

Archives

OF

American

Art



Smithsonian



*Guide to the Papers of
African American Artists
and Related Resources*

January 2020



Above: Titus Kaphar in his 11th Avenue Studio, New York City, 2008.
Photograph by Jerry L. Thompson. Jerry L. Thompson papers.

Cover: Chakaia Booker installing *Foci* (2010) at Storm King Art Center, Mountainville, New York, 2010.
Photograph by Jerry L. Thompson. Jerry L. Thompson papers.

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The Smithsonian's Archives of American Art enlivens the extraordinary human stories behind the United States' most significant art and artists. It is the world's preeminent resource dedicated to collecting and preserving the papers and primary records of the visual arts in the United States. Constantly growing in range and depth, and ever increasing in its accessibility, it is a vibrant, unparalleled, and essential resource for the appreciation, enjoyment, and understanding of art in America.

Our History

In a 1954 letter from then director of the Detroit Institute of Arts Edgar P. Richardson to Lawrence A. Fleischman, Richardson poses a question: “Do you realize what a big thing you have done in starting the Archives [of American Art]? I know you do. But do you? It is enormous in its implications; enormous!” Richardson and Fleischman, a Detroit businessman and active young collector, had founded the Archives earlier that year.

The pair’s initial goal for the Archives was that it serve as a microfilm repository of papers already housed in other institutions. This quickly expanded to collecting and preserving original material from across the United States. In 1970 the Archives joined the Smithsonian Institution, in perfect synergy with the Institution’s mandate—the increase and diffusion of knowledge. Today, the Archives includes more than 30 million items in 6,000 collections, and nearly 2,500 oral history interviews.

Locations

The Archives’ *research centers* are located in Washington, DC, and New York City. Affiliated centers where copies of the Archives’ microfilm collection are available include the Amon Carter Museum in Fort Worth, TX; the Boston Public Library in Boston, MA; the M. H. de Young Museum in San Francisco, CA; and the Huntington Library in San Marino, CA.

Board and Staff

The Archives is governed by an advisory board of trustees and currently directed by Liza Kirwin. The Archives staff is comprised of some 40 employees, including highly respected art historians, professional archivists, and technical experts in information management and the digitization of archival collections.

What We Do

The Archives exists to foster research by collecting, preserving, and making available primary source material documenting the history of the visual arts in the United States.

In 2015, with support from the Keith Haring Foundation, we launched Visual Arts and the AIDS Epidemic: An Oral History Project, producing an unprecedented volume of primary source material on the topic. Narrators include Ron Athey, Charles Atlas, Nayland Blake, AA Bronson, Nan Goldin, Lyle Ashton Harris, Bill T. Jones, Zoe Leonard, and Sur Rodney (Sur), among other significant voices.

In 2018, we proudly announced the acquisition of the Roy Lichtenstein Foundation records and the Roy Lichtenstein papers. This collection comprises more than 500 linear feet, and with support from the Roy Lichtenstein Foundation, the Archives will digitize it in its entirety. Other recent acquisitions include the papers of artists Chakaia Booker, Sturtevant, Richard Tuttle, and Nina Yankowitz, among many others; and 95 linear feet of the National Academy of Design records.

Collections

- We hold over 20 million items within more than 6,000 collections, spanning over 15,000 linear feet.
- The holdings cover more than 200 years of American art history, from the 18th century to today, consisting of letters, diaries, scrapbooks, manuscripts, financial records, photographs, films, and audiovisual recordings of artists, dealers, collectors, critics, scholars, museums, galleries, associations, and other art world figures.
- We have collected nearly 2,500 oral history interviews, and continue to produce more. This is the world's largest collection of oral histories about art.
- More than 9,000 reels of microfilm are available to researchers at our Washington, DC, headquarters, at our New York City research center, at affiliated research centers, and through interlibrary loan.

What Do We Collect?

For more than 60 years, the Archives has provided researchers worldwide with access to the largest collection of primary source materials documenting the history of the visual arts in the United States. We seek records, routine and unusual, whose stories and meanings are rich and complex, that have inherent value as originals, and that both reflect and challenge conventional ideas about art. We require these records as evidence. They shed light on the larger themes of American art history. Our collections form the foundation for research, scholarship, publications, exhibitions, public programs, and outreach.

By “primary sources,” we mean letters, writings, preliminary sketches, scrapbooks, photographs, financial records, and the like, as well as born-digital materials, that have art historical significance. We seek the personal papers of individuals and the records of organizations that include letters from, or references to, prominent figures in American cultural history; a significant body of unpublished manuscript material; and documentation of major American artists or major art trends. Only a small portion of all records have archival value. Enduring value is found in records that document, as they occur, decision making and the conduct of affairs.

The following kinds of papers are most useful to researchers:

- *Personal letters* from colleagues in the arts, family, and friends covering a wide span of years.
 - *Professional correspondence* with galleries, dealers, collectors, critics, institutions, and organizations.
 - *Drafts or copies of outgoing letters.*
 - *Diaries or journals* giving a day-by-day view of ideas and activities.
 - *Preliminary sketches, sketchbooks, plans, and studies.*
 - *Photographs, transparencies, and slides*, not only of artwork, but of the subject's family, friends, and studios.
 - *Lectures, addresses, and unpublished writings.*
 - *Audiotapes, rare video, and film.*
 - *Scrapbooks, clippings, exhibition catalogues, and announcements.*
 - *Teaching materials for exceptional courses.*
 - *Research files.*
 - *Financial records*, including art-related bills, receipts, lists, and ledgers.
- Note that in newer collections, many of these categories may contain born-digital media.*

Why Do We Collect?

Every serious scholar of American art relies on the Archives, but they are hardly alone. Our collections allow curators to research exhibition topics, collectors to learn the stories behind works they own, lifelong learners to make important discoveries about the past, and artists to uncover how their predecessors mixed pigments, shaped technologies, and found the patronage to keep going in hard times. Every day, our research centers and webpages are visited by thousands of students, artists, museum docents, art dealers, appraisers, and others who value the visual and textual resources we provide.

The Archives has grown with the field of American art history and has greatly contributed to the available knowledge about art in the United States. Independent inquiry and in-depth research simply could not occur without access to these primary sources. In this way, the Archives protects and provides access to this country's rich artistic legacy.



Above: Selma Burke with bust of Booker T. Washington, circa 1930. Photograph by Pinchos Horn. Federal Art Project, Photographic Division collection.



Below: Richmond Barthe, 1941. Photograph by Herman Rose. Federal Art Project, Photographic Division collection.

How Do We Collect?

As we work to build the most essential, most representative picture of art in the United States, the Archives maintains an active collecting program, with staff dedicated to collecting across the country and the world. While most collections come to us through our relationships with potential donors, sometimes papers we have not directly solicited are offered to us and accepted. Typically, personal papers are donated by artists, critics, collectors, or dealers near the end of their careers, or after death, by their family members. Among the most used collections at the Archives are the papers of Lucy R. Lippard, Robert Smithson, Jackson Pollock, Lee Krasner, and Tomás Ybarra-Frausto, and the records of the American Federation of Arts. Together, all of our collections together give richness and depth to the understanding of American art.

In addition to its ongoing collecting program, the Archives periodically pursues focused collecting projects in particular areas of study within the field of American art. Recent collecting initiatives have significantly strengthened our holdings of oral histories and papers of important figures for the study of studio craft and feminist, Latino, LGBTQ, and African American art. Examples of papers and oral histories collected through these efforts include those of Chakaia Booker, Gary Garrels, Joan Semmel, Andres Serrano, and Toshiko Takaezu, among many others.

The records of leading galleries also prove to be invaluable to scholars, especially for provenance research, to document an artist's body of work, or to determine the gallery's role in a particular movement or school. The Archives holds the largest concentration of gallery records anywhere in the world, including the voluminous records of the André Emmerich Gallery, Holly Solomon Gallery, Leo Castelli Gallery, and others.

The Archives does not purchase papers. However, as a donation to a nonprofit organization, a gift of papers is tax-deductible.

What Happens to Papers Once They Have Been Donated?

Depending on the condition of the papers, a team in Washington, DC, may remove duplicates and, with the permission of the donor, transfer any materials that are out of scope for our collections to another repository (in most cases, this is the Smithsonian American Art Museum/National Portrait Gallery Library). The remaining materials (the "collection") are then re-boxed into archival, acid-free containers, described in detail, and entered into our database ("accessioned"). Collections are then stored in a climate-controlled environment and barcoded for the purpose of inventory and location tracking.

Within approximately one month of receipt of a signed deed of gift, a brief description of the collection will be published on the [Explore the Collections](#) section of the Archives' website. From the website, researchers are then able to request an appointment to consult the collection in our Washington, DC, reading room. In the interest of the safekeeping and security of the documents that are donated to us, we require all researchers to register online in our [Researcher Request System](#). Once in the reading room, a researcher reviews one box at a time under the supervision of the Archives' reference staff. Photocopying and digital photography are permitted for study purposes.

Within one year of accessioning, a professional archivist will be assigned the time-consuming work of processing the collection and writing a finding aid to expand the information about the creator and the collection's contents and to provide researchers with a detailed container inventory. Processing involves placing items into preservation enclosures if needed, arranging documents into various series, and providing folder-level descriptions of these series. Once processing is complete, the finding aid is posted online along with the collection record. Researchers may browse through our [Search Collections](#) platform or use our website's search engine to locate relevant information. Our collection information is also indexed in Google and other search engines, and appears in external databases such as WorldCat, ArchiveGrid, and the Smithsonian Online Virtual Archive.

Once a collection finding aid is available online, the Archives is able to offer researchers a Digitization on Demand service, providing digital reproductions in PDF form at a minimal cost as an alternative to the expense of traveling to consult collections in our reading room. A finding aid is also a prerequisite for queuing up a collection to be digitized in its entirety for inclusion in the Archives' online [Terra Foundation Center for Digital Collections](#).

Until recently, the idea that anyone in the world could have 24-hour access to some of the most important primary resources of American art was nothing more than a fantasy. In 2005, however, the Archives launched a digitization program that has received worldwide recognition and has become the gold standard for our field. Today, the Archives has digitized more than 240 collections, making them fully available online. In addition, we provide online access to more than 1,000 detailed finding aids, 1,400 oral history transcripts, audio highlights, selected digital images, and other research services. Hundreds of thousands of researchers from around the world consult these and other resources on our website annually.

Collections that are in high demand from researchers are high priorities for digitization, though digitization is dependent on available funding from individuals and foundations, as well as on the content of the collection. Any researcher may request a high-quality reproduction of an individual document from a collection, such as a photograph, letter, or sketch, but permission must be obtained to publish.

A Culture of Access

The Archives is built on a culture of access. All of our work—from collecting to processing to digitization to reference—serves the goal of making our collections accessible to as many researchers as possible.



Joyce Scott, 1971. Photograph by C. Wagner.
Joyce Scott papers.

- Each year, thousands of scholars, collectors, critics, dealers, and artists visit our centers and use our reference services to build a fuller picture of American art history, culture, and identity.
- The Archives also makes many of its collections available online, with the most advanced program for large-scale digitization in our field. This effort has been generously funded by the Terra Foundation for American Art, the Walton Family Foundation, and the Roy Lichtenstein Foundation, among others. Visit the Terra Foundation Center for Digital Collections at: <https://www.aaa.si.edu/collections/online>
- With the acceleration of our digitization efforts, our holdings are more accessible than ever before, reaching millions across the globe. Not only do these digitized collections serve art world professionals, they have the potential to enter the classroom and profoundly transform student engagement with primary sources and the history of American art.
- Staff and volunteers are continuously transcribing material from the Archives' collections through the Smithsonian Transcription Center. These transcriptions turn written documents into online, searchable resources. To date, we have transcribed more than 47,000 pages of text from our collections.
- If a collection is not fully digitized, researchers can request Digitization on Demand. For a small fee, the Archives will digitize the folders selected by the researcher and deliver them electronically in four weeks or less. This allows far greater access for those who may not be able to travel to the Archives in person. In the two years since the program was launched, more than 1,200 folders of material have been digitized for researchers through Digitization on Demand.

Of course, we are also well-equipped to accommodate restrictions on specific material that the donor may not wish to make public right away. We regularly agree to restrictions for a period of years as defined by the donor, and have a strong history of honoring such agreements.

Archives in the World

In addition to providing access to our collections online and in our reading rooms, we consistently create opportunities to share our collections with a wider public, expanding the use and appeal of archives and the story of American art.

Exhibitions

- The Archives has a year-round exhibition program in its gallery in the Smithsonian's Donald W. Reynolds Center for American Art and Portraiture (also the home of the Smithsonian American Art Museum and the National Portrait Gallery), where we highlight a wide range of archival material through themed exhibitions. Recent exhibitions have included *Bloom*, which explored how artists draw inspiration from flowers; *Pushing the Envelope*, about the international mail art movement; and *The Art of Handwriting*, which considered how artists' penmanship speaks to their signature styles. These exhibitions often travel to museums across the country.
- We regularly loan our materials to exhibitions around the world. A list of these exhibitions can be found on our [website](https://www.aaa.si.edu/exhibitions).

For more information on our exhibitions, visit:

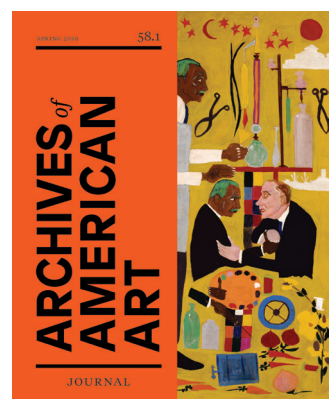
<https://www.aaa.si.edu/exhibitions>



Artist Louise “Ouizi” Chen Jones creates a mural for the exhibition *Bloom* (March 1–October 6, 2019) in the Archives of American Art’s Lawrence A. Fleischman Gallery.

Publications

- The *Archives of American Art Journal* is the longest-running scholarly journal in the field of American Art. Published twice a year, it contains peer-reviewed articles, commissioned pieces on methods in archival research, and collection notes highlighting new holdings. All articles in the journal are based on material from the Archives’ collections, distinguishing our publication from others in the field.
- Complementing the journal is the Archives of American Art’s [blog](#), a platform for staff and guest authors to dig deeper into specific aspects of Archives collections. These blog posts create a launching pad for circulating new thinking about American art to a diverse audience ranging from academics to high school students to lifelong learners.
- The Archives has published numerous books highlighting aspects of our collections, most recently: *Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art* (2016); *Handmade Holiday Cards from 20th-Century Artists* (2012); and *Lists: Todos, Illustrated Inventories, Collected Thoughts, and Other Artists’ Enumerations from the Smithsonian’s Archives of American Art* (2010), all of which were also traveling exhibitions.



Archives of American Art Journal, Spring 2019.

Why the Archives of American Art?

The Archives continually refines its programs for collecting and access to ensure that we will always be the best home for artists' legacies.

- We are by far the largest collection of primary sources on American art, and therefore can almost always provide the best context for research on individuals, movements, and organizations.
- We collect in depth, and we collect with an eye to communities. Unlike archives that focus only on the bluest of the blue-chip artists and tend to cherry-pick with little regard to context, the Archives is interested in building revealing networks among collections.
- Our digitization program is unparalleled in the field of art archives—to date we have digitized more than 240 collections in their entirety and made them available to all on our website. We offer searchable finding aids for more than 1,000 collections online. Full transcripts of more than 1,400 oral histories are online and searchable. In 2018, nearly 500,000 unique users accessed collection content on our website.
- In the past two years we have doubled the rate of collections digitization. Additionally, through our Digitization on Demand program, anyone in the world can request digitization of a folder in any collection with a finding aid for a small fee. To date, more than 1,200 folders of material have been digitized through Digitization on Demand.
- We host nearly 1,000 visits to our manuscript reading room and more than 500 visits to our microfilm reading room each year. We fulfill more than 1,100 requests for inter-library loan of our microfilm for researchers around the world, and our reference team answers more than 1,100 questions online and on the phone each year. For an archive focused solely on American art, these statistics are extraordinary and represent our deep commitment to sharing the great wealth of resources we are privileged to preserve.
- In addition to providing access to our collections online and in our reading rooms, we consistently create opportunities to share our holdings with a wider public, expanding the use and appeal of archives and the story of American art. The Archives has a year-round exhibition program in its gallery in the Donald W. Reynolds Center for American Art and Portraiture (also the home of the Smithsonian American Art Museum and the National Portrait Gallery), where we highlight a wide range of archival material through themed exhibitions.
- We lend generously to exhibitions around the world. Current and upcoming loans include those to exhibitions at the Virginia Museum of Fine Arts, Richmond; the San Francisco Museum of Modern Art; Centre Pompidou, Paris; Kawamura Memorial DIC Museum of Art, Sakura, Japan; Museum of Fine Arts, Boston; Museo Nacional Centre de Arte Reina Sofia, Madrid; National Gallery of Art, Washington; Bunder Kunstmuseum Chur, Switzerland; Center for Curatorial Studies and Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York; and The University of Queensland Australia, Brisbane.



Jazz at Slugs, East 3rd Street, New York, 1964. Photograph by Raymond Ross. Bob Thompson papers.

- The Archives is one of the only art archives in the world that operates as its own entity, not within a larger library or university system. Yes, we are part of the Smithsonian Institution, but we have autonomy over our programs and budget. Well over half of our funding comes from private sources, creating greater security for our operations than many of our sister organizations within the Smithsonian enjoy.
- Because we operate as our own entity and because we are financially strong, independent of the resources that come from our federal allocation within the Smithsonian, the Archives is not in danger of becoming “orphaned” within a larger institution. When money is tight at universities and large libraries, funding for archives is often the first line-item to be cut. Leadership transitions can also jeopardize special collections within larger organizations—what is a priority for one leader is not always a priority for the next. At the Archives, collecting, preserving, and sharing primary sources on American art is all that we do. Our core mission is independent of any leader’s personal interests; it will never be sacrificed for other priorities.
- A cautionary tale: In 1969, a fire ravaged the artist Rockwell Kent’s house in Au Sable Forks, New York. By a strange quirk of fate, his priceless library containing the intimate record of his long life as a painter, illustrator, dairy farmer, political activist, and Arctic explorer—more than 50,000 letters, notes, and other manuscripts—was spared. Kent knew just what he had to do. A few days later, his papers, still damp and smelling of smoke, arrived at the Archives’ office in Detroit. Our staff went to work drying and restoring the collection nearly to its original state. The Kent collection was later processed and microfilmed, and, years after that, digitized for use by millions online. Shortly after the fire, Kent noted, “In letters from fellow artists I am occasionally asked for advice as to what they should do with their records. My advice is invariably ‘offer them to the Archives of American Art.’”



Contact sheet with portraits of Senga Nengudi for *Contextures*, circa 1978. Photographer unknown.
Senga Nengudi papers.

Recent Acquisition Highlights

Of the approximately 260 collections or significant additions to collections brought in over the past five years, the following are some highlights. These highlights reflect the broad range of collecting at the Archives. While our collecting activity is heavily focused on living or recently deceased figures, we continue to pursue and acquire material from the earlier 20th century and the 19th century when we discover it.

- Allan Frumkin Gallery
- Jari “WERC” Alvarez and Geraldine “Gera” Lozano
- Andrea Rosen Gallery
- Artists Talk on Art
- Dore Ashton
- Betty Blayton-Taylor
- Chaz Bójorquez
- Chakaia Booker
- Beverly Buchanan
- Rudy Burckhardt
- Nanette Carter
- Enrique Chagoya
- Cinque Gallery
- Ed Clark
- Renee Cox
- Emilio Cruz
- Roy De Forest
- Mary Frank
- Allan Randall Freelon
- Chaim Gross
- Frederick Hammersley
- Maren Hassinger
- James Graham & Sons
- Stanley and Elyse Grinstein
- Ruth Jett
- Max Kozloff
- Kraushaar Galleries
- Yasuo Kuniyoshi
- Jacob Lawrence and Gwendolyn Knight
- David Levinthal
- Roy Lichtenstein Papers and Roy Lichtenstein Foundation Records
- Duane Michals
- Benna Miller video recordings of Richmond Barthé.
- Arthur Monroe
- E.J. Montgomery
- Matt Mullican
- Senga Nengudi
- Linda Nochlin
- Parish Gallery
- Betty Parsons (personal papers)
- Robert Pincus-Witten
- Howardena Pindell
- Rosamund Felsen Gallery
- Nan Rosenthal
- Juan Sánchez
- Joyce Scott
- Ilene Segalove
- Joan Semmel
- Andres Serrano
- Roberto Sifuentes
- Lowery Stokes Sims
- Sylvia Snowden
- Sturtevant
- Jerry L. Thompson
- Richard Tuttle
- Kathy Vargas
- Charles W. and Frances Barrett White letters and photographs to Melvin and Lorraine Williamson
- Ray Yoshida



Alma Thomas working in her studio, circa 1968. Photograph by Ida Jervis.
Alma Thomas papers.

Guide to African American Collections

With contributions by

Rayna Andrews (RA)

Erin Gilbert (EG)

Erin Kinhart (EK)

Liza Kirwin (LK)

Mary Savig (MS)

Charles Henry Alston (1907-1977)

Papers, 1924–1980

0.9 linear feet

Donated 1982 and 1984 by Aida Winters and Rousmaniere Alston Wilson



Charles Henry Alston, circa 1966.
Photograph by Geoffrey Clements.
First World Festival of Negro Arts papers.

Charles Henry Alston refused to be “pigeonholed,” as he called it, and this small but significant collection of his papers reflects his versatility as a figurative and abstract painter, muralist, sculptor, illustrator, and teacher through his correspondence, unpublished writings, clippings, and photographs.

There are letters from Hale Woodruff, Romare Bearden, Robert Coates, Ludwig Renn, and Sylvia Townsend Warner, among others, mostly concerning illustrations for books and magazines, Alston’s teaching appointment, and the publication, sale, and exhibition of works of art. Of special note is a 1947 letter from Woodruff, on behalf of the jury for *Contemporary Art of the American Negro*, regarding IBM’s corporate collection of African American art and “the wisdom of continuing to hold all-Negro exhibitions.” The jury, including Woodruff, Bearden, Richmond Barthé, and James V. Herring, unanimously submitted that all works be integrated into IBM’s collection and be exhibited without regard to racial identity.

The collection also includes Alston’s notes on income and expenses, typescripts of his short stories, and files concerning his education, teaching career, and commissioned murals such as *The Negro in California History* (1948–1949) which he created with Woodruff for the Golden State Mutual Life Insurance building in Los Angeles, and Alston’s mosaic murals for the Family and Criminal Courts Building in the Bronx, New York (1976).

In the late 1930s, Alston’s studio at 306 West 141st Street was a gathering place for Harlem’s creative community, a group that came to be known as the “306 Generation.” Among his papers is a 1971 letter from artist Jeff Donaldson, who wrote to Alston requesting an interview as part of his research on the group. Alston cooperated, and Donaldson’s tape-recorded interview with him and his research notes on Alston and his circle are among the Archives’ Jeff Donaldson papers.

LK

The collection is available online at <https://www.aaa.si.edu/collections/charles-henry-alston-papers-5643>

Edward Mitchell Bannister (1828–1901)

Scrapbook, 1866–1901

One volume

Donated 1984 by Alan and Melvin S. Frank

Edward Mitchell Bannister's scrapbook contains more than 100 sketches by the artist in pencil, charcoal, and watercolor of landscapes with cattle, trees, and brambles, and images of rolling clouds. It consists of figure studies, seascapes, and biblical scenes, dating from 1866 to 1901. Also tipped into the pages are newspaper clippings and tributes from admiring artists. Portrait painter John Nelson Arnold wrote, "He [Bannister] went to nature with a poet's feeling, skies, rocks, trees and distances were all absorbed and distilled through the alembic of his soul and projected upon the canvas with virile force and a poetic beauty that will in time place him in the front rank of American artists."

Born in New Brunswick, Canada, Bannister settled in Providence, Rhode Island, in 1871 and was a founder and active member of the Providence Art Club. He became the first African American artist to receive a national award when his painting *Under the Oaks* won a first prize at the Philadelphia Centennial Exposition in 1876. His scrapbook includes a brief biography by friend and fellow artist George W. Whitaker, who retells Bannister's account of visiting the exposition and triumphantly confirming receipt of the prize:

Finally when I succeeded in reaching the desk where inquiries were made, I endeavored to gain the attention of the official in charge. He was very insolent. Without raising his eyes he demanded in the most exasperating tone of voice, "Well what do you want here any way? Speak lively."

....I was not an artist to them simply an inquisitive colored man, controlling myself I said deliberately, "I am interested in the report that Under the Oaks has received a prize; I painted the picture." An explosion could not have made a more marked impression. Without hesitation he apologized, and soon every one in the room was bowing and scraping to me.

LK



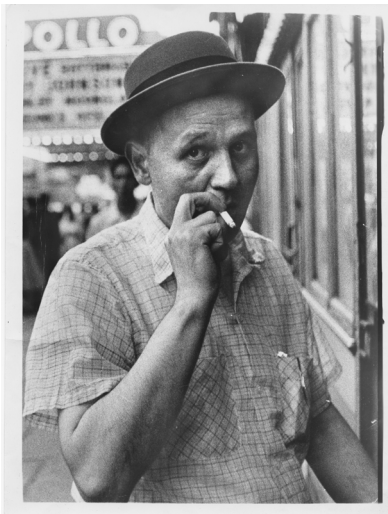
Edward Mitchell Bannister, sketch, circa 1890, watercolor, 9 x 10 ¼ inches.
Edward Mitchell Bannister papers.

Romare Bearden (1914–1988)

Papers, 1937–1982

2.1 linear feet

Donated 1977–1983 by Romare Bearden



Romare Bearden smoking a cigarette on 125th street in Harlem, with the Apollo theater in the background, circa 1950. Photographer unknown. Romare Bearden papers.

"When I was a little boy attending P.S. 5 at 140th Street and Edgecombe Avenue, there was an annual hegira to the Metropolitan Museum of Art," wrote **Romare Bearden**, "As the class paused before Henry Ossawa Tanner's painting, the teacher would always point out to the colored students that Tanner was also colored, 'just like you boys.' Still, just seeing the Tanner in the ornate surroundings was always a thrill; after all, the Italian boys had Raphael, Titian, Tintoretto, and so on, but Tanner was special for us."

This childhood reminiscence is part of Bearden's brief autobiography, marked with his edits, among his papers at the Archives. The collection also includes Bearden's correspondence with family, friends, artists, art dealers, museums, arts associations, and others, mostly concerning exhibitions, sales of works of art, publishing, and arts events. There are draft writings of lectures, eulogies, reviews, and essays; photographs of Bearden and colleagues; drawings and doodles; and printed material.

The papers provide expansive documentation of Bearden's community of friends and mentors, as well as his deep engagement with the broad sweep of Western art history—from Pompeian paintings to African American art movements of the 1960s and 1970s. Of special note are letters from Carl Holty, with whom Bearden cowrote *The Painter's Mind* (1969), that delve into technical problems, their mutual influences, and their shared approach to painting. There are also scattered letters from artists Charles Alston, Jacob Lawrence, Sam Middleton, and Ad Reinhardt, as well as correspondence regarding the founding of the Black Academy of Arts and Letters.

LK

The collection is available online at <https://www.aaa.si.edu/collections/romare-bearden-papers-5881>

Betty Blayton-Taylor (1937–2016)

Papers, 1929–2016, bulk 1970s–2000s

7.1 linear feet

Donated 2018 by Oscar Blayton

The **Betty Blayton-Taylor** papers begin with records of her birth on July 10, 1937, and continue with biographical material and photos of her family in New York. Blayton received a BFA in painting and illustration from Syracuse University in 1959. She continued her art education at the Art Students League and the Brooklyn Museum School. Though black-and-white images within her studio indicate her intention to position herself historically as an abstract painter, this collection demonstrates her sacrifice of painting in pursuit of building institutions where African Americans could develop artistically.

It is well known that Blayton-Taylor was the only female cofounder of The Studio Museum in Harlem and later served as its board secretary (1965 to 1977). However, the bulk of this collection contains agendas, meeting minutes, business plans, grant proposals, documentation of fundraising activities, annual reports, and photographs of her tenure as founder and executive director of the Children's Art Carnival (1969 to 1998) and cofounder of the Harlem Textile Works (1984). This papers also contain material from her term on the board of the Robert Blackburn Printmaking Workshop from 1978 to 1998.

Color images of Blayton-Taylor's work, printed material, and newspaper clippings in this collection demonstrate that the artist showed in approximately 24 group exhibitions between 1989 and 2015 and had 11 solo exhibitions from 1989 to 2010. The papers also contain some personal and professional correspondence regarding placement of her works in select museum collections.

EG



Betty Blayton-Taylor in her studio, 1982.
Photograph by Camille Billops.
Betty Blayton-Taylor papers.

Chakaia Booker (b. 1953)

Papers, circa 1998–2013

2 linear feet

Donated 2018 by Chakaia Booker



Chakaia Booker, Graveyard series, 1995.
Photographer unknown.
Chakaia Booker papers.

Born in 1953 in Newark, New Jersey, **Chakaia Booker** is best known for massive wall sculptures and outdoor installations made from discarded materials, many of which retain residue of a past life. The Archives now holds one of the remaining copies of a binder that this “narrative environmental sculptor” sent to museums and galleries to market her work. Filled with photographs, slides, and artistic statements on select sculptures, the binder features a set of 22 silver gelatin prints entitled “The Graveyard Series,” which shows Booker in an abandoned, undisclosed site. In each shot she intimately interacts with detritus such as tires, cans, chicken bones, inner tubes, wire, and wood. The artistic statements dispersed between images illuminate the connection between material and methodology, addressing the state of the environment, ecology, and economics.

Regarding how her public identity came to be shaped by interaction with discarded materials, Booker, who earned a BA in sociology from Rutgers University in 1976, states in a passage titled “Male Torso That Left His Path:”

Tires are used for economic, environmental and aesthetic reasons. . . . They are malleable and beautifully textured. Environmentally, every tire used in our work is one less tire to be discarded in some landfill. . . . Some people look at my work and see it as pieces of garbage and they look at me I don’t think they appreciate my own personal dress. The appreciation for recycling of materials is not there. Some people look at me and think I look disheveled. They don’t understand why I even need to dress the way I do. When I am dressing, I have to protect myself as I get my materials and that becomes a part of the art too.

Acquired in August 2018 from the artist’s home in the East Village, the Booker papers contain printed materials such as newspaper clippings, magazine articles, advertisements, postcards, catalogues, and public program announcements from her commissions, exhibitions, and site-specific installations. Additions are expected.

EG

Beverly Buchanan (1940–2015)

Papers, 1912–2017, bulk 1970s–1990s

18.3 linear feet and 1.07 gigabytes

Donated 2018 by Jane Bridges

This collection documents the life of artist **Beverly Buchanan**, whose art reflected the crude conditions of African American life from slavery to her death in 2015. She did so by bringing visibility to Southern vernacular architecture through sculpture, landscape drawings, painting, photography, poetry, and prose. Her papers, donated in April 2018, include records of her birth in Fuquay, North Carolina, in 1940; her upbringing in Orangeburg, South Carolina; and her father's imprint upon her artistic practice. Report cards, transcripts, and certificates document Buchanan's preparation for a career in medicine. She earned a BS in medical technology from Bennett College and two MAs—in parasitology and in public health—from Columbia University.

Buchanan's life as a professional artist began in 1971 when she enrolled in a class taught by Norman Lewis at the Art Students League of New York. Correspondence from her contemporaries, including a copy of check from Robert Rauschenberg, a letter from Ana Mendieta, notes from Lowery Stokes Sims, and postcards from Lucy R. Lippard, demonstrate that she was part of a vibrant community of African American and feminist artists in New York, even as she found her artistic practice tied to living in the South.

In 1977 Buchanan moved to Macon, Georgia, where she would practice for the next 38 years. This collection contains illustrated journals and sketchbooks filled with drawings composed using pigment sticks. Photographs of Buchanan taken with a Polaroid camera, snapshots of shacks that inspired her sculptures, slides of artworks, and professional images of museum and gallery exhibition installations and monumental sites illustrate Buchanan's narrative. The magazine articles, newspaper clippings, postcards, catalogues, consignment agreements, and checklists evidence years of representation by Bernice Steinbaum/Steinbaum Krauss Gallery. However, Buchanan did not survive through sales alone. Records of a Pollock-Krasner Award, a Guggenheim Fellowship, two NEA Fellowships in sculpture, an Anonymous Was A Woman award, and the Women's Caucus for Art Lifetime Achievement Award reinforce her significant contribution to art history.

EG



Self-portrait in circular mirror, 1976–77.
Photograph by Beverly Buchanan.
Beverly Buchanan papers.

Ed Clark (1926–2019)

Papers, 1923–2017

8.9 linear feet

Donated 2018 by Ed Clark



Ed Clark, circa 1950.
Photographer unknown.
Ed Clark papers.

This collection, drawn from **Ed Clark's** New York studio, documents his contributions to modern and contemporary art through photographs, passports, personal correspondence, exhibition records, and newspaper and magazine clippings. Born in the Storyville section of New Orleans on May 26, 1926, Clark was an African American abstract painter credited with two innovations that have had a lasting influence on contemporary art—the push broom method and the shaped canvas.

Clark attended the Art Institute of Chicago from 1947 to 1951. In 1952 he moved to Paris and studied at the Académie de la Grande Chaumière. After five years in Paris, a period well documented in the black-and-white photos in this collection, Clark moved to New York. In December of 1967, Clark was the only African American artist to exhibit in a Christmas group show at the Brata Gallery on Tenth Street, of which he was a member. He showed a shaped canvas. In 1972 critic Lawrence Campbell wrote in an article for *ArtNews* that this canvas was the first of its kind.

Photographs taken in New York and Paris capture Clark in his studio, canvas on the ground and leaning forward pushing paint with a push broom. In other photos Clark stands beside his compositions of New Orleans homes. Clark's papers contain consignment agreements, checklists, correspondence, and printed material from exhibitions with African American galleries including Cinque Gallery, Peg Alston, Nnamdi Gallery, Alitash Kebede Gallery, and Parish Gallery. A photograph with Joan Mitchell illustrates his ongoing conversation with his contemporaries about the state of painting, while photographs of Clark with Mel Edwards, Herb Gentry, Richard Mayhew, and other male African American abstract artists demonstrate the segregation perpetuated by the museum and market at the time.

EG

The finding aid for this collection is available online at <https://sirismm.si.edu/EADpdfs/AAA.clarked.pdf>

Eldzier Cortor (1916–2015)

Papers, circa 1930s–2015, bulk 1972–2015

3.1 linear feet

Donated 2009 by Eldzier Cortor and 2016 by Michael Cortor

Eldzier Cortor was one of the first African American artists to make African American women a dominant theme in his work. “She conveys a feeling of eternity. The continuance of life. The Black woman represents the Black race. She is the Black spirit,” he wrote in a typewritten list of answers to questions about his artistic views and process found in his papers at the Archives. When asked if he saw himself as a Black artist and why, he responded, “First of all, an artist—who happens to be a Black man. I tap from my background and experiences as a Black person in the U.S.A. and choose the arts as a means of expression and recognition.” His answer regarding what is important in painting was more to the point: “For the viewer to feel what I felt. To see what I saw.” In forty-eight answers, Cortor touched on influences, training, symbolism, light and shadow, glazing techniques, and the importance of art and the artist in society.

The collection also includes Cortor’s correspondence with family, friends, artists, galleries, museum professionals, and others, primarily concerning his art and exhibitions. There are files related to fake works; teaching files; exhibition and gallery files; sketches and sketchbooks; and photographs of Cortor, his artwork and exhibitions, and his travels to Cuba and Haiti.

RA



Eldzier Cortor in his studio, 1995.
Photographer unknown.
Eldzier Cortor papers.

Renee V. Cox (b. 1960)

Papers, 1966–2016

6.7 linear feet

Donated 2019 by Renee V. Cox



Test image for the *Rajé* series, 1997.
Photograph by Renee V. Cox.
Renee V. Cox papers.

The papers of **Renee V. Cox** document the journey of a Caribbean woman from fashion photographer to fine artist. Born in Jamaica and raised in Scarsdale, New York, Cox had early aspirations in modeling and film. Shortly after earning a BA from Syracuse University, Cox moved to Paris with her husband and began work as a fashion photographer. The experience is captured in letters to her parents, as well as the call sheets and schedules for her attendance at haute couture fashion shows, where she recalls being the only African American woman. Also among the papers are copies of the articles and magazine covers Cox shot for *Essence*, *Seventeen*, *Mademoiselle*, *Fame*, *YSB*, *Ebony Man*, *Heart and Soul*, *Black Elegance*, *Sportswear International*, *Exposure*, and *Cosmopolitan*.

Select photographs of athletic figures mark a turning point in her practice, when she began to distort the image. She did not crop images for balance or symmetry; instead she elongated limbs by manipulating mylar. After completing an MFA from the School of Visual Arts in 1992, Cox entered the Whitney Independent Study program. In her journals, she documents her own bodily distortion and sketches the ideas that would lead her to turn the camera on her own nude body to engage in discussions of race, desire, religion, and gender expectations.

Reviews and records of representation by the Cristinerose Gallery and Robert Miller Gallery demonstrate that she was positioned for critical and commercial success. However, Cox's artistic practice has been marked by confrontational attacks at the personal and professional level since the tripartite photograph *Yo Mama's Last Supper* (1996) sparked controversy while on display at the Brooklyn Museum in 2001. The papers contain correspondence from museum administration and audiences, and magazines and newspaper articles documenting Cox as a central figure in the culture war that followed.

EG

Emilio Cruz (1938–2004)

Papers, 1961–2008, bulk 1961–2004

5 linear feet

Donated 2016 by Patricia Cruz

The papers of **Emilio Cruz** document a rare artist who thrived at the intersection of the visual, literary, and performing arts. Born in the Bronx, Cruz was a painter, teacher, and playwright. While Cruz spent most of his life in New York City, in the 1970s he lived in Chicago, taught at the Art Institute of Chicago, and was active in the arts community there. In 1982 he returned to New York, and later taught at Pratt Institute and New York University. His two plays, *Homeostasis: Once More the Scorpion* and *The Absence Held Fast to Its Presence*, were first performed in New York in 1981, and later in Europe as part of the World Theater Festival.

Cruz's papers contain biographical material, correspondence, writings, personal business records, exhibition and project files, printed material, and photographs documenting his life as a painter, writer, and performance artist. His correspondence is unusually complete, including drafts and final copies of outgoing letters, occasionally commenting on his projects and the current condition of art and literature. His writings fall into two categories: essays about his visual art and his exhibitions; and literary works including poems, short stories, novels, and plays. There are also audio and video recordings of performances.

The collection also features photographs of Cruz, slides of works of art, and photographs related to exhibitions and other projects. His exhibition history is well documented in a series of files dating from 1966 to 2004.

Personal business records contain shipping invoices and a small number of gallery records. Exhibition and project files include correspondence, planning documents, financial documents, printed material, and photographic material. Printed matter includes publications in which Cruz's writing was published or which discusses his work; exhibition and performance catalogues, programs, and invitations, and clippings of reviews.

LK



Emilio Cruz with *Life on Earth* series, circa 2002.

Photograph by Anthony Barboza.
Emilio Cruz papers.

A finding aid is available online at <https://sirismm.si.edu/EADpdfs/AAA.cruzemil.pdf>

Jeff Donaldson (1932–2004)

Papers, 1918–2005, bulk 1960s–2005
 12.5 linear feet and 0.003 gigabytes
 Donated 2015 by Jameela Donaldson



Jeff Donaldson, circa 1970.
 Photographer unknown.
 Jeff Donaldson papers.

Jeff Donaldson was an artist, art historian, activist, curator, and educator. His papers, donated in 2015, document his role in framing the history and historiography of Black art. In the 1960s, Donaldson was a doctoral student in art history at Northwestern University who positioned himself at the forefront of creative activism on the South Side of Chicago. Drawing on the tenets of Black Power, he shaped the missions of the Organization of Black American Culture (OBAC) and the African Commune of Bad Relevant Artists (AfriCOBRA).

In 1970, Donaldson moved to Washington, DC, to become chair of Howard University's Department of Art and eventually dean of the school's College of Fine Arts. In 1977, he headed the North American committee of the Second World Black and African Festival of Arts and Culture (known as FESTAC) in Lagos, Nigeria. For each of these endeavors, there are telling records in his papers.

The collection broadly shows how Donaldson articulated a trans-African aesthetic that drew on interdisciplinary sources and that was characterized by vibrant hues, jazz-inspired rhythms, and political iconography of the African diaspora. His administrative records on the formation of OBAC and the conception and planning of its famous public artwork *The Wall of Respect* (late 1960s) demonstrate Donaldson's interdisciplinary and inclusive approach to making art.

The Donaldson papers contain elucidating anecdotes pertaining to AfriCOBRA, FESTAC, and dozens of curatorial and writing projects. From his dissertation files of the 1960s to drafts of essays prepared for an issue of the *International Review of African American Art* guest edited by Donaldson in 1998, the papers intersect with many other collections in the Archives. True to Donaldson's global outlook and his desire to transform Black art, his papers reach far beyond the American context as they attend to the influence of contemporaneous African and Caribbean artists and collectives.

MS

The collection is available online at <https://www.aaa.si.edu/collections/jeff-donaldson-papers-16272>

Reginald Gammon (1921–2005)

Papers, 1927–2007, bulk 1960–2006

2.4 linear feet and 5.3 gigabytes

Donated 2007–2008 by Janice Gammon

The papers of **Reginald Gammon** provide a wealth of information about the arc of his life as a student, painter, printmaker, and teacher, culminating in the distinguished title of professor emeritus at Western Michigan University. The collection also documents his involvement with several key groups, including Spiral, the Black Emergency Cultural Coalition, and the New Mexico Afro-American Artists Guild.

The bulk of the collection consists of correspondence covering a broad span of years. It includes letters from Benny Andrews, Romare Bearden, Vivian E. Browne, Patrick King, and Patricia and Hughie Lee-Smith. There are also dispatches from galleries, museums, and universities—LewAllen Gallery, Midtown Galleries, Hampton University Museum, the National Afro-American Museum & Cultural Center, the Harwood Art Center, Howard University, the New Mexico Afro-American Artists Guild, and Western Michigan University, among others.

There are unpublished writings by Gammon in the form of essays, research proposals, notes, and grant applications, as well as sketches and preliminary studies for works of art, storyboards for children's books, and mockups for advertisements, showing the range of his creative process.



Reginald Gammon, circa 1960.
Photograph by Mary Ellen Andrews.
Reginald Gammon papers.

Gammon's papers hold scattered educational records, from his 1936 report card to his teaching certificates, as well as records of his service in the US Navy from 1944 to 1946 as part of an African American unit stationed in Guam. Gammon's tenure at Western Michigan University is well covered through lecture notes, student recommendations, grade books, and related materials. Numerous photographic prints and negatives, slides, and digital images provide a wide-ranging visual record of Gammon, his works of art, friends and family, and various studios and events.

Of special note is a file about Spiral, a group of African American artists active from 1963 to 1965, who collectively raised issues about art, activism, and Black experience. It includes the catalogue for their first group show, *Works in Black and White* (1965), and photographs and contact sheets of exhibition installations. There is also a typescript by Gammon entitled "The Spiral Group As Remembered," written in about 1972, letters concerning Spiral, and Gammon's responses to a questionnaire about the group from curator Lizzetta LeFalle-Collins.

LK

The collection is available online at <https://www.aaa.si.edu/collections/reginald-gammon-papers-13635>

Sam Gilliam (b. 1933)

Papers, 1957–1989

7.9 linear feet

Donated 1989 by Sam Gilliam



Sam Gilliam in his studio, circa 1980.
Photographer unknown.
Sam Gilliam papers.

In the mid-1960s **Sam Gilliam** developed a distinctive style of pouring and manipulating paint on raw canvas. His early experiments with color led to innovative abstractions—large draped and shaped canvases, collages, and outdoor paintings. His papers, which include correspondence, writings, sketchbooks, photographs, business records, and sound and video recordings, reveal his social and aesthetic motivations and document his development as a color field painter in Washington, DC, from the 1960s through the 1980s.

Born in Tupelo, Mississippi, in 1933, Gilliam grew up in Louisville, Kentucky, and studied art at the University of Louisville. He settled in the District of Columbia in 1962. Through his correspondence one can trace his relationships with museums such as the Philadelphia Museum of Art and the Studio Museum in Harlem; galleries including Carl Solway, Middendorf Lane, Fendrick, Hamilton, and Robert L. Kidd & Associates; collector Donald A. Brown; and artists David Driskell, Stephen Frietch, Keith Morrison, and Martin Puryear; as well as family, students, and admirers.

There are rare audio recordings of conversations between Gilliam and Benny Andrews, and Gilliam and Rockne Krebs, as well as recordings of a 1968 interview conducted by his then wife Dorothy Gilliam. The collection includes a wealth of notes and other unpublished writings and statements by the artist, as well as writings by former students.

The Gilliam papers provide a good depth of business records, such as ledgers from the mid-1970s, receipts and invoices, contractual agreements, and other sales and transit records. While in-person meetings and phone conversations are often lost to history, the Gilliams employed a secretary who kept a daily log of all business transactions, both verbal and written, between 1973 and 1978. Her notes about the content of incoming phone calls, appointments, and travel schedules offer a rare opportunity to study the day-to-day business of a prominent painter.

LK

The collection is available online at <https://sirismm.si.edu/EADpdfs/AAA.gilliam.pdf>

James Hampton (1909–1964)

Writings, circa 1950–1964

71 items, microfilmed 1987

Originals at the Smithsonian American Art Museum

James Hampton's one-man church and apocalyptic environment, *The Throne of the Third Heaven of the Nations' Millennium General Assembly*, has been called America's greatest work of visionary art. This complex assemblage of secondhand furniture, light bulbs, jelly jars, and other found objects covered in silver and gold foil celebrates the Second Coming of Christ and is lasting evidence of Hampton's solitary, all-consuming devotion. *The Throne* was discovered in a garage on Seventh Street in Northwest Washington, DC, after Hampton's death and installed in the National Museum of American Art.

Hampton's writings attached to various pieces of *The Throne* and his papers that were found in the garage reveal some of his goals and spiritual motivations. They also compound the mystery, for many are written in a secret script that has defied cryptographers. The Archives has microfilmed Hampton's notebook "The Book of the 7 Dispensations by St. James" and his writings on sheets of paper housed in ring binders or held by a clipboard. Referring to himself as St. James, Hampton wrote the majority of his notebook in his secret alphabet and ended each page with the word "Revelation." Other notes concern the Ten Commandments and place him in the role of a modern-day Moses who would hand down the laws of the Millennium in anticipation of the Second Coming.

Hampton's invented or borrowed script suggests Greek and Semitic alphabets or even Latin and Greek incunabula. It often appears juxtaposed with what may be equivalent words in English. With Hampton's writings available on microfilm, it is hoped that biblical scholars and those familiar with visionary experiences may be able to translate the language of this artist's monumental vision.

LK



James Hampton, *The Throne of the Third Heaven of the Nations' Millennium General Assembly*, circa 1950-1964, mixed media. Smithsonian American Art Museum.

Maren Hassinger (b. 1947)

Papers, 1947–2018

10 linear feet

Donated 2018 by Maren Hassinger



Maren Hassinger with *Interlock*, 1972.
 Photograph by Adam Avila.
 Maren Hassinger papers.

Maren Hassinger's papers provide evidence of a feminist artistic practice centered around concern for the consumption of everyday products and the natural environment. Born in Los Angeles in 1947, Hassinger earned a BFA in dance and sculpture at Bennington College in 1969 and an MFA in fiber structure at UCLA in 1973.

As documented in the photographs and videos of the sculptures, performances, and site-specific installations among her papers, Hassinger meditatively collects, reconfigures, and redistributes materials such as plastic bags, newspapers, wood, and leaves into the urban landscape. In 1972 Hassinger activated Senga Nengudi's *R.S.V.P.* series for the first time. Sharing an interest in sculpture and dance, the two collaborated for the next 35 years. Through correspondence, preparatory notes, and contracts this collection provides an intimate view of African American conceptual and performance art practices as they emerged in artist-run spaces in the 1970s.

Printed materials illuminate her participation in the Studio Z collective, which included Nengudi, David Hammons, Ulysses Jenkins, and Houston Conwill. In the absence of acceptance in mainstream museums and galleries, the group performed in empty amphitheaters, abandoned buildings, parks, construction sites, and gardens. The collection includes vides of performances such as *Nature's Way* (1986), *Four* (1984), *Spook Who Sat by the Door* (1983), *Flying* (1982), *Alive Performance* (1980), *Get-Up* (1980), *Ceremony for Freeway Vets* (1978), and *Performance Piece—Nylon Mesh and Maren Hassinger* (1977).

Hassinger's residencies at the Studio Museum in Harlem and the Joan Mitchell Center in New Orleans are documented in this collection. Though she won the Woman's Caucus for the Arts, Anonymous was a Woman, Pollock-Krasner, and Louis Comfort Tiffany awards, for more than 40 years Hassinger was without gallery representation, thus there is little record of sales. From 1997 to 2017 Hassinger was Director of the Rinehart School of Sculpture at MICA. Select readings, lesson plans, and project files such as "The Transformations: New Directions in Black Art" are included in the papers.

EG

Palmer C. Hayden (1890–1973)

Papers, 1920–1970

2.4 linear feet

Donated 1970 by Palmer C. Hayden

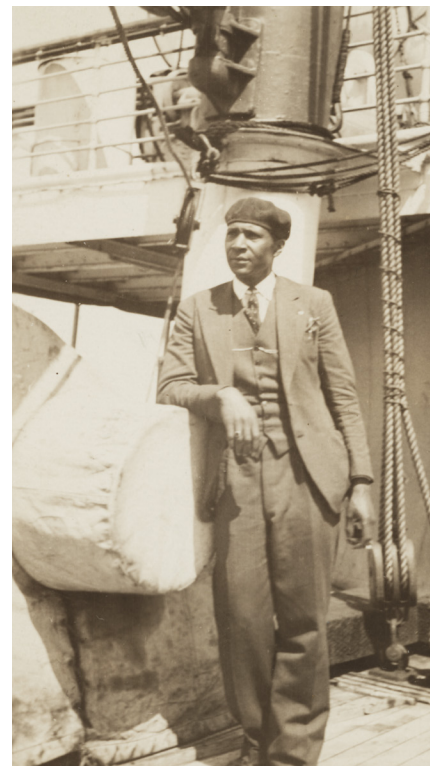
The papers of **Palmer C. Hayden** provide an usually rich record of his studies in forty-seven sketchbooks dating from 1924 to 1960. There are also thirty-two diaries from 1938 to 1967, correspondence, clippings, and photographs.

Hayden, who took his first drawing lessons through a correspondence course, was encouraged by an instructor at the Cooper Union, and in 1925 studied with Asa Grant Randall at the Boothbay Art Colony in Maine, where he excelled in marine subjects. His early sketchbooks are pocket-sized with pencil drawings of landscapes and coastal scenes. His painting of a Maine seascape won first prize from the Harmon Foundation in 1926. An art patron who had urged him to enter the competition gave him \$3,000 to continue his studies abroad.

Hayden lived in Brittany and Paris from 1927 to 1932. Twelve sketchbooks from this period contain studies of sailboats at Port Louis, Concarneau, and St. Cloud, with several lively drawings of dancing, drinking, and enjoying the freedom of Parisian society. Letters received from the Harmon Foundation concern the sale and exhibition of his paintings in New York and deny his requests for a loan to extend his stay in France.

Hayden's correspondence from the 1930s relates to his work for the easel painting divisions of federal art projects. After 1940 he became known for his narrative paintings of urban life, the rural South, and American folklore. Hayden's papers include studies for a series of twelve paintings illustrating the ballad of John Henry. His diaries provide brief daily summaries of the weather and his activities and occasionally mention other artists such as Beauford Delaney and his brother Joseph.

LK



Palmer C. Hayden returning to the United States from France, 1932.

Photographer unknown.

Palmer Hayden papers.

The collection is available online at <https://www.aaa.si.edu/collections/palmer-c-hayden-papers-5588>

William H. Johnson (1901–1970)

Papers, 1922–1971, bulk 1926–1956

1.5 linear feet

Transferred 1982 and 1986 from the National Museum of American Art



William H. Johnson painting near the cathedral at Chartres, circa 1927.
Photographer unknown.
William H. Johnson papers.

As an art student **William H. Johnson** began to accumulate awards to put in his oversized scrapbook, now in the Archives. Its pages, painted metallic gold, hold hundreds of documents—certificates, letters, photographs, and clippings—that chronicle his accomplishments and critical success.

Johnson left his hometown of Florence, South Carolina, for New York in 1918. Three years later he was admitted to the National Academy of Design, and in the summers of 1924–1926, he studied with Charles W. Hawthorne at the Cape Cod School of Art in Provincetown. Hawthorne raised the money to send him to Paris in 1926 for a year of independent study. He remained abroad for twelve years, mostly in Denmark and Norway. In 1930 he married Danish artist Holcha Krake, and they traveled throughout Europe and Africa and exhibited widely.

After he returned to New York with his wife in 1938, the subject matter and style of his paintings changed from expressionistic landscapes and portraits to African American themes rendered in flat, boldly colored compositions. Following Krake's death in 1944, Johnson began showing signs of mental illness. He lived briefly in Florence, South Carolina, and in 1946 returned to Denmark. He was hospitalized in Norway in 1947 and was then transferred to the Central Islip State Hospital in New York, where he spent the next 23 years until his death in 1970.

Johnson's papers, which cover the years 1922 to 1971, include brief biographies of him and his wife, their prenuptial agreement, notes on a joint interview in 1939, photographs, catalogues, and a guestbook from an exhibition at the Alma Reed Galleries in New York in 1941. His scrapbook contains more than one hundred rare clippings from Swedish, Danish, and Norwegian newspapers and magazines, some of which have been translated and are included with Johnson's papers.

LK

Jacob Lawrence (1917–2000) and Gwendolyn Knight (1913–2005)

Papers, 1816, 1914–2008, bulk 1973–2001

25.35 linear feet and 0.001 gigabytes

Donated 1979–1997 by Jacob Lawrence and Gwendolyn Knight and 2012 by the Jacob Lawrence and Gwendolyn Knight Lawrence Foundation

Jacob Lawrence's art was rooted in his social and visual encounters in Harlem, where he first took art classes in 1932. His mentors—Charles Alston, Henry Bannarn, and Augusta Savage—encouraged him to paint the world he knew. From his earliest efforts, Lawrence commented on the Black experience in America and the struggle for social justice. His wife, **Gwendolyn Knight**, studied art at Howard University from 1931 to 1933, and was subsequently employed by the WPA mural project in New York City, where she met Lawrence. The two married in 1941.

Their voluminous papers, dating from 1914 to 2008, are a key source for anyone investigating their lives and works and by extension the history of African American art in the last quarter of the 20th century. The collection includes extensive correspondence with friends, artists, students, art schools, galleries, and museums, as well as condolence letters sent to Knight after Lawrence's death in 2000; writings by Lawrence and others; news clippings; exhibition catalogues; photographs; and preliminary sketches by Lawrence. Also included are transcripts of interviews with Lawrence and Knight; business and financial records such as contracts and agreements, a ledger, and consignment and shipping records mostly from the Terry Dintenfass Gallery; and files concerning the Jacob Lawrence catalogue raisonné project and the Jacob and Gwendolyn Lawrence Foundation.

LK



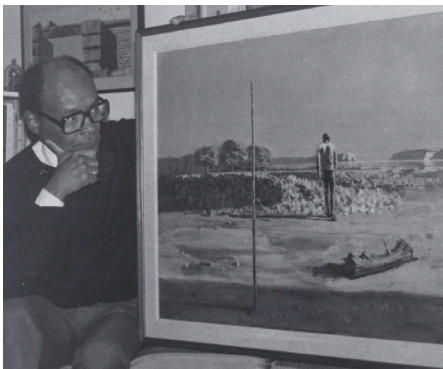
Gwendolyn Knight and Jacob Lawrence in Seattle, circa 1985. Photograph by Mary Randlett. Jacob Lawrence and Gwendolyn Knight papers.

Hughie Lee-Smith (1915–1999)

Papers, circa 1890–2007, bulk 1931–1999

33.7 linear feet and 0.381 gigabytes

Donated 1969–1981 by Hughie Lee-Smith and 2011 by Patricia Lee-Smith



Hughie Lee-Smith with unknown painting, October 1981.

Photographer unknown.
Hughie Lee-Smith papers.

Hughie Lee-Smith's extensive and detailed archival collection includes records of his personal life and career as a surrealist painter and art educator. His papers include early documentation of his schooling in Cleveland and Detroit and his military service in the US Navy as a muralist. He maintained records regarding exhibitions, artwork commissions, visiting artist residencies, and his employment at the Art Students League, as well as his participation in the National Academy of Design, Ira Aldridge Society, and Audubon Artists.

Lee-Smith's correspondence makes up a significant portion of the collection and includes letters from artists, students, art historians, collectors, curators, gallery owners, and publishers. Also found are requests for him to teach, lecture, or write, and business correspondence regarding exhibitions and sales of his work. He regularly corresponded with schools, galleries, and museums, primarily regarding his participation in events and exhibitions. The collection includes correspondence of note with Clarence Holbrook Carter, Florence Davies, Reginald Gammon, Rex Goreleigh, Carroll Greene, Joseph Hirsch, Lewis Tanner Moore, Lowery Stokes Sims, Carol Wald, and Hale Woodruff, among many others. There are also letters from Lee-Smith's mother, father, daughter, and other family members.

In addition to the correspondence, highlights of the collection are examples of Lee-Smith telling his story through autobiographical essays and recorded interviews. His writings detail his personal credo, early influences, and first experiences as a teacher. More than two dozen sound cassette interviews, almost all transcribed, include complete oral histories, informal discussions with family members, radio interviews, and recordings of Lee-Smith talking about the exhibition of his artwork.

EK

Senga Nengudi (b. 1943)

Papers, 1947, circa 1962–2017

12.8 linear feet and 11.24 gigabytes

Donated 2018–2019 by Senga Nengudi

The **Senga Nengudi** papers recount the personal and professional aspirations of an African American female conceptual artist, pioneer of post minimalist performance, and political activist during the Black Power movement. The collection includes 85 journals replete with daily affirmations, meditations, and reflections, and correspondence that spans 50 years.

This collection uncovers the material and metaphysical development of Nengudi's R.S.V.P. series. Documenting her life in Los Angeles and New York, the photographs, cassettes, and videos in this collection capture early interventions, exhibitions, and activations of the sculpture.

Printed, photographic, and audiovisual material evidence Nengudi's collaborations with Cheryl Banks, David Hammons, Maren Hassinger, Suzanne Jackson, Barbara Mc-Cullough, John Outterbridge, and Betye Saar. Nengudi's papers contain records of interventions and exhibitions at Brockman Gallery in Los Angeles and Just Above Midtown Gallery in New York City.

Born Sue Irons in 1943 in Chicago, Nengudi's practice has stretched the boundaries of sculpture and dance, captured in writings such as "Evaluations of Dance Compositions" (1965) and "Sculpture of the Primitive Peoples of the Western Congo and Gabon," and readings such as Katherine Dunham's *Dances of Haiti* and *Alwin Nikolais and Murray Louis Dance*. From 1967 to 1977 Nengudi's residency in Tokyo, Japan, documented in regular correspondence to her mother, brother, and future husband, expanded her artistic practice. This unique collection also includes two garments: a black kimono with a red obi, which Nengudi purchased at a resale shop in Kyoto, Japan, in 1967, and a black sequin dress that Hassinger wore in one of the first activations of the R.S.V.P. series.

EG



Senga Nengudi, *Inside/ Outside*, 1977.
Photographer unknown.
Senga Nengudi papers.

John Outterbridge (b. 1933)

Papers, 1953–1997

4.8 linear feet

Donated 1997 by John Outterbridge



John Outterbridge and Bob Marley, 1981.
Photograph by Willie Middlebrook.
John Outterbridge papers.

The **John Outterbridge** papers contain evidence of the relationship between assemblage and activism in Los Angeles at the height of the civil rights movement. Family records reveal that the artist was born in Greenville, North Carolina, in 1933. Presaging Outterbridge's artistic practice, his father salvaged discarded materials such as recycled metal machine parts, glass bottles, rags, and old wood as a means of survival.

Military service records indicate that after serving two years in Europe from 1953 to 1955, where he began sketching and painting, Outterbridge returned to the US to pursue formal training at the Chicago Academy of Art and then the American Academy of Art. In 1963 he moved to Los Angeles, where he met likeminded artists including David Hammons, Senga Nengudi, Noah Purifoy, and Betye Saar. From 1975 to 1993, Outterbridge was director of the Watts Towers Arts Center.

The collection contains significant materials related to Watts, including by-laws, budgets, fundraising reports, grant proposals, and printed material. Communication with organizations and museums such as Build Crenshaw Arts, the California African American Museum, National Afro-American Museum and Cultural Center, National Civil Rights Museum, President's Committee on the Arts and Humanities, Studio Museum in Harlem, Project Row Houses, Social and Public Art Resource Center, and Public Art illustrate Outterbridge's deep commitment to community. Records of participation in conferences and symposia such as the Urban Visual Arts Symposium demonstrate his dedication to the discursive activities that would result in increased public access to African American artistic practices. Also included are interview transcripts for the 1985 film *John Outterbridge: Black Artist* and an oral history conducted by UCLA, and nine typed essays by Outterbridge, providing first-person accounts. Relationships with luminaries are captured in correspondence with Maya Angelou and Charles W. White and in photographs of Outterbridge posed near Johnny Otis, Nina Simone, Los Angeles Mayor Tom Bradley, Bob Marley, and Gregory Hines.

EG

The finding aid for this collection is available online at <https://sirismmm.si.edu/EADpdfs/AAA.outtjohn.pdf>

Horace Pippin (1888–1946)

Papers, circa 1920–1943

0.2 linear feet

Accessioned 1956

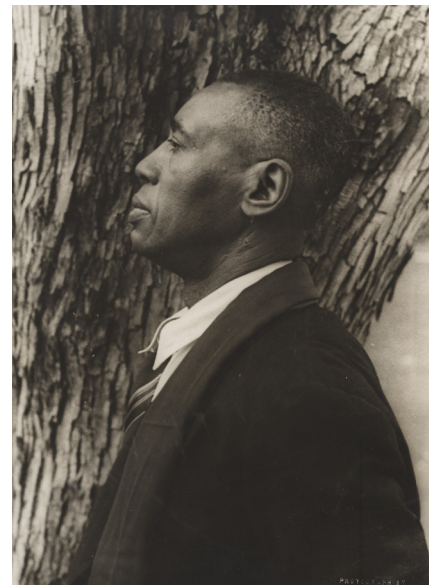
Self-taught painter **Horace Pippin** gained a national reputation as a “true American primitive” in the 1940s. His bold narrative paintings of childhood memories, war experiences, heroes, and religious subjects were widely exhibited and became fashionable along the Main Line in Philadelphia, not far from Pippin’s home in West Chester, Pennsylvania.

The Archives holds Pippin’s notebooks and letters dating from about 1920 to 1943, which include his “life story of art,” and three separate memoirs of his military service as a corporal in the 369th Colored Infantry Regiment, which fought at the front lines in the Argonne Forest under French command. Pippin writes of life in the trenches, night forays into no man’s land, gas attacks, artillery bombardments, and losing his platoon to machine gunfire.

“When I was a boy I loved to make pictures,” wrote Pippin, but it was World War I that “brought out all the art in me. . . . I can never forget suffering and I will never forget sunset . . . so I came home with all of it in my mind and I paint from it today.”

Pippin lost the use of his right arm when he was shot through the shoulder by a German sniper and lay for a day in a shell hole before he was rescued by a French soldier. Henceforth he used his left hand to guide his right when painting. The collection includes the earliest surviving examples of Pippin’s art: a version of his memoirs illustrated with pencil and crayon drawings of the 369th in action.

LK



Horace Pippin, 1940.
Photograph by Carl Van Vechten.
Downtown Gallery records.

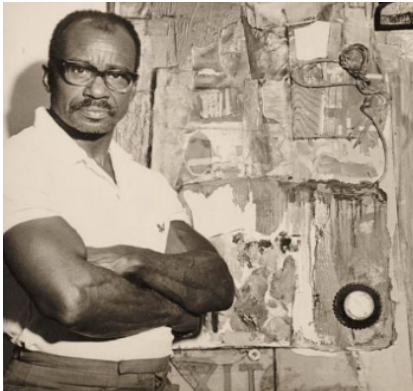
The collection is available online at <https://www.aaa.si.edu/collections/horace-pippin-notebooks-and-letters-8586>

Noah Purifoy (1917–2004)

Papers, 1935–1998

2.1 linear feet

Donated 1998 by Noah Purifoy



Noah Purifoy, 1966.
Photographer unknown.
Noah Purifoy Papers.

The papers of **Noah Purifoy**, donated by the artist in 1998, begin with academic records and end with artistic activism. A high school diploma dated 1935, a BS degree from State Teachers College (1939), an MA in social work from the Atlanta University (1948), and a certificate in Interior Design from the Chouinard Art Institute (1953) chart Purifoy's education. Born in Snow Hill, Alabama, in 1917, Purifoy became an artist after the Watts Riots of 1965. When the embers cooled and the streets were cleared, he collected charred debris and detritus to make works that he presented in an exhibition entitled *66 Signs of Neon*. Photographs in the 49-page scrapbook titled "Join for the Arts" illustrate the journey of the exhibition, which opened in Los Angeles and traveled throughout the country.

An assemblage artist who preferred outdoor installations to indoor exhibitions, Purifoy was the founder first director of the Watts Towers Arts Center. Documents in four binders attest to the influence of Purifoy's aesthetic philosophy and politicized artistic practice. Letters, newspaper clippings, and magazine articles in the first two binders are dated 1966 to 1979 and 1971 to 1998. The third binder contains materials for the 1997 exhibition *Noah Purifoy: Outside and in the Open*, held at the California African American Museum. A fourth binder consists of brochures for group exhibitions such as Compton College's *Third Annual Exhibition of Local Black Artists* (1971), and *Black Artists in California* (1975), and *Eleven from California*, an exhibition at the Studio Museum in Harlem in 1972. Purifoy's statement in the brochure reads, "These art things have to come from discards and wastes of a man-made world. They return to it as messages concerning man and his life. There **ha**store to the creative act....The art works should be looked at, not as particular things themselves, for the sake of establishing a conversation and communication, involvement in the act of living."

EG

Henry Ossawa Tanner (1859–1937)

Papers, 1860s–1978, bulk 1890–1937

2.3 linear feet

Donated 1967–1978 by Jesse O. Tanner

It was only after becoming an expatriate in Paris that **Henry Ossawa Tanner** attained an international reputation for his poignant paintings of biblical themes. In a draft letter from 1914 that is among his papers at the Archives, Tanner commented on an article about him:

You say, "In his personal life Mr. T. has had many things to contend with. Ill-health, poverty and race prejudice." True—this condition has driven me out of the country . . . and while I cannot sing our National Hymn . . . still deep down in my heart I love it and am sometimes sad that I cannot live where my heart is.

Tanner was born in Pittsburgh of English, African, and Indian ancestry. He trained at the Pennsylvania Academy of the Fine Arts with Thomas Eakins for two years, but his subsequent attempts to support himself as an artist failed. In 1891, with financing from a Methodist bishop and his wife, Tanner set off for Rome. He got no farther than Paris, however. In the 1890s he studied at the Académie Julian and soon was exhibiting at the Paris salons and in major exhibitions in America. Heartened by the receptive social and artistic climate in Paris, he remained there for the rest of his long life.

Tanner's papers deal primarily with the period from 1890 to 1937 and include photographs, catalogues, clippings, and an autobiographical article from *The World's Work* (1909). There are letters from artists, patrons, dealers, and the editor of the *Ladies Home Journal*, who commissioned a series of paintings for the magazine. Most of his correspondence concerns family matters and—after about 1902—the steady sale and exhibition of his paintings. There is also a manuscript for a biography of Tanner written by his son Jesse.

LK



Henry Ossawa Tanner, 1907.
Photograph by Frederick Gutekunst.
Henry Ossawa Tanner papers.

Alma Thomas (1891–1978)

Papers, circa 1894–2011

5.5 linear feet

Donated 1979–2004 by J. Maurice Thomas and 2010 by Charles Thomas Lewis



Alma Thomas in her studio in Washington, DC, 1968.
Photograph by Ida Jervis.
Alma Thomas papers.

“The use of color in my paintings is of paramount importance to me. Through color I have sought to concentrate on beauty and happiness . . . rather than on man’s inhumanity to man,” wrote **Alma Thomas**. After a long study of color theory, she found her inspiration at home in Washington, DC: “I discovered that it was the light glittering through a holly tree near the bay window of my home that attracted my fancy. I noticed how the light shone on and through other trees, shrubs, and flowers and tried repeatedly to capture this magic.” Her mosaiclike abstractions, which she called “Alma’s stripes,” are identified with the work of Washington color field painters Gene Davis, Morris Louis, Kenneth Noland, and others active in the area in the 1950s.

Born in Columbus, Georgia, Thomas moved to Washington as a young woman. In 1924 she became the first graduate of the art department at Howard University, and ten years later received an MA in art education from Columbia University. She taught art at Shaw Junior High School in Washington, DC, for thirty-six years until she retired in 1960 to devote her energies to painting.

During her long tenure at Shaw, Thomas was a dedicated and imaginative teacher. She organized the School Arts League Project “to foster keener appreciation of art among Negro children of Washington,” and in 1938 she established the first art gallery in the DC public schools. She also served as vice president of the nonprofit Barnett Aden Gallery, which sponsored integrated exhibitions of emerging talents such as Richard Dempsey, Jacob Kainen, and Merton Simpson.

Thomas’s papers include photographs, lesson plans, and programs concerning her teaching career, as well as information about the Barnett Aden and Howard University galleries. Most of the correspondence concerns her gallery and museum exhibitions. There are also writings by Thomas, catalogues, newspaper clippings, block-print Christmas cards, and scrapbooks.

LK

The collection is available online at <https://www.aaa.si.edu/collections/alma-thomas-papers-9241>

Bob Thompson (1937–1966)

Papers, 1949–2005

2 linear feet

Donated 2006–2012 by Elaine Plenda

An African American artist at the center of the beat scene, **Bob Thompson** fused figurative painting and abstract expressionism into intensely emotional paintings, many of which are homages to European masterworks. Thompson lived fast and worked hard, creating more than 1,000 works of art before his death in Rome at age 28 from a drug overdose.

Among his papers at the Archives is LeRoi Jones's "Comments and Information Re: Bob Thompson," from about 1966. Jones—a poet, playwright, and political activist who later changed his name to Amiri Baraka—wrote, "[Thompson's] conception of painting knocked me out . . . much stronger than those rich white boys we hear so much about. Bob died because America used him up."

Thompson's papers, dating from 1949 to 2005, also include biographical material, a video copy of Dorothy Levitt Beskin's film "Bob Thompson Happening, 1965," writings by Thompson and others, exhibition files, scattered personal business records, printed material, correspondence from Thompson's widow Carol concerning her late husband, and lists of his artwork.

The collection includes a wealth of rare photographs documenting Thompson's life and times in New York City and his travels to Provincetown, Spain, France, Italy, and elsewhere. There are images of Thompson's studios on Clinton Street and Rivington Street in New York City, his exhibitions, and his works of art. There are also four photograph albums. One documents Thompson's wedding and two chronicle exhibitions. The fourth is a personal album including photos of his mother Bessie Thompson and his wife Carol; favorite haunts such as the Billiard Palace on 14th Street and the Slugs Jazz Club; and friends and acquaintances Irene and Bill Barrell, Robert Beauchamp, Ornette Coleman, Robert Frank, Lorenzo Hale, Christopher Lane, Malachy McCourt, Sheila and Jay Milder, Moondog, Stephen Pepper, Dorothea Rockburne, A. B. Spellman, and others.

LK



Bob Thompson in the garden of the Martha Jackson Gallery, New York, 1965.
Photograph by Dorothy Beskind.
Bob Thompson papers.

The collection is available online at <https://www.aaa.si.edu/collections/bob-thompson-papers-11509>

James W. Washington, Jr. (1909–2000)

Papers, 1938–1989

2.3 linear feet

Donated 1984 and 1989 by James W. Washington, Jr.



James W. Washington, Jr., with his bust of Martin Luther King, Jr., 1969.
Photographer unknown.
James W. Washington, Jr. papers.

From the age of 13, **James W. Washington, Jr.** knew he wanted to be an artist. In an interview for the Archives he talked about drawing on the sidewalks of his hometown of Gloster, Mississippi, and, as he recalled, “challenging other young kids of my age to make any mark with cray-on.” “Regardless to how weird the mark was, I would always be able to visualize that mark, whichever marks they’d made, as being a part of any human being or anything that I imagined.” Washington noted, “Imagination is the key to success in most anything.”

The son of a Baptist minister, Washington turned to art as a means of developing his highest potential and, indeed, once he “found himself” he found success. As he explained, “once you become cognizant of your innermost force, and once you utilize that force in your work, the very gates of hell cannot retard your progress.”

He moved to the Seattle area in 1944. A year later, when exhibiting his paintings at the Little Gallery at Frederick & Nelson, a local department store, he met Mark Tobey through the gallery director. Though Washington was largely self-taught, he studied with Tobey for several years following their meeting.

Washington’s papers, which date from 1938 to 1989, shed light on his religious beliefs, self-determination, commissioned works, exhibitions, use of symbols, and association with committees and arts organizations. There are letters from Kenneth Callahan, Anne Gould Hauberg, Val M. Laigo, George Tsutakawa, and others, and files concerning his involvement with organizations such as the Pacific Arts Center, Mt. Zion Baptist Church, and the Ancient and Accepted Scottish Rite of Freemasonry.

Washington was also active in the Northern California chapter of the Artists Equity Association, serving as secretary of the group from 1950 to 1960, and then president from 1960 to 1962. His papers include Artist Equity-related correspondence, membership lists, copies of the constitution and bylaws, reports, minutes of meetings, proposals, newsletters, and clippings from 1948 to 1963.

LK

The finding aid for this collection is available online at <https://sirismm.si.edu/EADpdfs/AAA.washjame.pdf>

Charles W. White (1918–1979)

Papers, 1933–1987, bulk 1960s–1970s

12.9 linear feet

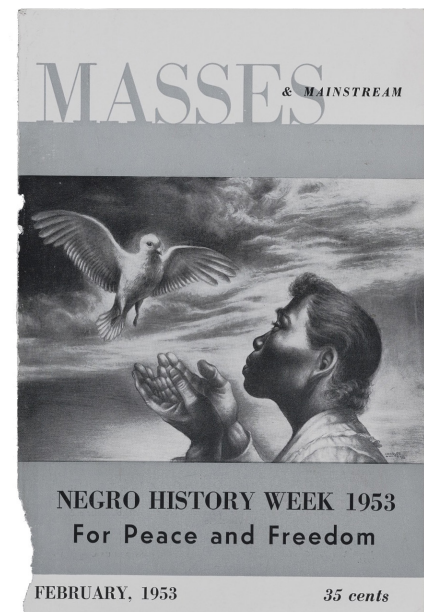
Donated 1976 by Syracuse University, 1975–1978 by Charles White, and 1981–1989 by Frances White and Benjamin Horowitz

"A book that fascinated me and opened up new vistas, was Dr. Alain Locke's *The New Negro*. I had never realized that Negro people had done so much in the world of culture, that they had contributed so much to the development of America . . . it became a kind of secret life, a new world of facts and ideas," wrote **Charles W. White** in an essay that is part of his papers at the Archives. There are also letters, travel diaries kept by his wife Frances White and other writings, photographs, subject files, scrapbooks, clippings, financial records, catalogues, and reproductions of his works of art dating from 1930 to 1979.

White studied at the Art Institute of Chicago and the Art Students League. He taught at the Otis Arts Institute in Los Angeles from 1965 until his death in 1979, and his papers include his teaching files from the Institute. In his drawings, lithographs, and paintings he celebrated Locke's "New Negro" by depicting the strength and dignity of African Americans.

His papers consist chiefly of letters and printed material arranged in subject files concerning African American artists, political and art organizations, students, exhibitions, and commissioned work that documents his network of friends and acquaintances. Included are letters from Edward Biberman, Camille Billops, Robert Blackburn, Margaret Burroughs, Alonzo J. Davis, David Driskell, Alain Locke, Peter Pollack, Langston Hughes, Harry Sternberg, and Eliot White. Additionally, there are letters, snap-shots, and printed material pertaining to White's last years and plans for commemorative projects after his death.

LK



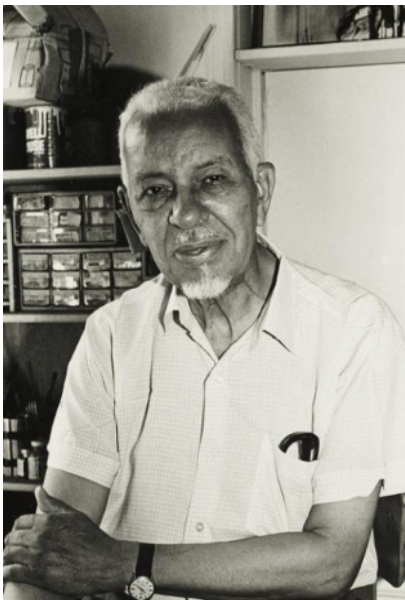
Charles White, *Dawn of a New Tomorrow* (1952), reproduced on the cover of *Masses & Mainstream*, February 1953, including an article by Sidney Finkelstein, "Charles White's Humanist Art." Charles White papers.

Hale Woodruff (1900–1980)

Papers, 1920–1977

0.6 linear feet

Donated 1978 by Hale Woodruff



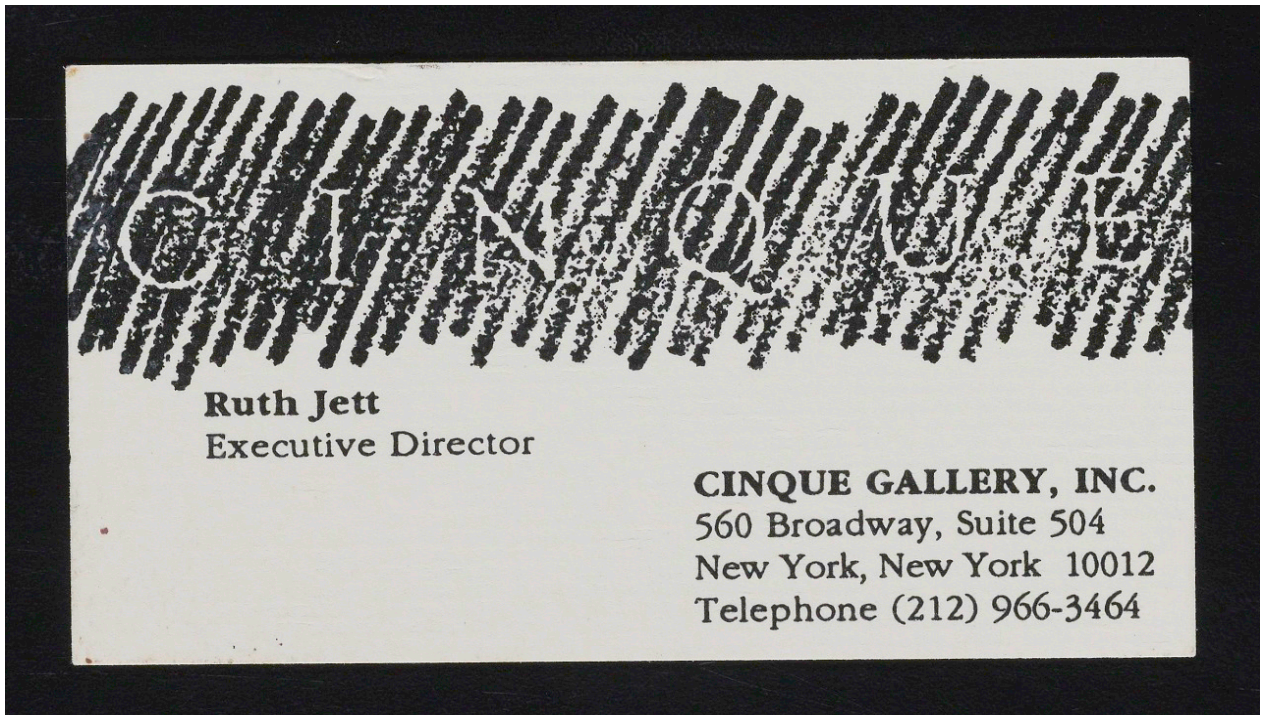
Hale Woodruff, circa 1970.
Photographer unknown.
Hale Woodruff papers.

Loaned for microfilming in 1970 and donated in 1978, the **Hale Woodruff** papers date from 1920 to 1977. Born in 1900 in Cairo, Illinois, Woodruff's papers contain an illustrated notebook documenting his studies at the John Herron Art Institute in Indianapolis and at the Art Institute of Chicago. Awarded a grant from the Harmon Foundation in 1926, his continued study at the Académie Scandinave and the Académie Moderne from 1927 to 1931 in Paris is preserved in photocopied scrapbook pages in this collection. In 1931 Woodruff returned to the US and transitioned from student to teacher, founding one of the earliest art departments at the historically Black Atlanta University and teaching at Morehouse College and Spelman College. Woodruff's artistic development is documented in notes taken while apprenticing under Diego Rivera in Mexico from 1936–1938. Returning to the US, he executed the *Amistad Murals* for the Savery Library at Talladega College. He taught at New York University from 1941 to 1948.

Woodruff was a founding member of Spiral, a group of African American artists who convened to discuss the social and political conditions of African Americans and to mobilize for the March on Washington in 1963. The organization dissolved in 1965, evolving into the Studio Museum in Harlem in 1968. Exhibition announcements and newspaper clippings in this collection capture the highly politicized debates concerning the defining characteristics of "Black Art" among the African American art community during that time. Deeply influenced by African art, Woodruff's papers contain writings such as a preface for the Second World Black and African Festival of Arts and Culture in Dakar in 1966, an outline for a lecture on African art he gave at the Detroit Institute of Arts in 1969, and the transcript of an interview conducted that same year.

EG

A finding aid for this collection is available online at <https://sirismm.si.edu/EADpdfs/AAA.woodhale.pdf>



Ruth Jett's business card, circa 1980-2001.
Cinque Gallery records.

Additional Papers of African American Artists



Florence Allen at the San Francisco Artists' Soap Box Derby, as "Queen of the Derby," 1975.
Photographer unknown.
Florence Allen papers.

BENNY ANDREWS (1930–2006)

Painter, lecturer

Papers, 1945–1968, autobiographical notes, letters, photographs, drawings, sketchbooks, printed material Microfilm reels N68-76–N68-77; N68-81–N68-83 Lent for microfilming 1968 by Benny Andrews Originals at Emory University

FLORENCE ALLEN (1913–1997)

Artist's model

Papers, 1920–1997, writings, correspondence, photographs of family and friends, printed material 0.5 linear feet

Donated 1995 and 1999 by Florence Allen via Austin Conkey

[Finding aid](#)

JOHN THOMAS BIGGERS (1924–2001)

Painter, educator

Papers, circa 1940–1967, sketches, drawings, prints Microfilm reel 3027

Lent for microfilming 1981 by John Thomas Biggers Originals at Emory University

LOU BLOCK (1895–1969)

Muralist, arts administrator

Papers, 1936–1938, concerning Block's involvement as a supervisor in the WPA Federal Art Project New York City office and as a member of the American Artists' Congress

Microfilm reel NDA-18

Lent for microfilming 1965 by Louis Block

PETER A. BRADLEY (b. 1940)*Art dealer, painter*

Papers, 1966–2014, correspondence, photographs, printed materials, and architectural plans and notes
0.3 linear feet

Donated 2009 and 2018 by Peter A. Bradley

[Finding aid](#)

SAMUEL JOSEPH BROWN (1907–1994)*Painter*

An interview with Brown conducted by Shawn Aubitz of the National Archives, for an exhibition on the WPA in Philadelphia. Brown discusses his work on the WPA; materials and techniques; his paintings, including *The Scrubwoman* and *The Lynching*; sharing a studio with Dox Thrash; and a visit from Eleanor Roosevelt

1 videocassette (120 min.)

Donated 1990 by Samuel Joseph Brown, through the National Archives

VIVIAN E. BROWNE (1929–1993)*Collector, painter, arts administrator*

Papers, 1959–1968, correspondence, a sketchbook, printed material

Microfilm reel N69-4

Lent for microfilming 1968 by Vivian Browne

CALVIN BURNETT (1921–2007)*Painter, designer, illustrator*

Papers, 1920–1979, biographical material, correspondence, writings, files on educational and professional activities, printed material, a scrapbook, photographs, preliminary works of art

6.1 linear feet

Donated 1990 by Calvin Burnett

[Finding aid](#)

KIMBERLY CAMP (b. 1956)*Arts administrator, artist*

Papers, 1970–2015, including biographical material, writings, works of art, audiovisual material, and printed material

5.0 linear feet

Donated 2016 by Kimberly Camp

ELIZABETH CATLETT (1915–2012)*Painter, printmaker, sculptor*

Printed material, 1957–1980

0.3 linear feet

Donated 1980 by Elizabeth Catlett

[Finding aid](#)

NANETTE CARTER*Painter, educator*

Papers, 1954–2009, biographical material, correspondence, writings, exhibition files, printed material, audio cassettes

4 linear feet

Donated 2019 by Nanette Carter

DANA CHANDLER (b. 1941)*Painter, educator*

Papers, 1968/1993, photocopies of correspondence, writings, exhibition notices and clippings

1.1 linear feet

Donated 1993 by Dana Chandler

WALTER CLEMMONS (b. 1956)*Sculptor*

An album, circa 1980, containing photographs of Clemmons' sculpture and printed materials

Microfilm reel 4566

Lent for microfilming 1991 by Walter Clemmons

Peter A. Bradley and Kenneth Noland,
in Littleton, NH, February 29, 1976.
Photograph by Andrew Wainwright.
Peter A. Bradley papers.



FLOYD COLEMAN (1939–2018)*Art historian, painter*

Papers, circa 1960–2018, biographical material, correspondence, draft writings, research and subject files, photographs, interviews, born digital files
9 linear feet

Donated 2019 by Floyd Coleman, Jr.

WILLIAM ARTHUR COOPER (1895–1974)*Painter, minister*

Papers, 1918–1941, letters, photographs, notes, writings, printed material

Microfilm reel 3175

Lent for microfilming 1984 by Jimmy Lee Taylor
Originals at the Special Collections & University Archives, J. Murrey Atkins Library, University of North Carolina at Charlotte

ERNEST CRICHLAW (1914–2005)*Painter, illustrator*

Papers, circa 1941–1963, biographical material, award certificates, printed material, a report on Elizabeth McCausland, a "Plan of Work," photographs

Microfilm reel N70- 12

Lent for microfilming 1970 by Ernest Crichlow

ALLAN ROHAN CRITE (1910–2007)*Painter, printmaker, illustrator*

Papers, 1930–1982, biographical material, correspondence, writings, printed materials, photographs

Microfilm reels 3911–3912

Lent for microfilming 1986 by the Afro-American Cultural Museum, Philadelphia
Originals at the African American Museum in Philadelphia

CHARLES C. DAWSON (1889–1981)*Artist, curator*

Papers, 1910–1980, biographical material, correspondence, a draft autobiography and other writings, business and financial records, printed material, photographs

Microfilm reels 4191–4192

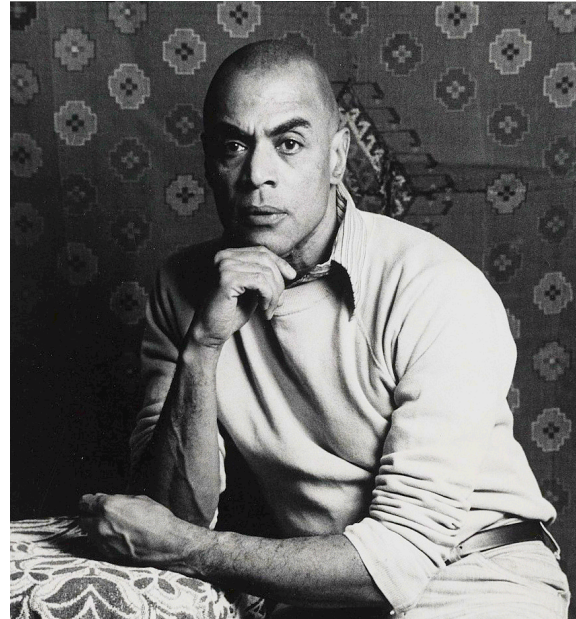
Lent for microfilming 1988 by the DuSable Museum of African American History, Chicago, IL
Originals at the DuSable Museum of African American History

AVEL DE KNIGHT (1923–1995)*Painter, art critic*

Papers, 1947–2003, professional files, writings, printed materials, photographs
0.6 linear feet

Donated 2003 by Stephen J. and Sunchita F. Tyson, executors of the estate of Avel de Knight

[Finding aid](#)



Avel de Knight, circa 1980.
Photograph by Joyce Fay.
Avel De Knight papers.

JOSEPH DELANEY (1904–1991)*Painter*

Papers, 1934–1970, correspondence, writings, three sketchbooks, a scrapbook, printed material
Microfilm reel 82

Lent for microfilming 1971 by Joseph Delaney

RICHARD DEMPSEY (1909–1987)*Painter*

Papers, 1929–1989, biographical material, correspondence, writings, project and exhibition files, printed materials, photographs, preliminary works of art

2.9 linear feet

Donated 1990 by Vonja Kirkland Dempsey

[Finding aid](#)

AARON DOUGLAS (1899–1979)*Painter, educator*

Papers, 1921–1973, biographical material, letters, prints, drawings, sketchbooks, writings, financial records, photographs, printed material

Microfilm reels: 4520–4523

Lent for microfilming 1991 by Fisk University, Nashville, TN

Originals at Fisk University

CALVIN DOUGLASS (b. 1931)*Painter, educator*

Papers, 1954–1970, letters, photographs, printed material

0.2 linear feet

Donated 1971 by Calvin Douglass

ALLAN RANDALL FREELON (1895–1960)*Painter*

Papers, 1895–2008, correspondence, datebooks, journals, a notebook, files regarding exhibitions, inventories, printed material, scrapbooks, sketchbooks, photographs

4.2 linear feet

Donated 2019 by Nnenna Freelon

JOHN TAYLOR HARRIS (1908–1982)*Painter, printmaker, educator*

Papers, 1943–1988, biographical material, correspondence, financial records, teaching records, writings, a scrapbook, prints and drawings, photographs, printed material

Microfilm reel 4566

Lent for microfilming 1991 by Earl Harris

FELRATH HINES (1913–1993)*Painter, conservator*

Papers, 1967–1983, correspondence, condition and treatment reports, slides and photographs concerning Hines's work as a conservator of paintings

1.0 linear feet

Donated 2002 by Dorothy Fisher

ALVIN HOLLINGSWORTH (1928–2000)*Painter, educator*

Papers, 1969–1970, biographical material, letters, a sketchbook, photographs, printed material

Microfilm reel 91

Lent for microfilming 1971 by Alvin Hollingsworth

HUMBERT HOWARD (1905–1990)*Painter*

Papers, 1947–1981, letters, printed material, photographs, scrapbooks

Microfilm reel 4566

Lent for microfilming 1991 by David and Carla Howard

CLEMENTINE HUNTER (1886 or 1887–1988)*Painter*

Unedited video footage for a documentary on Hunter, 1985

Donated 1986 by Richard Gasperi

OLIVER LEE JACKSON (b. 1935)*Painter, printmaker, sculptor*

Papers, 1993–2016, correspondence, printed material, photographs, slides

0.4 linear feet and 8 gigabytes

RUTH JETT (1920–2014)*Arts administrator*

Papers, 1914–2014, biographical material, correspondence, diaries and other writings, administrative and project files, photographs, videotapes

7.2 linear feet and 0.242 gigabytes

Donated 2018 by Juan Rodriguez

JOSHUA JOHNSON (1763–1832)*Painter*

Manumission record, July 15, 1782

Microfilm reel: 5135

Lent for microfilming 1996 by the Maryland Historical Society

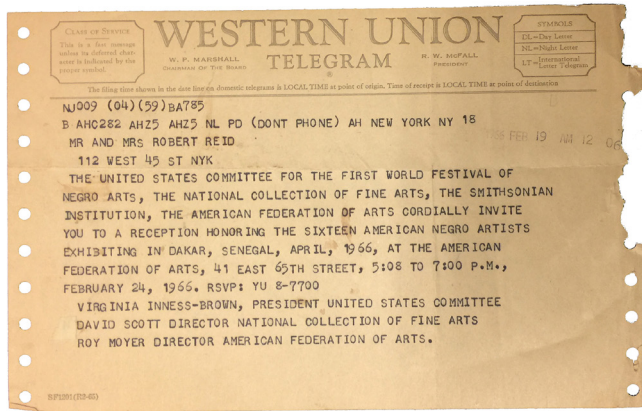
Original at Maryland Historical Society among the Baltimore County Chattel Records, 1773–1788



The Little Paris Group in Lois Mailou Jones's studio, 1948.

Left to right: Barbara Buckner, Celine Tabary, Delilah Pierce, Elizabeth Williamson, Bruce Brown, Barbara Linger, Frank West, Don Roberts, Richard Dempsey (guest artist), Russel Nesbit (model), Lois Mailou Jones, Alma Thomas, Desdemona Wade.

Photograph by Kay-Dee.
Alma Thomas papers.



Telegram to Mr. and Mrs. Robert Reid, February 19, 1966, inviting them to a reception at the AFA in New York, honoring the 16 American artists exhibiting at the First World Festival of Negro Arts in Dakar, Senegal, 1966. Robert Reid papers.

ARTHUR MONROE (1935–2019)

Painter, art historian

Papers, circa 1950–2010, correspondence, administrative, research, and artist files, notes, printed material, photographs
24.3 linear feet

Donated 2019 by Arthur Monroe

LOIS MAILOU JONES (1905–1998)

Painter, educator

Scrapbooks, 1922–1990 (27 volumes)

Microfilm reels 4371–4374, 4577

Lent for microfilming 1990–1992 by Lois Mailou Jones

Originals at Howard University, Washington, DC

RONALD JOSEPH (1910–1992)

Painter

Two sketchbooks, circa 1951–1972

Microfilm reel 4392

Lent for microfilming 1990 by Ronald Joseph through

Ann Gibson

PAUL F. KEENE (1920–2009)

Painter, educator

Papers, circa 1940–1987, letters, photographs, business records, a scrapbook, printed material

Microfilm reel 4234

Lent for microfilming 1988 by Paul F. Keene

NORMAN LEWIS (1909–1979)

Painter, educator

Papers, 1919–1971, letters, sketchbooks, a scrapbook, photographs, printed material

Microfilm reels 5253, 91–92, N69–47

Lent for microfilming 1969–1971 by Norman Lewis

EDWARD L. LOPER (1916–2011)

Painter, educator

Papers, 1965–1988, biographical material, letters, writings, photographs, printed material

Microfilm reel 4230

Lent for microfilming 1989 by Edward L. Loper

E.J. MONTGOMERY (b. 1933)

Art consultant, curator

Papers, 1929–2019, correspondence, writings and notes, exhibition and subject files, photographs, printed material, videos, DVDs, audio recordings.
23.3 linear feet

Donated 2019 by Evangeline J. Montgomery

ARCHIBALD MOTLEY, JR. (1891–1981)

Painter

Papers, 1925–1977, biographical material, letters, writings, fellowship application, photographs, printed material

Microfilm reel 3161

Donated 1978 by Archibald Motley, Jr.

ADRIAN PIPER (b. 1948)

Artist, educator

Papers, 1966–1990, concerning Piper's dual careers as an artist and philosophy professor also including personal letters and financial records.

Access restricted

10 linear feet

Donated 1990 by Adrian Piper

ROBERT DENNIS REID (1924–2000)

Painter, educator

Papers, 1961–1977, biographical materials, letters, photographs and slides, printed material
0.2 linear feet

[Finding aid](#)

Donated 1978 by Robert Dennis Reid

JOHN W. RHODEN (1918–2001)

Sculptor

Papers, 1940–1968, biographical material, letters, photographs, a scrapbook, printed material
Microfilm reel N69–32

Lent for microfilming 1969 by John W. Rhoden

HAYWOOD “BILL” RIVERS (1922–2001)*Painter*

Papers, 1946–1970, letters, photographs, printed material

Microfilm reel N70–63

Lent for microfilming 1970 by Haywood “Bill” Rivers

JOHN H. D. ROBINSON (d. 1970)*Painter*

Diplomas and printed material, 1947–1970

0.1 linear feet

Donated 1971 by Joseph Delaney

JOYCE SCOTT (b. 1948)*Artist, sculptor, quilter, performance artist*

Papers, 1954–2014, biographical material, illustrated journals and other writings, project and exhibition files, photograph albums, a sketchbook, video and audio recordings

7 linear feet

Donated 2019 by Joyce Scott

THOMAS A. SILLS (1914–2000)*Painter*

Papers 1955–1968, letters, printed material

Microfilm reel N69-5

Lent for microfilming 1968 by Thomas Albert Sills

**Carroll Harris Simms with his model for *African Queen Mother*, circa 1968. Texas Southern University.
Photograph by Lloyd Koenig.
Carroll Harris Simms papers.**

CARROLL HARRIS SIMMS (1924–2010)*Artist, educator*

Papers, 1945–1980, biographical material, letters, photographs, sketches, printed material

Microfilm reel 3357

Donated 1981 by Carroll Harris Simms

LOWERY STOKES SIMS (b. 1949)*Art historian, curator*

Papers, circa 1981–2017, appointment books, correspondence, project and research files, notes, journals and other writings, proposals and teaching materials, photographs

24.4 linear feet

Donated 2019 by Lowery Stokes Sims

SYLVIA SNOWDEN (b. 1942)*Painter*

Papers, 1947–2017, correspondence, exhibition files, printed material, video recordings

1.7 linear feet



RAYMOND STETH (1917–1997)*Printmaker, educator*

Papers, 1941–1989, letters, business and financial records, photographs, printed material

Microfilm reel 4315

Lent for microfilming 1989 by Raymond Steth

DOX THRASH (1893–1965)*Painter, printmaker, sculptor*

Autobiographical writings, circa 1960

(photocopies)

Microfilm reel 4408

Lent for microfilming 1990 by the Free Library of Philadelphia

Photocopies at the Free Library of Philadelphia
(location of originals unknown)**CHARLES W. AND FRANCIS WHITE LETTERS
AND PHOTOGRAPHS TO MELVIN AND
LORRAINE WILLIAMSON**

Papers, 1956–1961, letters, photographs

0.2 linear feet

Donated 2019 by Lisa Rosenberg

JOHN BRANTLEY WILDER (1909?–1990)*Painter, journalist, activist*

Papers, 1937–circa 1979, letters, financial records, printed material, photographs, sketches, artifacts

1.5 linear feet

Donated 1979 by John Brantley Wilder

[Finding aid](#)**JOHN WOODROW WILSON** (1922–2015)*Painter, printmaker, sculptor, educator*

Papers, circa 1939–1993, biographical material, letters, teaching, exhibition, and project files, notebooks, printed material, audio recording of an interview

Microfilm reels 4876–4880, and audio recording

Lent for microfilming 1993 by John Woodrow Wilson, audio recording lent for copying

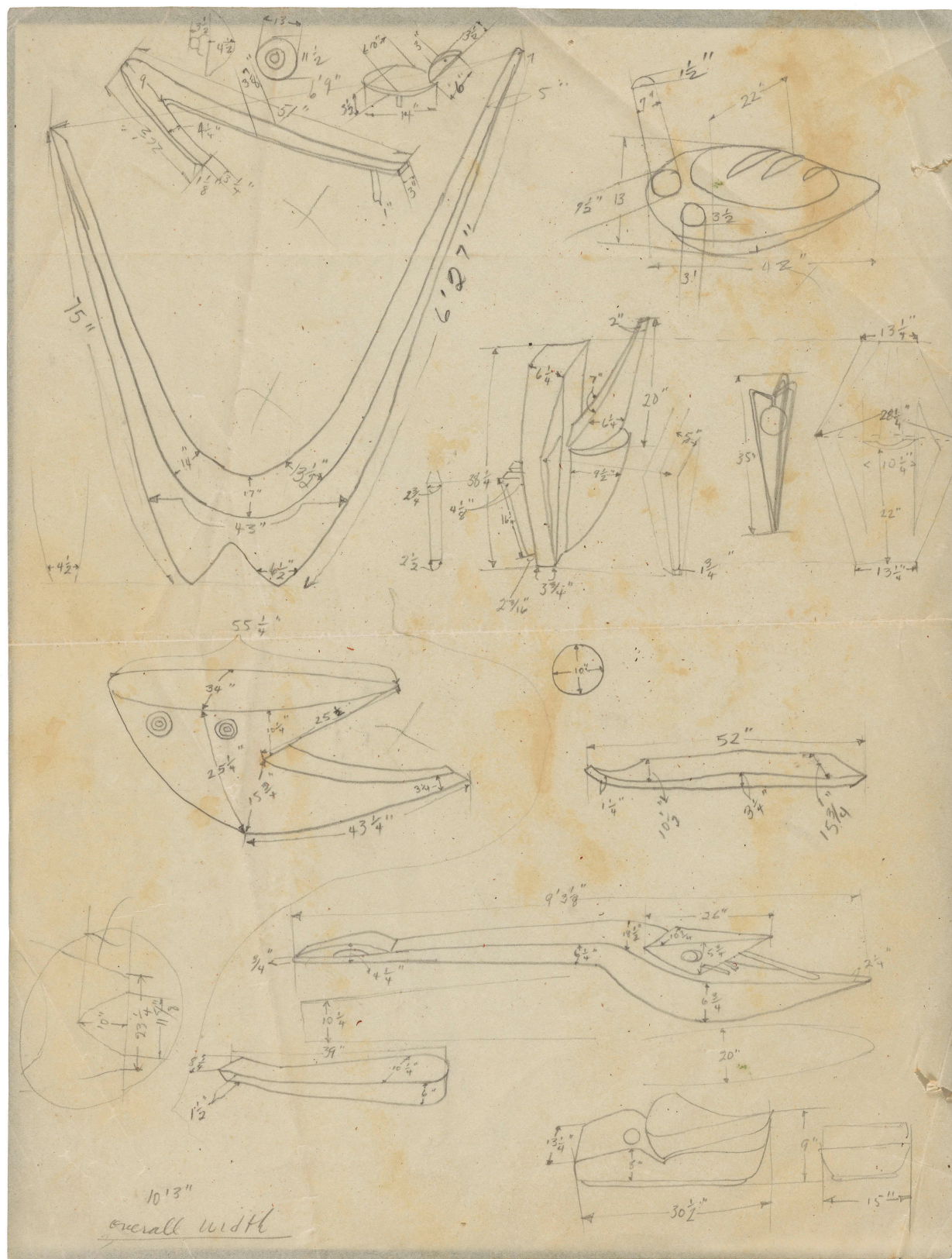
ELLIS WILSON (1899–1977)*Painter, illustrator*

Papers, 1922–1959, with the bulk of the collection dating from the 1940s, includes certificates, correspondence, printed material, scrapbook pages, photographs, including three of Wilson by Carl Van Vechten.

Donated 1970 by Ellis Wilson

[Finding aid](#)

Philadelphia Mayor Bernard Samuel signing a petition spearheaded by artist John Brantley Wilder (seated right) urging better screen representation of African American actors, May 12, 1948. Looking on (left to right): Florence Madison Hill, president of the Business and Professional Women's Club of Philadelphia; Wayne L. Hopkins, executive secretary of the Armstrong Association; and Marjorie Penney, director of Fellowship House. Photographer unknown. John Brantley Wilder papers.



Carroll Harris Simms, preliminary plans for his sculpture *African Queen Mother*, circa 1968. Texas Southern University. Carroll Harris Simms papers.

Oral History Interviews



Charles Henry Alston at work in his studio, New York City, circa 1937. Photographer unknown. Charles Henry Alston papers.

CHARLES HENRY ALSTON, 1965
[Transcript online](#)

CHARLES HENRY ALSTON, 1968
[Transcript online](#)

EMMA AMOS, 1968
[Transcript online](#)

EMMA AMOS, 2011
[Transcript online](#)

BENNY ANDREWS, 1968

ANTHONY BARBOZA, 2009

ROMARE BEARDEN, 1968
[Transcript online](#)

ROMARE BEARDEN, 1980
[Transcript online](#)

ED BEREAL, 2016
[Transcript online](#)

ROBERT BLACKBURN, 1970

VIVIAN BROWNE, 1968
[Transcript online](#)

BILL BURGESS, 1973

CALVIN BURNETT, 1980–1981
[Transcript online](#)

MARGARET TAYLOR BURROUGHS, 1988

DON CAMP, 1991

JOHN CARLIS, 1968
[Transcript online](#)

WILLIAM CARTER, 1988

DANA CHANDLER, 1993

BARBARA CHASE-RIBOUD, 2019

WALTER CLEMMONS, 1990

ROBERT COLESCOTT, 1999
[Transcript online](#)

ERNEST CRICHLLOW, 1968
[Transcript online](#)

ALLAN ROHAN CRITE, 1979–1980
[Transcript online](#)

FRANK E. CUMMINGS III, 2006–2007
[Transcript online](#)

MICHAEL A. CUMMINGS, 2012
[Transcript online](#)

WILLIS “BING” DAVIS, 2007

WILLIAM DAWSON, 1990

AVEL DE KNIGHT, 1968

FITZHUGH DINKINS, 1989

CALVIN DOUGLASS, 1968

DAVID DRISKELL, 2009

MELVIN EDWARDS, 1968

HERBERT GENTRY, 1991
[Transcript online](#)

SAM GILLIAM, 1984
[Transcript online](#)

SAM GILLIAM, 1989
[Transcript online](#)

LYLE ASHTON HARRIS, 2017
[Transcript online](#)

HAROLD HART, 1989

PEGGIE L. HARTWELL, 2002
[Transcript online](#)

BARKLEY HENDRICKS, 2009

HUMBERT HOWARD, 1988
[Transcript online](#)

RICHARD HOWARD HUNT, 1979
[Transcript online](#)

SARGENT JOHNSON, 1964
[Transcript online](#)

BILL T. JONES, 2018

FREDERICK D. JONES, 1988

CLIFF JOSEPH, 1972
[Transcript online](#)

PAUL KEENE, 1990

JACOB LAWRENCE, 1968
[Transcript online](#)

JACOB LAWRENCE, 1982

**JACOB LAWRENCE AND
GWENDOLYN KNIGHT, 1998**

HUGHIE LEE-SMITH, 1968

ELMA LEWIS, 1997
[Transcript online](#)

NORMAN LEWIS, 1968
[Transcript online](#)

EDWARD L. LOPER, 1964

EDWARD L. LOPER, 1989

KERRY JAMES MARSHALL, 2008

CAROLYN MAZLOOMI, 2002
[Transcript online](#)

WILLIAM MCBRIDE, 1988

CHARLES MCGEE, 1976

ARCHIBALD MOTLEY, 1978–1979
[Transcript online](#)

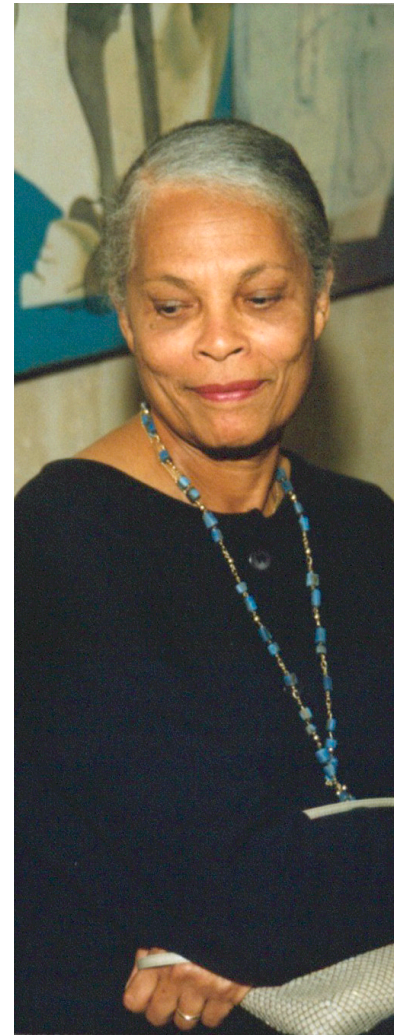
SENGA NENGUDI, 2013

LORRAINE O'GRADY, 2010

JOHN OUTTERBRIDGE, 1973
[Transcript online](#)

JOE OVERSTREET, 2010

GORDON PARKS, 1964
[Transcript online](#)



Gwendolyn Knight, circa 2000.
 Photographer unknown.
 Jacob Lawrence and
 Gwendolyn Knight papers.

ROBERT PACHECO-VAZQUEZ, 2017

BEN PATTERSON, 2009

HOWARDENA PINDELL, 1972

HOWARDENA PINDELL, 2012

ADRIAN PIPER, 1990

JOHN W. RHODEN, 1968

FAITH RINGGOLD, 1972

FAITH RINGGOLD, 1989

SUR RODNEY (SUR), 2016
[Transcript online](#)

JOYCE J. SCOTT, 2009

CHARLES SEARLES, 1991

THOMAS A. SILLS, 1968

PHILIP SIMMONS, 2001
[Transcript online](#)

MERTON D. SIMPSON, 1968
[Transcript online](#)

LOWERY STOKES SIMS, 2010

LOUIS SLOAN, 1991

ART SMITH, 1971

RAYMOND STETH, 1990

WILL STOKES, 1990

RENEE STOUT, 2019

WILLIAM WALKER, 1991

JAMES W. WASHINGTON, JR., 1965

JACK WATERS, 2018

**JACK WATERS AND
PETER CRAMER, 2007**

SANDE WEBSTER, 1990

JAMES LESESNE WELLS, 1989

FREDERICK WESTON, 2016
[Transcript online](#)

CHARLES W. WHITE, 1965
[Transcript online](#)

JACK WHITTEN, 2009
[Transcript online](#)

KEHINDE WILEY, 2010

JOHN WILSON, 1993-1994

LEROY WINBUSH, 1988

HALE WOODRUFF, 1968
[Transcript online](#)

JIM WOODS, 1972



James W. Washington, Jr. with his bust of Martin Luther King, Jr., 1969.
 Photographer unknown.
 James W. Washington, Jr. papers.



Barbara Chase-Riboud, 1966.
Photograph by Geoffrey Clements for the First World Festival of Negro Arts in Dakar, Senegal, 1966.
American Federation of Arts records.

Related Resources



Richard Hunt, 1966.
Photograph by Geoffrey Clements.
American Federation of Arts records.

AFRICOBRA, 2010

2010 interviews of AfriCOBRA founders and artists Michael Harris, Jae Jarrell, Wadsworth Jarrell, Napoleon Jones-Henderson, Barbara Jones-Hogu, Carolyn Lawrence, Howard Mallory, and Robert Sengstacke.

[Finding aid](#)

Afro-American Historical and Cultural Museum, 1968–1985

Philadelphia, PA

Files on artists Roland Ayers, Romare Bearden, Barbara Jane Bullock, Dana Chandler, John E. Dowell, John Taylor Harris, Barkley L. Hendricks, Mary Liggeons, and Arturo Lindsay, containing correspondence, biographical information, photographs, and printed material.

Alexander family papers relating to Henry Ossawa Tanner, 1912–1985

Correspondence between Tanner and Raymond Alexander (1924–1937) and court documents concerning Tanner's legal action against the Bethel A.M.E. Church. Sadie Alexander materials include personal letters from Tanner, correspondence from museums discussing exhibition loans and the discovery of Tanner paintings, printed matter including catalogues and clippings, and materials relating to the Tanner commemorative stamp.

American Association of University Women records, 1935–1955

Washington, DC

Include files concerning a series of traveling exhibitions sponsored by the AAUW, 1949–1952, of works by Jacob Lawrence and others.

American Federation of Arts Records, 1895–1993

New York, NY
Included are records documenting a major Jacob Lawrence retrospective (1960) and the exhibition *Ten Negro Artists from the United States* (1966), among other exhibitions; and contributions to the First World Festival of Negro Arts in Dakar, Senegal, in 1966.

The collection also features 16 photographs taken by Geoffrey Clements of African American artists who exhibited at the First World Festival of Negro Arts.

[Finding aid](#)

Ankrum Gallery records, circa 1900–circa 1990s
Los Angeles, CA

Include artist and exhibition files concerning Benny Andrews, Betye Saar, and others, and administrative files documenting the gallery's and Joan Ankrum's membership in the Los Angeles Black Arts Council.

[Finding aid](#)

Beth and James Arient papers, 1979–1988

Included among the papers are photographs of David Butler, Raymond Coins, Sam Doyle, Dilmus Hall, S. L. Jones, Elijah Pierce, Nellie Mae Rowe, Mary T. Smith, James “Son” Thomas, Derek Webster, “Daddy Boy” Williams, Luster Willis, and others.

Microfilm reel 4189

Bill Challee and Suzanne Jackson, circa 1975.
Photographer unknown.
Ankrum Gallery records.



Artists Talk on Art records, circa 1974–2018

New York, NY

Among the records are audio and video recordings of panels including Benny Andrews, Camille Billops, Willie Birch, Robert Blackburn, Vivian Browne, Edward Clark, Houston Conwill, Melvin Edwards, Fab Five Freddy, James Hatch, Joe Lewis, Norman Lewis, Al Loving, Lloyd McNeill, Howardena Pindell, Faith Ringgold, Sur Rodney (Sur), Jack Whitten, William T. Williams, Fred Wilson, and others. Panel topics include “Cultural Chauvinism: An Exploration of Current Attitudes in the Establishment Toward Artists of Color” (1987), “Survival Solutions for African American Art Forms” (1988), “Women of Color: Artists Books” (1988), and others.

[Finding aid](#)

Avis Berman research material on art and artists,

1976–1988

Includes Berman’s interviews of Romare Bearden, 1980, and Jacob Lawrence, 1982 (also present is Gwendolyn Knight).

Ben Buchanan photographs of artists, circa 1985–2015

Included are photographs of Jean-Michel Basquiat taken by Buchanan at a party at Mr. Chow Restaurant and at Area nightclub in New York City, 1985.

Lucinda Bunnan photographs of Nellie Mae Rowe, 1971

Nine photographs of visionary artist Rowe, her dolls, and her home in Atlanta, GA, taken by Bunnan in 1971.

Byron Gallery records, 1959–1991

New York, NY

Among the records of the gallery are artist files on Sam Gilliam.

[Finding aid](#)

Holger Cahill papers, 1910–1993

Among the papers of Cahill concerning New Deal art projects are photographs of the Harlem Community Art Center, circa 1938, files on the “WPA/FAP and Negro Art,” 1938–1943, art teaching typescripts for the Jacksonville Negro Art Gallery of the Federal Art Project, 1935–1940; and other writings.

Collection available [online](#)



Children in a sculpture class at the Harlem Community Arts Center, November 29, 1937. Photograph by Hoin [?], Federal Art Project. Holger Cahill papers.



Inaugural year reception at Cinque Gallery, 1969.
 Photographer unknown.
 Cinque gallery records.

Carlen Galleries, Inc. records, 1775–1997
 Philadelphia, PA

Among the records of the Carlen Galleries are files concerning exhibitions and sales of works of art by Horace Pippin.

[Finding aid](#)

Oral history interview with Robert Carlen, March 17, 1988

About African American artists in Philadelphia.

[Transcript online](#)

Cinque Gallery records, 1959–2010, bulk 1976–2004
 New York, NY

The Cinque Gallery was a nonprofit organization founded by artists Romare Bearden, Ernest Crichlow, and Norman Lewis that operated between 1969 and 2004. The records include financial, administrative, and legal records, ancillary correspondence, printed material, and photographs. Also included are limited artist files and subject files. Materials dating from before and after the gallery's years of operation were compiled by Ruth M. Jett, former executive director of Cinque Gallery, and concern African American community organizations.

[Finding aid](#)



Above: Charles Henry Alston, 1939.
Photograph by Andrew Herman.
Federal Art Project, Photographic Division collection.



Below: Augustus Savage with her sculpture *Realization*, circa 1938.
Photograph by Andrew Herman.
Federal Art Project, Photographic Division collection.

Contemporary Afro-American Women Artists exhibition records, 1969–1978

Material submitted by 46 African American artists to the National Women's Caucus for Art for an exhibition (never realized), to be held in conjunction with the College Art Association Conference in 1979. The files contain biographical information, statements about their art, photographs of the women and their work, and printed material. Artists included are: Rose A. Auld, Loretta E. Ballard, Camille Billops, Barbara Jane Bullock, Viola Burley, Margaret Gross Burroughs, Lilian T. Burwell, Yvonne Pickering Carter, Juetta Johnson Day, Gloria Terry Freeman, Karen D. Eutemey, Varnette P. Honeywood, Martha Jackson, Georgia Mills Jessup, Marie Johnson, Arinthia Lynn Jones, Lois Mailou Jones, Harriet Forte Kennedy, Patricia Mattison Landry, Samella S. Lewis, Geraldine McCullough, Edith Martin, Yvonne Olivia Cole Meo, Elizabeth Catlett Mora, Norma Morgan, Leigh H. Mosley, Marilyn Nance, Nefertiti, Winnie Owens, Kathleen J. Ballard Peters, Delilah Pierce, Georgette Seabrooke Powell, Mavis Pusey, Helen Evans Ramsaran, Faith Ringgold, Lucille (Malkia) Roberts, Betye Saar, Jewel Simon, Mei-Tei-Sing Smith, Joan C. Stephens, Alma Thomas, Mildred Thompson, Phyllis Thompson, Bertie Wiggs, Roberta Wolfe, and Theresa India Young.

Core of the apple [video recording for Danish Television], 1985

A brief video segment of painters Romare Bearden and Herbert Gentry discussing the relationship between jazz music and abstract expressionist painting. They make a collaborative painting while listening to jazz.

Downtown Gallery records, 1824–1974

New York, NY

Among the records are files concerning the exhibition *American Negro Art, 19th and 20th Centuries* held at the Downtown Gallery in 1941 and 1942, the first show of its kind held at a commercial gallery, as well as files on the Committee for the Negro in the Arts (1950) and exhibition and sales records concerning Jacob Lawrence.

Collection available [online](#)

Federal Art Project, Photographic Division collection, circa 1920–1965

Among the records are photographs of African American artists who worked on the FAP including Charles Alston, Richmond Barthe, Selma Burke, and others; and photographs of free art classes and exhibitions for adults and children at the Harlem Community Art Center, 1939, including photos of William H. Johnson, Jacob Lawrence, Augusta Savage, and possibly Gwendolyn Knight.

Collection available [online](#)

Ruth Fine papers, circa 1929–2016

Include personal and biographical materials, writings, project and exhibition files, and artists files regarding Fine's career as a curator at the National Gallery of Art, including files on Sam Gilliam, Lessing J. Rosenwald's collection of prints, and other topics.

Galerie Darthea Speyer records, 1953–2010

Paris, France

Among the records are files concerning the exhibition and sale of works of art by Beauford Delaney, Sam Gilliam, and others.

[Finding aid](#)

Lucinda H. Gedeon research material on Charles W. White, 1940–1997, bulk 1980–1981

Material compiled for a catalogue raisonné on Charles White including correspondence with collectors and institutions, a card file catalogue of works by White, photographs and negatives of works; printed material and other writings, transcripts of interviews with White and other individuals, and bibliographic information.

[Finding aid](#)

***Harlem on My Mind* exhibition records**, 1966–2007

The records document curator Allon Schoener's work organizing the exhibition *Harlem on My Mind*, held at the Metropolitan Museum of Art in 1969. Included are exhibition files, correspondence, research material, printed material, and photographs. Also included is material documenting additional programs related to the original exhibition.

[Finding aid](#)

Harmon Foundation printed material, 1928–1963

Exhibition catalogues, clippings, reproductions of paintings, articles, and miscellaneous printed items pertaining to African American artists.

Jimmy Hedges papers and Rising Fawn Folk Art Gallery records, 1969–2016

Lookout Mountain, TN

Among the records of the gallery are photographs, financial records, and printed material concerning Bessie Harvey, Jimmy Lee Sudduth, Mose Tolliver, Purvis Young, and others.

[Finding aid](#)

Heritage Gallery records, 1944–2000, bulk 1960–1998

Los Angeles, CA

The records include substantive files on Charles W. White.

[Finding aid](#)

Patricia Hills papers, circa 1900–2018

Include Hills's interviews, correspondence, and other research materials on Jacob Lawrence and his circle.

[Finding aid](#)

Carl Holty papers, circa 1860s–1972, bulk 1940–1967

Include correspondence with Romare Bearden and reviews and publicity concerning the book *The Painter's Mind*, which Holty cowrote with Bearden.

[Finding aid](#)

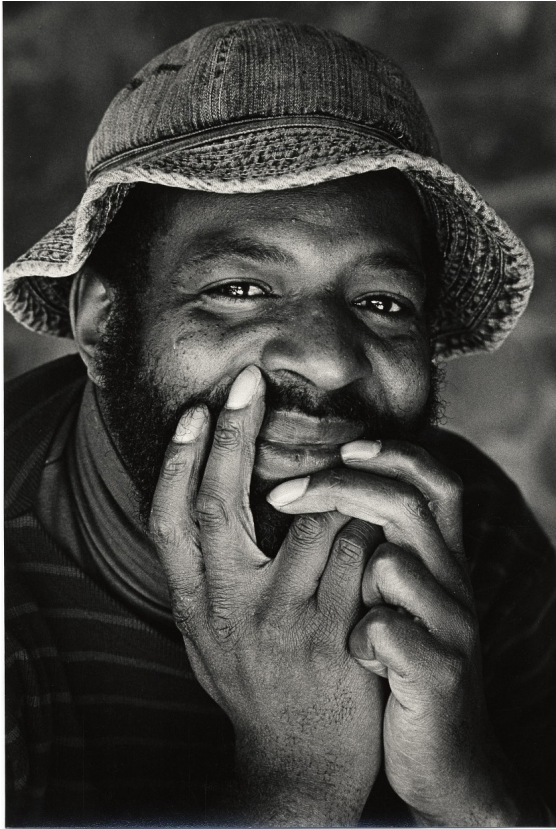
Documentary on Richard Hunt for the Artists in America series, 1983

In this video (13 min., 24 sec.), produced for the Archives, Hunt is shown in his studio, starting work on a new sculpture. He discusses his public sculptures, the setup of his studio, and his collection of African art.

Lynn and James Igoe papers, 1883, 1968–1996

Correspondence concerning their reference book *250 Years of Afro-American Art: An Annotated Bibliography* (1981).

[Finding aid](#)



Photographs of artists taken by Mimi Jacobs, 1971–1981

Includes Jacobs's photographs of Russell Gordon, Betye Saar, and Raymond Saunders.

Irma Jaffe interviews, 1965–1977

Includes an audio recording of Romare Bearden and Alvin C. Hollingsworth talking about their participation in the Spiral group for the "Art news and interviews" radio series, WFMU radio, Montclair, NJ, March 15, 1966. Also included is commentary by art historian Jeanne Siegel.

Milton Morriss James papers, 1923–1980

Papers compiled by James on artists Julius Bloch, Henry Ossawa Tanner, and Laura Wheeler Waring.

Robert P. Johnston papers, 1967–1982

Papers include research material compiled by Johnston about ceramicist and sculptor William Ellsworth Artis and painter Hale Woodruff.



Above: Russell Gordon, 1973.
Photographs of artists taken by Mimi Jacobs.

Below: Betye Saar, 1979.
Photographs of artists taken by Mimi Jacobs.

Jean Ellen Jones research material on Lizzie Wilkerson, 1978–1984

Includes printed material, photographs, and a video recording about Wilkerson.

[Finding aid](#)

Koplin Gallery and Koplin Del Rio Gallery records, 1982–2004

Culver City and West Hollywood, CA

Among the records of the gallery are exhibition files concerning Robert Colescott, Kerry James Marshall, Lezley Saar, and others.

Linda Freeman papers, 1971–2015

Include raw footage and finished video documentaries produced by Freeman on artists such as Betye and Alison Saar, Romare Bearden, Robert Colescott, Elizabeth Catlett, Emma Amos, Howardena Pindell, Horace Pippin, Benny Andrews, Richard Mayhew, Jacob Lawrence, and Faith Ringgold, among others. Also included are artists' releases, photographs of artists, transcripts, and artists' files relating to the films.

Lucy R. Lippard papers, 1930s–2010, bulk 1960s–1990

Include substantive files on Beverly Buchanan, Houston Conwill, Howardena Pindell, Adrian Piper, Faith Ringgold, the Black Liberation Movement, circa 1969–1971, and others.

[Finding aid](#)

Harry Lowe papers, 1938–1982

Included are papers accumulated by Lowe while director of the Tennessee Fine Arts Center regarding a 1964 exhibition of the work of sculptor William Edmondson. A highlight is 12 letters, 1961–1964, from Louise Dahl-Wolfe, Thomas D. Mabry, and others concerning works loaned to the exhibition, photographs of Edmondson and 12 of his sculptures, an undated exhibition announcement, and press clippings.

Marcia M. Mathews papers relating to Henry Ossawa Tanner, 1937–1969, bulk, 1963–1969

Letters, 1966–1968, to Mathews from Jesse O. Tanner, son of Henry Ossawa Tanner, about his father and specific works of art; letters to Mathews regarding her book about Tanner and exhibitions of Tanner's work; and printed material, 1968–1969. Correspondents include Jesse O. Tanner, Erwin S. Barrie, Romare H. Bearden, George Biddle, Mrs. Samuel M. Bryant, Benjamin Mays, James A. Porter, and Warren Robbins. Also included is a biographical questionnaire completed by Henry O. Tanner for the Art League Publishing Company.

Benna Miller video recordings of Richmond Barthé, 1986

Approximately five hours of video footage of interviews with Barthé conducted by Miller on March 15–16, 1986, for a video segment about Barthé produced by Ventura Cable Company, Ventura, CA. Barthé can be seen working in his studio in Pasadena, CA.

Nancy Drysdale Gallery records, 1971–1996

Washington, DC

Included among the records are artist files on Sam Gilliam, Martin Puryear, and others.

[Finding aid](#)

Andy Nasisse files relating to self-taught artists, 1979–circa 1986

Include research material compiled by Nasisse on Sam Doyle, Dilmus Hall, Bessie Harvey, J. B. Murray, Royal Robertson, James “Son Ford” Thomas, Mose Tolliver, and others. Also included is a video recording *J. B. Murry: A Video Documentary of an Artist and His Work* (1985), produced by Nasisse.

Parish Gallery records, 1940–2013, bulk 1991–2013
Washington, DC

Founded by artist Norman Parish in Washington, DC, the gallery exhibited work by African American and international artists. Included are exhibition files on Edward Clark, Floyd Coleman, Herbert Gentry, Wadsworth Jarrell, Lois Mailou Jones, Richard Mayhew, Lloyd McNeil, E. J. Montgomery, Samella Lewis, Elizabeth T. Scott and Joyce J. Scott, Sylvia Snowden, and many others.

[Finding aid](#)

Sharon Frances Patton research material relating to Vincent Smith, 1968–2005

Research materials compiled by Patton include letters, autobiographical writings by Smith, printed materials about Smith, and three audio recordings of Smith talking about art and music.

[Finding aid](#)

Richard J. Powell papers, 1971–1992

Powell’s research and writings on William H. Johnson (1901–1970).

[Finding aid](#)

Esther G. Rolick papers, 1940–1985

Among the papers are nine cassettes of untranscribed interviews conducted by Rolick with artists Charles Alston, Benny Andrews, Romare Bearden, W. Joseph Black, Robert Blackburn, Valerie Capers, Roy DeCarava, Allen Fannin, Dorothy Fannin, Alvin Hollingsworth, Jean Hutson, Jacob Lawrence, Norman Lewis, John Rhoden, Edward S. Spriggs, Hale Woodruff, and artists affiliated with the Cinque Gallery, Weusi Gallery, and the Spiral group. The interviews were conducted for a class in “Black music and art” at Mercy College, circa 1970–1971.

Chuck and Jan Rosenak research material, circa 1938–2008

Includes the Rosenaks’s research files for the *Museum of American Folk Art Encyclopedia of Twentieth-Century American Folk Art and Artists* (1990), with information gathered on artists such as Steven Ashby, David Butler, Thorton Dial, Sr., William Edmondson, James Hampton, Bessie Harvey, Lonnie Holley, Clementine Hunter, S. L. Jones, Sister Gertude Morgan, Horace Pippin, Royal Robertson, Lizzie Wilkerson, Luster Willis, and others.

[Finding aid](#)



Richard J. Powell, circa 1980, between an image of a work of art by William H. Johnson and a photograph of Johnson. Photographer unknown. Richard J. Powell papers.

Hugh Samson letters regarding Augusta Savage, 1989

Letters from Samson to Clyde Hart regarding sculptor Augusta Savage, written in response to Hart's query in the *New York Times* for information for a proposed biography (never realized). Samson recalls his friendship with Savage in New York in the late 1930s; her experiences as a Black woman artist and the racism she encountered; her studio in Harlem, and other topics.

Nina Howell Starr papers, 1933–1996

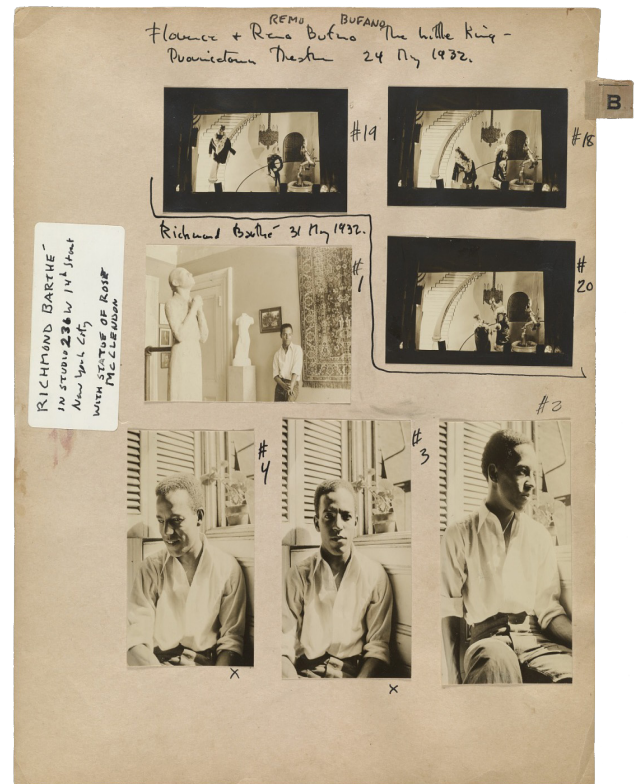
Among the papers are extensive files documenting Starr's relationship as researcher, dealer, and friend of painter Minnie Evans. Additionally, the papers include biographical materials, writings, speeches, project files, printed material collected or authored by Starr, and hundreds of artistic and documentary photographs and negatives created by Starr depicting her travels, Evans's paintings, roadside folk art, and other topics.

[Finding aid](#)

Prentiss Taylor papers, 1885–1991

The collection consists primarily of subject and correspondence files reflecting Prentiss's career as a lithographer and painter and his association with figures prominent in the Harlem Renaissance, notably Carl Van Vechten and Langston Hughes. The Hughes files contain photocopies of letters, greeting cards, ten photographs of Hughes, and an autographed card printed with Hughes's poem "The Negro Speaks of Rivers." In addition, there is a contract between Hughes and Taylor, witnessed by Van Vechten, forming the Golden Stair Press, through which many of Hughes's poems were printed with illustrations by Taylor. A rare edition of their first publication, *The Negro Mother*, is found here, as is a 1932 final copy of *Scottsboro Limited*, another collaborative effort between Taylor and Hughes. The collection contains extensive correspondence about Taylor's lithograph of the same title and the printing of the publication. Other rare Harlem Renaissance publications found within Taylor's papers include *Golden Stair Broadside*s, *Opportunity Journal of Negro Life*, *The Rebel Poet*, and *Eight Who Lie in the Death House*, several of which were also illustrated by Taylor. Taylor's long association with Hughes and other figures of the Harlem Renaissance stemmed from his early friendship with Van Vechten. His papers contain correspondence with Van Vechten, autographed copies of Van Vechten's booklets, and numerous photographs of notable Harlem Renaissance figures, many taken by Van Vechten, including Zora Neale Hurston, Frida Kahlo, Eugene O'Neill, Diego Rivera, Paul Robeson, Bill "Bojangles" Robinson, and others.

Collection available [online](#)



Above: Prentiss Taylor and Bill Robinson, February 1932. Photograph by Carl Van Vechten. Prentiss Taylor papers.

Below: A page from Prentiss Taylor's album with photographs of Richmond Barthé in his studio at 236 West 14th Street, New York City, May 31, 1932. Prentiss Taylor papers.

Terry Dintenfass, Inc. records, 1947–1987

New York City

Include files on painters Jacob Lawrence and Horace Pippin, whom Dintenfass represented for 25 years.

[Finding aid](#)

André Thibault/Teabo papers regarding Romare Bearden, circa 1930s–2003

The papers of Bearden's studio assistant Thibault/ Teabo consist of correspondence with Bearden and his wife Nanette; printed material including exhibition catalogues, posters, magazines, art books, and source material used by Bearden; a self portrait, a sketchbook, collage pieces, and oversize drawings by Bearden; and photographs of Bearden, his works of art, and studio.

[Finding aid](#)

Jerry L. Thompson papers, circa 1970–2016

Include photographs by Thompson of Chakaia Booker, Titus Kaphar, Lorna Simpson, and Outtara Watts, and slides of Fred Wilson's studio.

Willem Volkersz interviews, 1975–1985

Transcripts of interviews conducted by Volkersz, recordings of Volkersz reading his notes and articles on "visionary and naive artists," 1975–1985, and interviews with Dilmus Hall, Mary T. Smith, Jimmy Lee Sudduth, Mose Tolliver, and others.

Judith Wilson papers, 1966–2010

Include correspondence with friends, colleagues, artists, universities, and art organizations; notebooks; files on writing projects, conferences, lectures, symposia, and other professional activities; and a small amount of printed material. Also found is research material on artist Bob Thompson, including photographs, printed material, correspondence, notebooks, and a documentary video recording. Additionally, the collection includes sound recordings of 71 interviews of artists and art collectors and six video recordings. Some materials are in digital format. There is extensive correspondence with artists Houston Conwill, Judy Chicago, Ana Mendieta, Howardena Pindell, Adrian Piper, and Raymond Saunders, as well as art historians Kellie Jones, Theresa Leininger-Miller, Lucy R. Lippard, Eunice Lipton, Kymberly Pinder, Richard Powell, and Moira Roth. Writing projects of note include articles on Adrian Piper, Henry Ossawa Tanner, and Alma Thomas, as well as catalogue essays on Sargent Johnson, Alison Saar, and Hale Woodruff.

[Finding aid](#)

Willie Ann Wright photographs, 1983

Eight photographs of Sam Doyle, his paintings, and his home in Frogmore on St. Helena's Island, SC, taken by Wright in April 1983.



Fred Wilson's studio, circa 1994.
 Photograph by Jerry L. Thompson.
 Jerry L. Thompson papers.



Lorna Simpson in her studio, 1994.
Photograph by Jerry L. Thompson.
Jerry L. Thompson papers.

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**Ad Reinhardt, Barnett Newman, Betty Parsons,
William Congdon, and others, circa 1960.**
Photographer unknown.
Betty Parsons papers.

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Photograph of Ruth Jett, circa 1960.
Photographer unknown.
Ruth Jett papers.



Performers kneeling in front of sculpture, circa 1970.
Photograph by Johan Elbers.
Senga Nengudi papers.

Staff

Biographical Sketches



LIZA KIRWIN is *Interim Director* at the Smithsonian's Archives of American Art. She has also served as Southeast Regional Collector and Curator of Manuscripts. For more than three decades, she has supported the Archives' programmatic goals and creative initiatives. She helped establish the Archives' exhibition and publications program, curating more than 30 archival exhibitions. Her articles and books, such as *More than Words* (2005), *With Love: Artists in Their Studios* (2008), and *Lists* (2010), have prompted a broad audience, as well as specialists in American art, to consider the power of primary sources. She earned a BA in art history from Johns Hopkins University, an MA in library science from Catholic University of America, and a doctorate in American studies from the University of Maryland, College Park.



MARISA BOURGOÏN is *Head of Reference Services*. The Reference Services department staffs and manages the Archives' two reading rooms, responds to research inquiries, provides interlibrary loan services, and fulfills requests for digital files from the collection. Marisa joined the Archives staff in 2007 after a tenure at the Corcoran Gallery of Art, where she was the institution's archivist and conducted extensive research on all aspects of the Corcoran's history. Marisa also holds an adjunct faculty position in the Catholic University of America's Department of Library and Information Science. Her undergraduate degree in the history of art was granted by Bryn Mawr College and she holds an MLS from the University of Maryland, College Park.



MELISSA ROLLENHAGEN CRISTAL is *Director of Advancement*. She joined the Archives in 2017 after an eleven-year career at Yale University. There, she led fundraising programs and teams as Director of Development for the School of Art and Deputy Director of Major Gifts, after serving as a gift officer for several years. In that role, Melissa raised leadership gifts from Yale College alumni in the Northeast and Midwest for the University's \$3.88 billion Yale Tomorrow capital campaign. Before her fundraising career, she worked in marketing and sales management and consulting. She graduated from Brown University with a BA in sociology.



ERIN KINHART is *Head of Collections Processing*, where she oversees the arrangement, preservation, and description of archival collections. Prior to becoming department head in 2017, she was an archivist at the Archives, processing newly acquired collections and providing reference services. From 2005-2010, she served as a project archivist for the Archives' Terra Foundation Center for Digital Collections, which included working on a team to establish digitization workflows and online access to content. Erin has a MLS degree with an archival studies concentration from the University of Maryland, College Park, and a BA in art history and historic preservation from the University of Mary Washington.



SHARON SHEPARD is *Director for Administrative Operations*. She has performed a variety of financial/administrative management roles during her 12 years at the Smithsonian. In her current position at the Archives she manages finance, procurement, human resources, travel, and other administrative functions. During her 5 ½ years in the Office of the Comptroller's Financial Systems Integration Division, Sharon led several pan-institutional projects to completion, including two governance initiatives and the Institution's timekeeping system implementation. Prior to joining the Smithsonian Sharon served in a variety of private-sector financial management positions, primarily within the automotive industry, including extended assignments in Germany, China, Poland, and Italy.



KAREN WEISS is *Head of Digital Operations*. Since 1980, she has held various positions at the Archives reflecting the transformational developments in archival information management technologies. She helped the Archives establish its groundbreaking digitization initiatives, leading a team from 2005-2016 through two grants from the Terra Foundation for American Art and the establishment of the Terra Foundation Center for Digital Collections, which is the world's premier portal to primary resources documenting the visual arts in America. Recently, she led her team's collaboration with collections and reference staff to increase production, offer Digitization on Demand, and embrace digital-first strategies. She earned a BA in history from the State University of New York at Buffalo and a MLS from the University of Maryland, College Park.



JOSH T. FRANCO is *National Collector*. He received his PhD in art history from Binghamton University in 2016. His scholarship has received support from the Clifford D. Clark Fellowship, the Imagining America Publicly Active Graduate Education (PAGE) Fellowship, and the Ithaca College Predoctoral Diversity Fellowship. Prior to his current role as National Collector, he was an Artist Guide at Judd Foundation, 101 Spring Street (2013-2015) and Latino Collections Specialist at the Archives (2015-2017).



MATTHEW SIMMS joined the staff of the Archives of as *Gerald and Bente Buck West Coast Collector* in 2016. He is Professor of Art History at California State University, Long Beach. He completed his PhD in art history from Harvard University in 1998. He is the author of numerous publications, including books on Paul Cézanne and Robert Irwin. Matthew edited and published Irwin's writings and curated a traveling exhibition of Irwin's rarely seen drawings and architectural models. His most recent book, *The Los Angeles Tapes*, is a collection of Alan Solomon's interviews with artists Craig Kauffman, Larry Bell, Turrell, and Irwin.



THOMAS EDWARDS is *Assistant to the Director and Deputy Director*. At the Archives he is responsible for contributing to day-to-day administrative operations and assisting with special initiatives in the director's office. He came to the Archives from Austin, Texas, where he taught art history at Austin Community College and served as The Contemporary Austin's provenance researcher. He has also worked for Carl Hammer Gallery, the Frank Lloyd Wright Preservation Trust, and the Georgia O'Keeffe Museum, where he was the inaugural Marsh Family Foundation Curatorial Fellow. Thomas earned his BA in art history from DePaul University and his MA in the same subject from the University of Texas at Austin.



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