

MEMORIES AND INSPIRATION

The Kerry and C. Betty Davis
Collection of African American Art

EDUCATION PACKET

TRAVELING EXHIBITION SERVICE



INTERNATIONAL
ARTS AND ARTISTS

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EXHIBITION OVERVIEW



William J. Anderson, *Joanne by the Window*, 1986, silver gelatin photograph.
Photograph by Reis Birdwhistell.

Comprising 67 extraordinary works of art, the traveling exhibition *Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art* is the culmination of an African American couple's 35-year journey into a realm that few have explored with such passion and dedication—the world of art and art collecting. The following information will help students gain an understanding of the concepts and themes used throughout this one-of-a-kind exhibition.

EXHIBITION CONTENT

The works of art in this exhibition offer a glimpse into the lives, traditions, and unique experiences of African Americans in the twentieth and twenty-first centuries. The term “African American art” encompasses all forms of art (painting, sculpture, photography, etc.) created by Americans of African descent, and can also describe the artwork of anyone (not just African Americans) who has been influenced stylistically and/or thematically by black African art, culture, or history. The two definitions are not mutually exclusive.

The *Davis Collection of African American Art* is far-reaching and expansive, employing a multitude of mediums, subjects, and styles, primarily by African American artists but including also some significant works from other parts of the African diaspora.

Aside from its remarkable diversity, the *Davis Collection* is also unique in that the bulk of its works was assembled by way of personal sacrifice and footwork by its two working-class owners—through visits to auction sites, estate sales, studios, and galleries; trading with other collectors; and even in the form of personal gifts from the artists themselves. The *Collection* is a remarkably intimate apotheosis of the eclectic tastes, interests, passions, and friendships of Kerry and Betty Davis.

EXHIBITION THEMES

The themes embodied in the Davis Collection can be seen throughout the canon of African American art, as well as the art world in general. While vividly reflecting the African American experience (and the Davises' own personal tastes and interests), much of the art in the Collection also confronts ideas of identity, racial stereotypes, socio-economic conflicts, justice for marginalized people, and geographical diaspora. It is important to note that these themes, while prevalent in African American art, are not exclusive to it, and many of them touch on the universal human experience.

Vivid accounts of struggle, courage, and triumph over adversity are among the strongest narrative bonds that connect us as humans. In the Davis Collection, these heartfelt themes find expression in works like Charles White's etching *Lilly C* (1973) and James C. McMillan's oil painting *Old Jesse's Legacy* (1961). McMillan, a graduate of Howard University, was an art professor and the first African American to be awarded a fellowship at the Skowhegan School of Painting and Sculpture, in 1947. His painting *Old Jesse's Legacy*, depicting four African American figures simultaneously pushing and pulling a rock-filled wagon, aims a jab at the bombastic North Carolina ideologue Senator Jesse Helms. In a similar spirit, Claude Clark's 1969 oil on board painting *Self Determination* shows two black hands wielding a mallet and chisel to break the shackles from two opposite-placed black wrists with downward-facing fists. A Philadelphia WPA artist and professor of art at numerous colleges, Clark was influenced by the French expressionist paintings he saw while studying at the Barnes Foundation (1939-1944) with his good friend, the mercurial Albert Barnes.

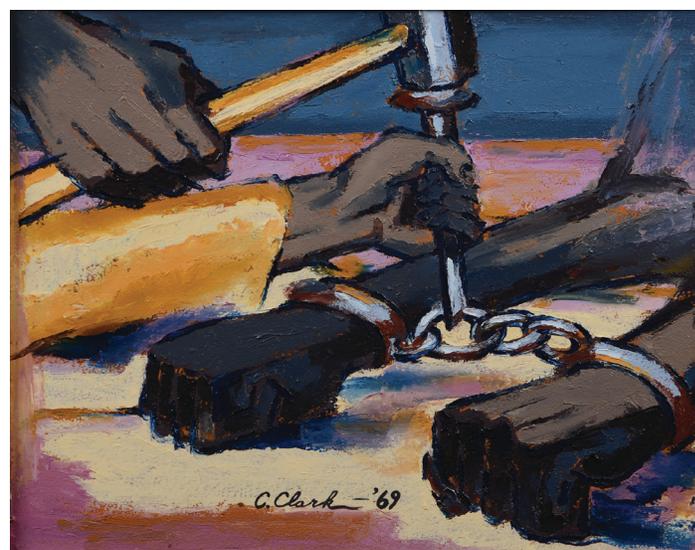
The Davises' fascination with African American sculpture, particularly its complex relationship to traditional African art, can be seen in expressive bronze works such as Elizabeth Catlett's stylized but tender *Mother and Child* (c. 1980) and William Ellsworth Artis's *Michael* (contemporary cast from c. 1950 mold). And it is natural that Kerry Davis, who built much of his collection on a postman's salary, should respond to the dignity and pillar-like fortitude of Larry Walker's assemblage *Postman*, a sculptural tribute to the American postal worker and wage-earner.



Michael Ellison, *Mickey Dees*, 1987, woodcut. Photograph by Reis Birdwhistell.



Charles White, *Lilly C.*, 1973, etching. Photograph by Gregory Staley. © 2018 The Charles White Archives.



Claude Clark, *Self Determination*, 1969, oil on board. Photograph by Reis Birdwhistell.

COLLECTING

The Collectors: Each of the works in this exhibition comes from the private collection of Kerry and Betty Davis—an ordinary working-class couple in Atlanta, Georgia, who gladly sacrificed material goods and comforts in their daily lives so they could surround themselves with the drawings, paintings, prints, and sculptures they loved. Kerry, a retired mailman, and Betty, a former television news producer, have sought to “preserve African American cultural memories and provide their community with a source of inspiration, which are goals shared by most art enthusiasts.” Unlike some collectors, who seek out only the most well-known or faddish works and artists, the Davises have always been steered by their intimate understanding of “the importance of gathering and preserving the black image in order to console the psyche and contribute to a more authentic articulation of the self.” While the Davis Collection is a museum-quality body of work, Kerry and Betty have held true to their conviction that their collection “should be seen by family, friends and church members who would probably never go to a formal museum such as the High Museum” in Atlanta.

Collecting: The Davises’ private “museum” is part of a long tradition of art- and artifact-collecting that has been pursued both publicly and privately around the world. Art collecting goes back many centuries, and probably began (on a large scale) when kings and leaders started to preserve objects plundered from conquered cities for their aesthetic qualities, or for their value as works of art, rather than strip them of their valuable components or melt them down. Many of today’s richest museum collections were drawn originally from the private collections of rulers and wealthy citizens. Before the advent of modern museums, these collections existed in “cabinets of curiosities” or “curiosity cabinets.” While not actually cabinets, but rooms, “cabinets of curiosities” (or *wunderkammers*, German for “wonder rooms”) housed the varied collections of rulers, aristocrats, merchants, scholars, and scientists. Eventually, what we now know as museums, with their categorized collections (art, science, natural history, etc.), replaced these hodgepodge collections.



The collectors, Kerry and Betty Davis.



Alma Thomas, *Untitled*, 1961, watercolor. Photograph by Gregory Staley.

STYLES AND TECHNIQUES

Much of the art in this exhibition is figurative or representational, meaning that many of these works are representations of real objects and/or people. The exhibition also features a variety of artistic techniques, including collage, mixed-media, and woodcuts.

Collage is a technique that uses a combination of premade items, such as newspaper clippings or magazine ads, with raw materials like string, ribbon, and paint, to create an evocative image. Collage has been around for hundreds of years but only emerged as a major art form in the twentieth century, fueled by the rise of mass media such as glossy magazines, which provided copious materials for its creation. James Denmark and Romare Bearden are well known for their collage work both in and out of the African American art world; many of Bearden's collages are photomontages, which is a kind of collage that uses a number of (often unrelated) photographs to create a striking new image. Artists in *Memories & Inspiration* who employ collage include Alvin D. Loving Jr., Howardena Pindell, and John T. Riddle Jr.

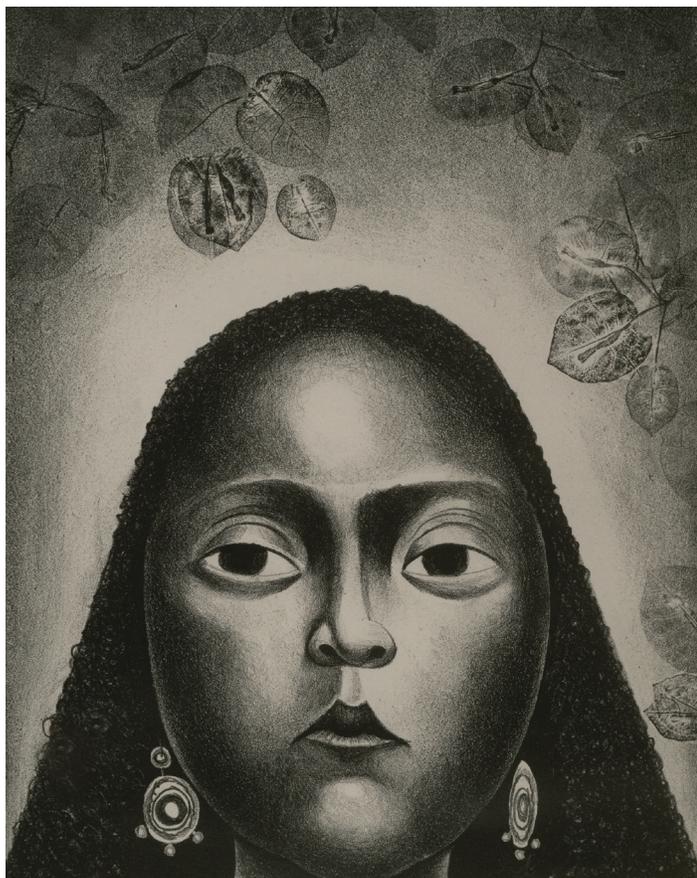
Mixed-media works are also featured throughout the exhibition. Mixed-media refers to art that combines a variety of different mediums—e.g., paint, ink, ceramics, collage—in a single work.

There are also several **woodcuts** by various artists in the exhibition. To create a woodcut, an image is carved into a block of wood, creating a mirror-image of the final product. The block is then rolled with ink (the ink will stay on the surface and not sink into the areas that have been carved) and pressed onto paper, fabric, or canvas. Most of the woodcuts in *Memories & Inspiration* are black-and-white, but the medium can also incorporate various colors in a single image (as seen in Michael Ellison's *Micky Dees*, 1987). To produce a colored print, separate woodblocks are carved and inked for every color in the design.



Larry Walker, *Postman*, 2013, assemblage. Photograph by Reis Birdwhistell. © 2018 Larry Walker.

SELECTED ARTIST BIOGRAPHIES



Elizabeth Catlett, *Prissy*, 1979, lithograph, 18 x 15. Photograph by Gregory Staley. © Catlett Mora Family Trust/Licensed by VAGA, New York, NY.



Romare Bearden, *Record Date*, 1979, monotype, 29.5 x 41.5. Photograph by Gregory Staley. © Romare Bearden Foundation/Licensed by VAGA, New York, NY.

ELIZABETH CATLETT (1915–2012)

When Catlett was a young girl in the early decades of the twentieth century, most art museums in the American South were closed to African Americans. Nevertheless, Catlett pursued her dream of becoming an artist. While earning her MFA in sculpture at the University of Iowa, she was encouraged to focus on subjects that were familiar to her, and so she centered much of her art on the daily lives of African Americans, particularly women. Catlett honed her social-realist approach to art at the Taller de Grafica print studio in Mexico, where she eventually moved to raise her family as a Mexican citizen. A versatile artist who worked in a variety of mediums, she is most famous for her sculptural work. Her works in this exhibition include a lithograph (*Prissy*, 1979) and a bronze sculpture (*Mother and Child*, 1980).

ROMARE BEARDEN (1911–1988)

In the 1960s, Bearden developed a mastery of the collage, in which he combined magazine clippings, fabric, and paint to create vibrant new imagery. During this time—a pivotal decade in the civil rights movement—his work also became more socially conscious, portraying life from the African American point of view with uncommon vividness. Much of the power of his art comes from contrasting the lives of African Americans in the rural South with that of their counterparts in the urban North, and from his remarkable use of visual metaphors involving religion, myth, literature, and music. A notable music-themed work by Bearden in *Memories & Inspiration* is his monotype *Record Date* (1979).

LEON N. HICKS (b. 1933)

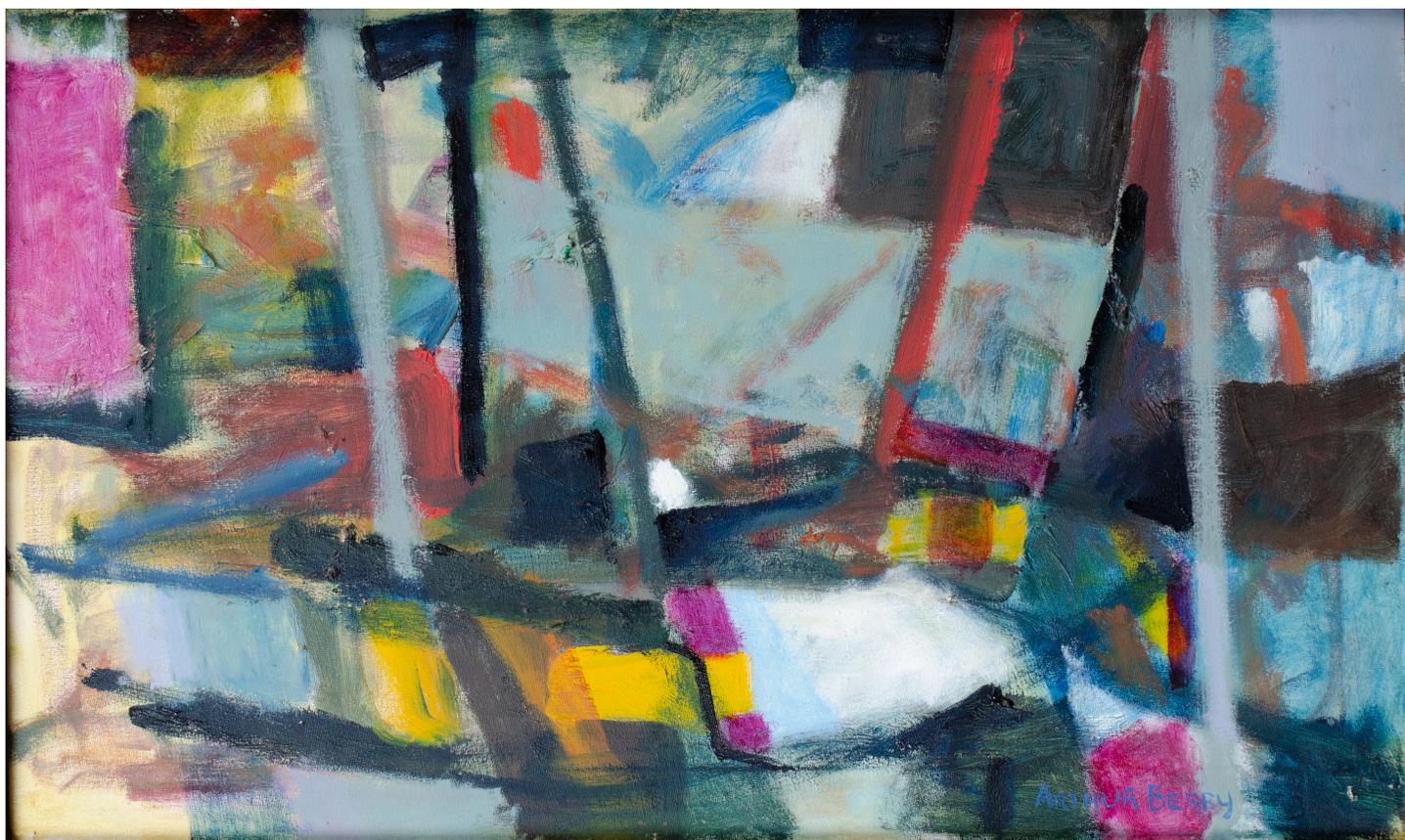
A classical engraver and retired art professor, Leon N. Hicks is an abstract artist in the Davis Collection whose use of nonobjective forms suggests an intuitive fusion of collectors' and artists' worldviews and perspectives. Hicks's mastery of line was first introduced to museum-goers, collectors, and historians by artist, art historian and arts advocate Samella Lewis in her seminal books *The Black Artist on Art* and *African American Art and Artists*. Hicks's engraving *Virtual Landscape* (1995), for instance, incorporates a type of "linear syntax" no longer conducive to the representational image, which has long since been abandoned by Hicks. Hicks's work defies easy categorization; its autobiographical underpinnings and vivid stylization, in which the artist ingeniously shapes his environment to suit his own needs, mark him as a true original.

LESSONS & ACTIVITIES



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William Ellsworth Artis, *Michael*, 2002, bronze.
Photograph by Gregory Staley.



Arthur Berry, *Abstract Spaces*, 2005, Oil on canvas, Photograph by Reis Birdwhistell. © 2021 Arthur Berry. Courtesy of the artist.

LOOKING CRITICALLY AT ART

Before visiting the exhibition, use this activity to help familiarize students with looking critically at art. Use the questions below to guide your students through a discussion of art themes and techniques.

What is going on in this work of art? What is the first thing that catches your eye, and why do you think that is?

Describe the various visual elements of the mixed-media work (photograph, trees, numbers, ladder, etc.). What do you think they signify? Note the repeated logo with the star and the words, “Long Live UNIA”—i.e., the Universal Negro Improvement Association, an American black nationalist organization of the early twentieth century that promoted a “Back to Africa” movement. Do you see a connection between this reference and the meaning of the trees and other images?

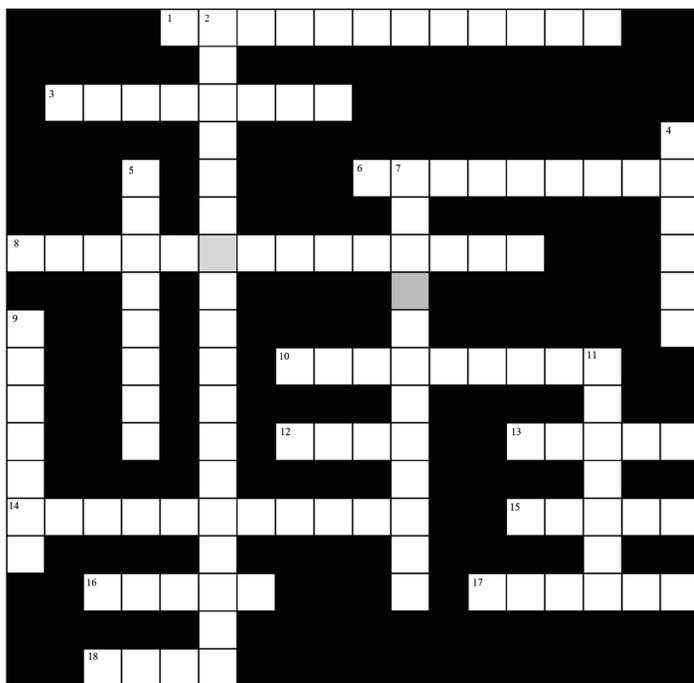
Three of the number references in the work (5, 23, 11:11) are popular figures in numerology, a mystical belief that certain (seemingly unconnected) events in the world are divinely linked through numbers. Why do you think Bailey has included them here?

How would you describe the mood of this mixed-media work (passionate, hopeful, thoughtful, mystical, expectant)? What techniques does the artist use to create this mood? If you could ask the artist one question about this work, what would it be?

Bailey used many different collage materials in his works, including cuttings from newspapers, magazines, photographs, painted papers, slabs of wood, handwritten words, colored paper, wallpaper, wrapping paper, and art reproductions. What materials do you think Bailey used in *Untitled*?

ART VOCABULARY CROSSWORD

Review the Glossary (pg 15) and complete this puzzle.



ACROSS

1. A collage that use photographs.
3. This style of art does not show objects realistically.
6. Depicts a scene from nature in which the place or the land itself becomes the main subject.
8. Scenes of everyday life.
10. The artist tries to depict objects as they are seen.
12. Shape with three dimensions—height, width, and depth.
13. What the eye sees when light is reflected to it.
14. The way shapes, color, line, space, mass and objects are arranged and organized in a work of art.
15. Actual (open air around sculpture or architecture) or implied (represented by control of size, color, overlapping).
16. A design or picture transferred from an engraved plate, wood block, lithographic stone, or other medium; or a photographic image transferred to paper or a similar surface, usually from a negative.
17. From the Latin word *docere*, meaning to teach.
18. The path of a moving point. It can be vertical, horizontal, diagonal, curved, angular, zigzag, bent, straight, interrupted, thick, or thin.

DOWN

2. A social movement that started in Harlem, NY, in the early decades of the twentieth century that worked to use the arts produced by and featuring African Americans to combat racism and stereotypes of African Americans.
4. The materials used to create a work of art.
5. A likeness made of a person created by an artist, such as a painter or photographer.
7. The basic components used by the artist when producing works of art—color, value, line, shape, form, texture, and space. These elements are found in any artwork.
9. A sense of stability, sometimes symmetry, established by the way forms, lines and colors are placed within a painting.
11. An assemblage of items like newspaper clippings, magazine images, photographs, fabric, etc.

KEY ON NEXT PAGE

CONSTRUCT A COLLAGE

The collages on display in the *Memories & Inspiration* exhibition have a strong visual impact because they combine specific elements from the artists' personal experience with the larger experience of their culture. Completing this activity will help students make a connection with the ideas and themes represented in the *Memories & Inspiration* exhibition and with the art-making process itself.

MATERIAL OPTIONS

- Newspapers
- Magazines
- Photographs
- Postcards
- Cardboard
- Greeting Cards
- Construction Paper
- Wallpaper
- Wrapping Paper
- Ribbon
- String
- Wood
- Fabric
- Wire
- Paper



INSTRUCTIONS

Step One: Reflect on the collages and mixed-media works seen in the *Memories & Inspiration* exhibition. Next, decide on a subject for a collage project that touches on one aspect of American life during the past decade. The class can create a group or individual collages.

Step Two: Gather materials. Cut from magazines, newspapers, computer printouts, cards, posters, and other reproductions. Look for colors, textures, forms, symbolic images, and visual evocations of space, mood, time, or tempo important to your theme and to your students' personal experiences.

Step Three: Work on your collage with the goal of combining both the specific (you) and general (your culture—the chosen aspect of American life).

Step Four: Analyze the collage.

Did your Collage:

- imagine
- personalize
- capture
- integrate
- transform
- release
- symbolize
- recall
- inform

Remember: Collages that combine visual, emotional, and cultural memories will have the strongest impact on the viewer.

Beverly Buchanan, *Shack with Chair*, 1989, foam board. Photograph by Gregory Staley.
© 2018 Jane Bridges.

READING/WRITING ACTIVITIES: AFRICAN AMERICAN ART AND HISTORY

Synopsis: In *Drawing in the Sand: A Story of African American Art*, Jerry Butler tells the story of his journey as an African American artist. Butler explains how certain social forces and events (e.g., segregation in the South) shaped and impacted his artistic work. The book also highlights the lives and careers of some of the African American artists who came before Butler, such as Elizabeth Catlett and Romare Bearden, and how their work has been influential for Butler and other artists.

Activity: Read *Drawing in the Sand: A Story of African American Art* as a group or individually. Pay special attention to how the society or time period in which these artists lived influenced their lives and art. Write a brief biography of your own life. Highlight one of your talents and/or interests, as Jerry Butler did with his art. How has the world around you—your own unique background and experiences—affected your talents and interests? Have you ever had to overcome obstacles or difficulties in order to succeed? Next, inspired by an image and/or artist from Butler’s book, make a work of art to accompany your biography.

Synopsis: In *Radiant Child: The Story of Young Artist Jean-Michel Basquiat*, winner of the Caldecott Medal, illustrator Javaka Steptoe uses his bold artistic style and descriptive text to tell the story of a young Jean-Michel Basquiat. This Brooklyn-born artist and his unique collage-style art exploded onto the art world in the 1980s. Rather than focus on his success as an adult, Steptoe uses his stunning imagery to explain how, as a young child, Basquiat used things he saw around him in everyday life to inspire him.

Activity: Show students the cover of *Radiant Child: The Story of Young Artist Jean-Michel Basquiat*. Ask them, “What does this image tell you about Jean-Michel Basquiat?” Have students complete the “before reading” sentences on the following page. Read *Radiant Child* together or individually, then complete the “after reading” sentences. How do their answers for each compare? Lead a class discussion using the following questions as a guide:



Lois Mailou Jones, *St. Michelle, France*, 1958, watercolor. Photograph by Gregory Staley. © 2018 Lois Mailou Jones Pierre-Noël Trust.

- Do you think Basquiat’s family influenced him as an artist? How?
- Do you think the things happening in his life affected his artwork?
- Why do you think Basquiat moved to New York City by himself?
- Do you think it was OK for Basquiat to spray paint public walls with poems and drawings? Why?
- What kind of an artist was Basquiat? How do you know?
- In May 2017, one of Basquiat’s paintings was auctioned off for \$110.5 million. How do you think this would make Basquiat feel?

(For Older Students)

- Basquiat was only 20 when he had his first major exhibition, which was followed by years of success. He passed away at 27 after struggling with drug addiction. Do you think his success contributed to his death? How so?

CONTINUED ON NEXT PAGE

Name: _____

Date: _____

POSSIBLE SENTENCES FOR *RADIANT CHILD: THE STORY OF YOUNG ARTIST JEAN-MICHEL BASQUIAT*

BEFORE READING:

I think the young boy _____

AFTER READING:

I think the young boy _____

BEFORE READING:

The artwork on the cover is important to the story because _____

AFTER READING:

The artwork on the cover is important to the story because _____

BEFORE READING:

The story is important because _____

AFTER READING:

The story is important because _____

BEFORE READING:

I think art is _____

AFTER READING:

I think art is _____

GLOSSARY

ABSTRACT

A style of art that depicts objects unrealistically. Abstract artists sometimes simplify or exaggerate shapes and colors. If the art work is totally abstract—that is, does not resemble anything in the natural world—it is referred to as “nonrepresentational” or “nonobjective.”

ART ELEMENTS

The basic components used by the artist when producing works of art—color, value, line, shape, form, texture, and space.

BALANCE

A sense of stability, sometimes symmetry, established by the way forms, lines, and colors are placed within a painting.

COLLAGE

An assemblage of items—such as newspaper clippings, magazine photos and ads, ribbons, printed images, photographs, and other found objects—glued to a surface to create a new image.

COLOR

What the eye sees when light is reflected to it from an object; different colors represent different wavelengths of light. “Hue” is the color in its most intense form. “Value” refers to differences in hue, ranging from the lightest to darkest. “Primary colors” (red, blue, yellow) are the three colors that cannot be produced by mixing other colors together; “secondary colors” (orange, violet, green) are the three colors created by mixing together two primary colors.

COMPOSITION

The way shapes, color, line, space, mass, and objects are arranged and organized in a work of art.

DOCENT

From the Latin word *docere*, meaning to teach. Docents are specially trained volunteer museum guides.

FORM

A shape with three dimensions—height, width, and depth.

GENRE PAINTING

Scenes of everyday life.

HARLEM RENAISSANCE

An art and social movement that began in Harlem, NY, in the early decades of the twentieth century that worked to use the arts produced by and featuring African Americans to foster black pride and culture and combat racial stereotypes.

LANDSCAPE

A painting depicting a scene from nature in which the place or the land itself becomes the main subject.

LINE

The path of a moving point. It can be vertical, horizontal, diagonal, curved, angular, zigzag, bent, straight, interrupted, thick, or thin.

MEDIUM/MEDIA

The material or technique used to create a work of art.

PHOTOMONTAGE

A collage that uses photographs.

PORTRAIT

A likeness made of a person created by a painter, photographer, or other artist.

PRINT

1) A design or picture transferred from an engraved plate, wood block, lithographic stone, or other medium. 2) A photographic image transferred to paper or a similar surface, usually from a negative.

REALISTIC

A style in which (as opposed to abstract art) the artist tries to depict objects exactly as seen by the eye.

TEXTURE

In a work of art, the tactile quality of a surface, ranging from very smooth to quite rough. It can be actual or simulated visually.

VALUE

The gradual change of lightness to darkness—e.g., white to black—used to suggest roundness or depth.

BEING A GOOD CARETAKER

PRESERVING YOUR ART COLLECTION

A work of art must withstand the test of time and remain in its original state in order for it to retain its value. This is referred to as *conservation framing*. It is the framing method that actively protects against environmental factors that might damage or degrade the picture in any way. Your choice of frame, glass, mat, archival framing, and molding (as well as mounting) plays an intricate part in protecting the various objects being framed.

In choosing a frame, be sure to select one that will best enhance the beauty and impact of your artwork. Proper framing of the piece must also include an air space to minimize the condensation of moisture, which can cause mildew: there must be at least 1/8" of space between the artwork and the glass.

In choosing the best glass for framing, you should know the difference between Plexiglas, UV-coated glass, and museum-quality glass; for instance, it is important that the glass provides protection from harmful UV rays. Remember also that nothing should come into contact with the surface of the artwork, and that the artwork should be "floated" on the backing board. Another thing to consider, when determining how best to protect the artwork while exhibiting it, is where to hang it, so as not to expose it to excessive light.

The primary purpose of a mat is to hold the artwork away from the glass, but it also serves a decorative function; e.g., to coordinate the artwork with your home or office. Mats also add width and depth to framed items. When selecting a mat, be careful: some mats that are marketed as "acid free" (or "neutralized") often are not. In order to protect your art, be sure to use 100% cotton rag boards, which are totally acid free.

Archival framing involves using only archival materials. These materials include foam board, mats, and backings that are 100% acid free. Pressure-sensitive tape should also be used to preserve the integrity of the artwork. The artwork should



James Lesesne Wells, *Sailboat and Fisherman*, 1982, woodcut. Photograph by Gregory Staley. Courtesy of the Estate of James Lesesne Wells.

be encapsulated by use of conservation tape around the perimeter of the glass, the mats, and the backing board; this will ensure that no bugs or other invasive elements get in, and will help preserve your artwork for decades to come.

In preserving your art collection, never trim or fold a piece of art, and do not use glue to mount the piece to the backboard or foam core. A special, water soluble hinge is available for mounting, specifically to prevent warping or other damage from changes in the environment, such as heat and humidity. Mounting techniques protect the piece so that even if the hinge comes off or the picture is dropped, the piece will not be damaged.

Should you decide to conserve your art both intrinsically and monetarily, your artwork should withstand the test of time and retain its original form/shape/colors and value. Always remember: conservation includes quality framing, which involves the right selection of materials and craftsmanship.

REFERENCE MATERIALS/ RESOURCES

BOOKS AND ARTICLES FOR RESEARCH

Amaki, Amalia K. (ed.) *A Century of African American Art: The Paul R. Jones Collection*. New Brunswick, Rutgers University Press, 2004. KPL 759.1 C397, WMU N6538.N5 C45 2004

Franklin, John Hope. *Collecting African American Art: The Museum of Fine Arts, Houston*. New Haven: Yale University Press, 2009. WMU N6538.N5 F73 2009

Lewis, Samella S. *African American Art and Artists*. Berkeley: University of California Press, 2003 KPL 709.73 L676.2 WMU N6538.N5 L38 2003

Taha, Halima. *Collecting African American Art: Works on Paper and Canvas*, Burlington: Verve. 2005.
MelCat <http://elibrary.mel.org/record=b15938009~S15>

BOOKS FOR CHILDREN

Butler, Jerry. *Drawing in the Sand: A Story of African American Art*. Madison: Zino Press, 1998. KPL J 709.2 B

Cole, Robert. *The Story of Ruby Bridges*. New York: Scholastic, 2010. KPL J 921 BRIDGES

Hartfield, Claire. *Me and Uncle Romie: A Story Inspired by the Life and Art of Romare Bearden*. New York: Dial Books for Young Readers, 2002. KPL JE H

Rolling, James Haywood. *Discovering African American Art for Children*. New York: Lickle Publishing, 2005
MelCat <http://elibrary.mel.org/record=b19551408~S15>

Step toe, Javaka. *Radiant Child: The Story of Young Artist Jean-Michel Basquiat*. New York: Little, Brown and Company, 2016.

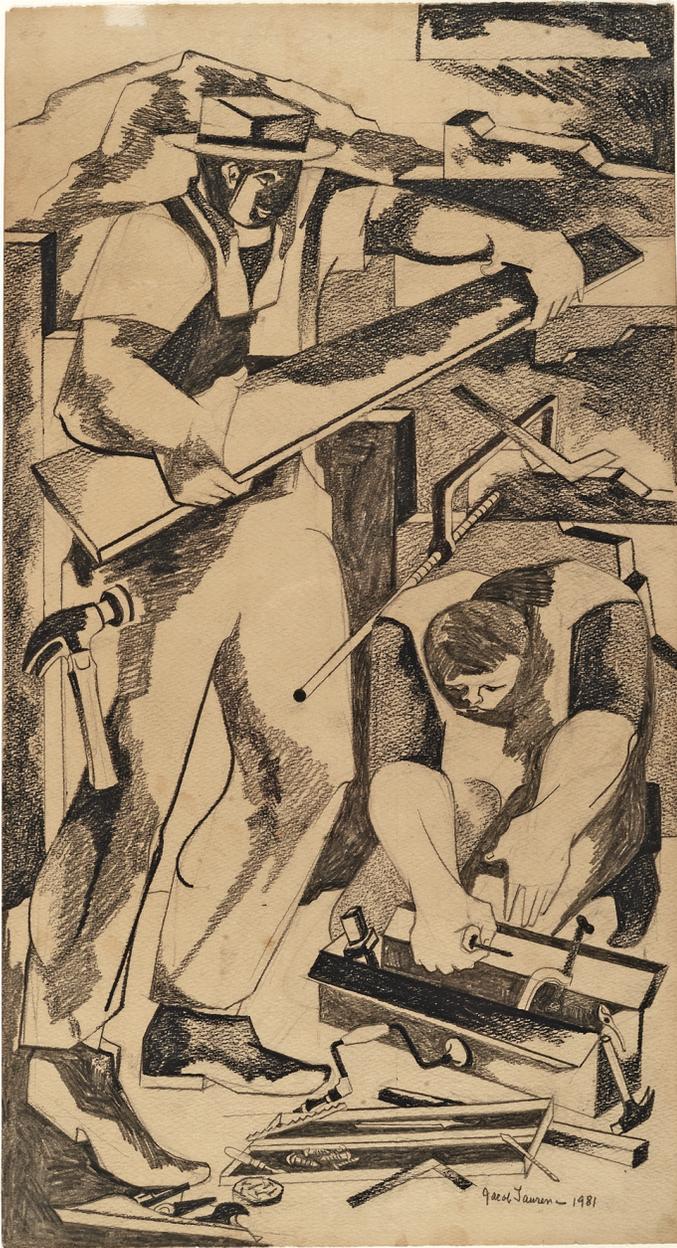
ACTIVITY GUIDES

The Art of Romare Bearden: A Resource Guide for Teachers.
www.nga.gov/content/dam/ngaweb/Education/learning-resources/teaching-packets/pdfs/bearden-tchpk.pdf

WEBSITES

Smithsonian Education—African American Portraits: k-12 Lesson Plans www.smithsonianeducation.org/educators/lesson_plans/let_your_motto/index.html

Kennedy Center—*Drop Me Off In Harlem: Discovering Themes in the Harlem Renaissance* artsedge.kennedy-center.org/interactives/harlem/



Jacob Lawrence, *Builder Series #8*, 1981, graphite. Photograph by Gregory Staley. © 2017 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

SPEAKER LIST

M. Akua McDaniel

PhD, Associate Professor of Art and Art History, retired
giza917@aol.com

Eric Key

Director, Arts Program at the University of Maryland
University College
EKeyman@aol.com

Kevin Sipp

Artist, Curator, Poet, Lecturer of African American Arts
sippcreative@gmail.com

Kerry Davis

Collector and African American Art Connoisseur
kerrydavis52@gmail.com