied weaving privately — 1958; attended R.I.T. "School for American Craftsmen" — 1962.

Painting and Print Exhibitions: "Western New York Exhibitions," Albright-Knox Art Gallery, Buffalo, 1949, 1951, 1952, 1965-68; "Falls of Niagara Exhibit," Niagara Falls, N.Y., 1963, 1965, 1966 and 1968; "Six from the City Exhibit," State University of N.Y. at Buffalo, 1968; "Two Man Show", Jewish Center of Buffalo, 1969; numerous local and regional shows; paintings and prints sold through Albright-Knox Member's Gallery — 1968 to the present.

Craft Exhibitions: Buffalo Craftsmen, Inc. Exhibitions — 1959 to present; American Crafts Councils "Craftsmen of the Eastern States," Worcester, Mass. and Craftsmen of the Northeastern States, N.Y.C., both 1963.

Lana T. Henderson



LANA THOMPSON HENDERSON, Art Educator, is a native of Durham, North Carolina. She was educated in the public schools there and received her BA degree in Art at Hampton Institute and an MA in Art Education from the University of Illinois at Champaign-Urbana. She also holds the Ph.D. in Art Education from the Ohio State University. Her dissertation is entitled "The Effect of an Inservice Workshop about Skin-Color on the Visual Responses of Fifth Graders in the Durham City Schools" which deals with her favorite topic, Art Education and the Minority Child. Her work has been exhibited in the United States and Paris, France.

Her experiences: Art Consultant, Charlotte-Mecklenburg Schools; Elementary Art Teacher, E. Patchogue, New York and Ceramics Instructor, Project Upward Bound, University of Illinois. Dr. Henderson is currently the Chairperson at the Art Department at North Carolina Central University in Durham where she and her husband Leon live with their two children.

Adrienne W. Hoard

Artist's Statement: My concept of form has completely opened and become involved with natural, free-form "float shape" in wet and dry media. Each composition captures a moment in time/space when certain rhythms can be viewed as color assemblages before traveling on in time to take on still other configurations.

In these explorations, I am allowing the color to create the movement and the shapes to lend direction and depth.



ADRIENNE W. HOARD

Education: 1970-72 — M.F.A., Painting/2-Dimensional Design, 1972, University of Michigan, Ann Arbor; 1968-70 — B.S., Art-Design, Education, cum laude, Lincoln University, Jefferson City, Missouri; 1966-68 — Northwestern University, Evanston, Illinois.

Exhibitions: 1970-72 — University of Michigan, Ann Arbor, Graduate Student Exhibitions; 1971 — Northern Illinois University, Women '71, Detroit Institute of Art, Detroit Art/Jaxx '71; 1971 — Black Art in a Contemporary Community, Curator/Director, Ann Arbor, 1971 — Alumni Museum, Ann Arbor, "Rome Through the Eyes of the 18th Century, Design and Installation"; 1972 — Gallery 7, Detroit, Two-woman show; 1974 — The Brooklyn Museum, New York, "All In The Staff Exhibition"; 1975 — Michael C. Rockefeller Arts Center Gallery, CAPS Grantees in Painting, State University of New York — Artforce Gallery, Columbus, Group Show; 1976 — Ohio Arts Council, Columbus, "Upward" Invitational; 1977 — Rockefeller Center, Inc., Time-Life Bldg., New York, "Two Men and A Woman" — Studio Museum in Harlem, New York, one-woman show.

Awards, Honors, Professional Activities, Lectures: *International Who's Who of Women*, Cambridge, England, 1978; *International Who's Who in Community Service*, Cambridge, England, 1978; *Out-Standing Young Women in America*, 1976; New York State Council on the Arts *Grant In Painting*, (Creative Artists for Public Service, CAPS), 1974-75; Public Service Project: "Women In Art" Seminars, held in loft.

Martha E. Jackson



MARTHA E. JACKSON, Clayworker.

Artist's Statement: Technically, my work has moved toward exploration of ancient methods of firing and forming clay (i.e. Pit Firings, Dung, Sawdust, and the ancient Japanese method of Raku).

It has been my research into these methods that comprise the historical bases of my work. Through modern technology, I've sought the improvement and enhancement of these ancient techniques, while maintaining the distinctive qualities that each have to offer. Moreover, I am exploring the possibilities of light sensitive glazes, juxtaposing subtle earthy tones and textures of ancient reduction methods with highly reflective glaze saturated areas. My resulting image is one of dramatic form, movement, light direction, texture and color.

Aesthetically, my images culminate in the synthesizing of ancient mythologies and symbols of my contemporary attitudes and directions. Presently, my work and research has dictated the need for simplification of images and purification of form. I've begun the task of establishing and documenting a system of symbols and forms which bridge the gap of impersonal abstraction yet avoids the limiting boundaries of figurative images.

My work is in search of universal forms and images which present feelings of familiarity and extensions of natural environment. Images which speak of continuation and growth like the untouched structure of a seed pod, a formed canyon, the sand worn pyramids, or Stonehenge. This, now, is my direction in Clay.

Winnie Owens

Artist's Statement: "... the struggle continues."



Photo Credit: F. W. Parks

WINNIE OWENS

Education: BFA – Philadelphia College of Art – Crafts; MFA – Howard University, Art Dept. – Ceramics.

Exhibitions: 1974 – Haystack Encounter, Morgan State Gallery, Baltimore, Maryland; 1975 – "Through the prism: Twelve Black Artists", Catonsville Community College, Catonsville, Maryland; 1976 – Fifty American Artists, N.C.E.C.A., Louisiana State University, Baton Rouge, Louisiana; 1977 – Second World Black and African Festival of Arts and Culture, National Theatre, Lagos, Nigeria; 1978 – "Flight of the Mythmakers", Howard University Gallery of Art, Washington, D.C.; 1978 – "Genetic Memories", Afro-American Historical and Cultural Museum, Philadelphia, Penn.

Honors: 1976-77 – National Endowment For the Arts Individual Craftsmen Fellowship Grant; 1977 – Second World Black and African Festival of Arts and Culture; 1977 – Ford Foundation Faculty Enrichment Grant, Assistance for African Pottery research.

Betye Saar

Statement about the Artist:

Betye Saar's intense, miniaturized images, collaged and boxed, are drawn from the vocabulary of the unconscious; they stem from her preoccupation with occult and mystical worlds, the rituals of the palmist and astrologer, fetishism, voodoo, psychic phenomena and the obsessive, repetitive motifs of Africa and the Orient.

Her earlier pieces were directly political, incorporating satirical, violent, derogatory images of blacks — Aunt Jemima,



Photo Credit: A. Chanin

Uncle Tom, Little Black Sambo — produced by a white society. Divorced from things mystical, the iconography of dancing darkies, watermelons and cotton balls was transformed by rifles and black-power symbols into bolder statements of anger and frustration. Less intimate than the newer work, these pieces were a direct response to her conviction that “ethnic minorities themselves just don’t get precious.”

In the early 1970s, politics became subsumed by Saar’s desire to explore the roots and residues of black folk culture; growing up in Los Angeles, she was impressed by Rodia’s Watts Towers, close to where her grandmother lived; the towers had, she says, “mother wit,” a special kind of intuition.

As a child she avidly collected “things.” For her, finding something discarded or ugly and recycling it into something else is another kind of mother wit. Such recycled objects constitute the Folk Altars she has made for many years; these contain black dolls, skulls, eyes, hearts, shells, feathers, pieces of wood, mirrors, scraps of leather, candles. The altars are larger sculptural works, powerful, frontal and iconic, but the relationship of the viewer to the works affords a sense of exclusion or isolation, partly because of their size and partly because they are obviously places of worship.

The pieces of the past three years in this exhibition explore the symbols, mysteries and rituals of many cultures;

the iconography is universal despite its hermeticism — astrological signs, the Eye of God, sky, earth and subterranean creatures, the realm of death. Still other boxes she has made are like reliquaries, containing pictures and scraps of letters, lace and butterflies, objects black and white, which at once evoke Saar’s childhood and encapsulate the gently ironic side of a collective racial memory.

The tiny overall size of Saar’s pieces and the extreme miniaturization of their components are reminiscent of Joseph Cornell’s work, which she has always loved; nevertheless, her evocations are specifically related to the culture in which she was raised and to the spiritual and occult concerns which are, for her, an outgrowth of that culture. The pieces themselves, paradoxically, because they are miniature, afford an immense view of the universe by allowing the viewer to enter them visually and psychologically; they must be occupied slowly, however, because there is so much in so small a space. Miniature invites fantasy and reverie; Gaston Bachelard remarked that insofar as the world can be miniaturized, it can be possessed. Betye Saar’s work makes available to us an intangible world of delicate, mysterious images, exotic and magical, nurtured by dreams and consumed by the imagination.

Marcia Tucker
Curator

Whitney Museum of
American Art

Elizabeth Scott



ELIZABETH SCOTT, born in South Carolina, 1916.

Elizabeth Scott is a folk artist who has gained recognition for her folk quilts. Resumed quilt making around 1974. Exhibited at festivals in Baltimore since 1976.

In 1977 participated in the Folklife Festival in Washington, D.C.

Taught a class at John Hopkins Free School in Quilting.

Joyce Scott



JOYCE SCOTT

Education: Maryland Institute College of Art, Baltimore, Maryland, 1966-70, B.F.A. Education; Instituto Allende, San Miguel Allende, GTO, Mexico, 1970-71, M.F.A. Crafts; Maryland Institute College of Art, 1971-72, 1972-73, 4 credits, assistantships in earth fibres, under Carol Westfall, and leather course; National Drug Abuse Training Center, Washington, D.C., 1973, counseling, group therapy sessions, lectures about counseling drug abusers; Model Cities Center G, 1974, voice lessons under the direction of Junetta Jones; Haystack Mountain School of Crafts, 1974, traditional Nigerian tie-dye (Toyin Oguntonia Nigerian weaving) (Nike Twin seven seven) and jewelry (Art Smith); educational fees paid by full or partial scholarships.

Shows: The Baltimore Museums 1st and 2nd Crafts Fair, Baltimore, Md.; The Fells Point Art Gallery, Body Covering Shows, Baltimore, Md.; The Jewish Community Center, Baltimore, Md.; Johns Hopkins University, Baltimore, Md.; Nostalgia Etc. Gallery, Stevenson, Md.; Morgan State College, Haystack Encounter, Baltimore, Md.; The Theatre Project, Baltimore, Md. Celebration of Blacks; The Eastern Maryland Museum, Hagerstown, Md.; The Textile Museum Workshop, Washington, D.C.; Opus Two

Gallery, Washington, D.C.; Julie's Artisan Gallery, N.Y.C.; The Baltimore Arts Tower, Baltimore, Md.; a variety of community and city art shows, fairs and shops in the Baltimore Washington area; UMBC – Stuff It; Library Gallery.

Jewel W. Simon

JEWEL WOODARD SIMON

Education: Elementary — Crawford & Dunbar Schools; Valedictorian — Old Colored High School later named Booker T. Washington High School; A. B. Degree, Summa Cum Laude, Atlanta University, 1931 with majors in mathematics, English, Languages and Sociology; Certificate of graduation, Commercial Art, Art



Instruction, Inc., Minneapolis, Minn. 1962; B.F.A. — Atlanta College of Art, 1967 — first Black graduate; private study under Bertha L. Hellman, Charcoal drawing; painting under Hale Woodruff in 1946; sculpture under Alice Dunbar, 1947.

Awards: Citation for Distinguished Service from Atlanta Association of Mental Health, 1958; Atlanta University Alumni Award, 1966; Bronze Woman of the Year, Iota Phi Lambda Sorority, 1950; Certificate of Recognition to the Simon Family, National Conference of Christians & Jews, 1971; Honor Award, National Conference of Artists, 1972; W. S. B. Beaver Award, 1972; Board Member of the Year, Grady Metro Girl's Club, 1968; Mother of the Year, first Congregational Church; Leading Lady Award, American Association of University Women, 1975; James Weldon Johnson Award, Atlanta Chapter NAACP, 1977; Citations from: E. R. Carter P.T.A., Phyllis Wheatley YWCA, National Conference of Artists, National Polio Foundation, Phoenix Arts and Theater Company.

Books Including the Artist's Work: *American Negro Art*, Cedric Dover; *Prints by American Negroes*, California Cultural League; *Negro American Art*, U.C.L.A. Art Galleries; *Black Dimensions in Contemporary Art*, Atkinson; *Black Artists on Art*, Lewis and Wadley; *Negro Heritage Library; American Printmakers*, 1974; *Women Artists of America*, 1975;

Collins, 1975; *Who's Who in American Art*, 1976; *World's Who's Who of Women*, Cambridge, England; *Who's Who in the South; Who's Who Among Black Americans*.

Awards and Prizes Won: 1949 — "Hattie" — Second Prize, Sculpture; 1953 — "City Slums" — Second Prize, Watercolor; 1954 — "Boats" — Honorable Mention — Watercolor; 1955 — "Margaret" — Second Prize, Sculpture; 1957 — "Marine Land Fantasy" — First Prize, Watercolor; 1957 — "Paula Paulina" — Honorable Mention, Sculpture; 1962 — "February Lace" — First Prize, Watercolor; 1964 — "Teen Enigma" — First Prize, Sculpture; 1964 — "Bee Log" — Honorable Mention, Print; 1964 — "View Of City" — Honorable Mention; Oil; 1966 — "Ghost Harbor City" — First Prize, Oil (John Hope Prize); 1967 — "Foolish Fellow" — Honorable Mention, Oil; 1968 — "Ensenda Passage" — First Prize, Watercolor.

Exhibited: 1960 — Howard University Invitational; 1966-1967 — UCLA Art Galleries, Oakland Art Museum; 1970 — Jackson State College, Jackson, Mississippi; 1971 — High Museum, Nov. 7-Dec. 12, "Exhibit of Georgia Artists"; 1972 — Exhibit of Georgia Artists, Macon Museum, Macon, Georgia; 1972 — The Collectors, High Museum, Atlanta; 1973 — Illinois State University, Black Fine Arts Festival; 1973 — Group Show — Black Artists of Atlanta, Atlanta Gas

Yvonne Tucker

Artist's Statement: Since 1976, my works have reflected a synthesis of ideas and aesthetic problems which have been evolving for a long time. The problem of creating forms which are sculptural and functional at the same time is both intriguing and in keeping with our African heritage.

I aim for a sense of mystery, monumentality, and quiet power in the forms, which are relatively small in actual size.



My methods have become increasingly simplified . . . a shell or other found object for a decorating tool . . . a wash of oxide for subtle color changes . . . pots fired from greenware which incorporates the element of risk . . . unglazed surfaces to enhance the bare, exposed clay. Raku, African, and Indian decorating methods combine in unlimited ways to produce variations on the potentials of the colors found in BLACK.

Clay is magical and mysterious, full of life, yet so common and ordinary. It teaches that God *does* exist.

L. YVONNE EDWARDS TUCKER

Education: B.F.A. in Art Education, University of Illinois, Urbana, Illinois, 1962 (Summa Cum Laude Honors); M.F.A. and B.F.A. in Fine Art, Cermacis and Drawing, Otis Art Institute of Los Angeles County, L.A., California, 1968 (Dean's List). Additional studies: U.C.L.A., one year graduate work in Art Education, Gen. Secondary Teaching Credential, 9-1962 to 1-1963, Summer – 1963 to 1-1964 (29 semester hours in Art Education); California State College, L.A., Art and Education courses in teaching of Educable Mentally Retarded, 6-1964 to 8-1964 and Summer, 1965 (8 semester hours in Education); Howard University, *Educators to Africa* Program, Summer-1975 in Ghana, Togo, and Dahomey (6 graduate credits in African Studies).

Fellowships and Other Awards: National Endowment for the Humanities, Summer Seminar for College Teachers – Stipend to research aspects of African and Afro-American Folklore, Summer-1978; African-American Institute and Howard University, *Educators to Africa* Program – Full fellowship for travel and expenses, supplemented by the Basic Studies Program, FAMU to collect materials to enhance the teaching of Ceramics and Humanities, Summer-1975.

Exhibitions and Awards: 1976 – Craft Work 76, sponsored by the American Crafts Council and the Greater Miami Bicentennial Project, Metropolitan Museum and Art Center, Miami, Florida, 1976 (125 artists from 11 states in the Southeastern Region); 1973 – Annual Member's Show, Grove House Gallery, Miami, Florida, 1973 (Local-Miami area); 1972 – Annual Member's Shows, Ceramic League of Miami, 1968, '69, '70, and '72, including: 1972 – Clay Works '72, Grove House Gallery, Miami, Florida, Best In Show Award (Cynthia Bringle, Juror); 1970 – Clay. Glaze. Miami '70, Metropolitan Museum and Art Center, Miami, Florida, 1970 – Blue Ribbon Award for Ceramic Sculpture (Charles Counts, Juror); 1972 – Southeast Florida Craftsmen, Tri-County Ceramics Exhibition, Hollywood Museum of Art, Hollywood, Florida, 1972 – Best Use of Clay Award (Ron Leis, Juror); 1970 – Black Artists of Florida, Lowe Art Museum.

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Ruth Williams

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Mr. Chester Williams, Project Director

Ms. Yvonne Tucker, Assistant Project Director

Department of Visual Art and Humanities,

Florida A and M University

