

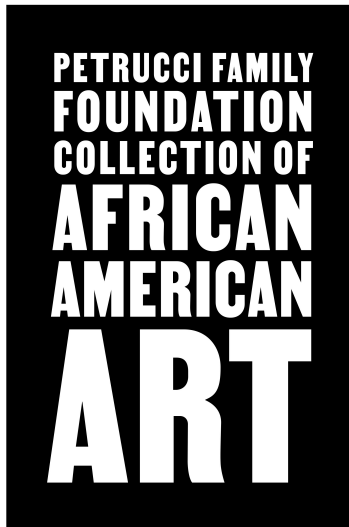


# AFRICAN AMERICAN ART HISTORY

UNDERGRADUATE CURRICULUM

Prepared by Claudia Volpe, Director and Curator, Petrucci  
Family Foundation Collection of African American Art

August 2024



Founded in 2006, The Petrucci Family Foundation (PFF) actively responds to the needs of the communities it serves. The PFF mission is to support education and create opportunities for Americans at every stage and station of life.

In 2012, The Petrucci Family Foundation began to collect the works of Black Artists in the belief that we cannot truly understand American history without understanding African American history.

Acting on this belief, the Foundation lends works from the Collection to museums and campus-based galleries for exhibitions and projects that engage audiences in meaningful conversation.

Now home to more than 500 works of art in all media, the PFF Collection continues to grow with new additions selected on the advice of professional educators, curators, and artists, emphasizing projects whose goal is to inspire the next generation of storytelling and cultural literacy in America.

The Foundation actively partners with host institutions in forging connections with surrounding communities, assisting with publications and programs associated with these exhibitions, and providing the entire collection online.

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## Curriculum Overview

The work of the Petrucci Family Foundation Collection of African American Art is predicated on the belief that everyone should have access to seeing and engaging with African American Art. As such, we have designed a “public/private” art collection that is committed to reducing barriers to experiencing work by esteemed and emerging African American artists. Core to this mission is our robust loan program which has allowed works from the collection to travel to over 30 exhibitions across the country since 2012.

Over time, we found value in emphasizing projects whose goal is to inspire the next generation of storytelling and cultural literacy in America. Some of the most successful projects have been undergraduate student-curated exhibitions. This is a model that PFF has tested at three separate institutions: Kutztown University, the University of Mary Washington, and Truman State University. Each school had a distinct approach. Kutztown University integrated the PFF Collection into their Contemporary African-American Art course, and tasked students with proposing exhibition concepts, artwork selections, and drafting catalog essays. The University of Mary Washington assembled a cohort of art history, Africana studies, museum studies, and studio art students to independently design and install an exhibition using objects from the collection. Truman University designed a curriculum that spanned three semesters and embedded the PFF Collection into existing modern and contemporary art history courses. Each iteration of this program presented unique successes and challenges that inspired us to develop a model curriculum that could be replicated and implemented in universities across the country.

This curriculum is most compatible with Art History, Museum Studies, and Africana Studies courses. This could also be modified into an independent study or internship program for a small cohort of students. Past projects have also highlighted opportunities for inter-departmental collaboration with marketing students, art museum interns, studio art majors, and/or community-based organizations on campus. Such instances of collaboration could include developing promotional material for the exhibition, supporting catalog and flyer design, coordinating artist visits/workshops/programs, and participating in the exhibition design process.

## PFF On Your Campus

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### Learning Objectives/Outcomes

Due to the historic lack of critical, scholarly engagement with artists of the African Diaspora, students who curate an exhibition from the PFF Collection have an opportunity to develop skills in conducting original research. With help from staff at PFF, students can be directed to reading materials and archives to support their studies. They can also be introduced to artists, artists' estates, and subject matter experts. By the completion of the course, the students should be able to:

1. Demonstrate knowledge of major African American artists, movements, scholars, collections, institutions, and key exhibitions.
2. Understand the historical contexts, sociopolitical factors, and cultural forces that that influenced artists and artistic movements.
3. Have visual analysis skills in relating the objects and artists to one another on formal and interpretive considerations.
4. Develop appropriate research skills, often conducting original research.
5. Write for different audiences, including academic research papers, art criticism, object labels, and exhibition didactics.

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### What's Provided

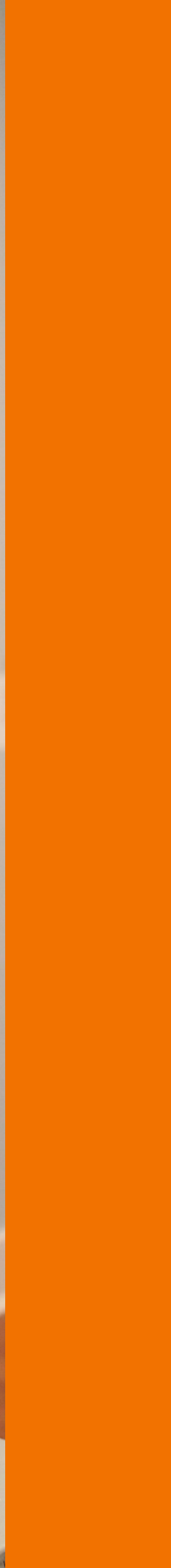
As we've worked with universities around the country, we discovered that most art departments and campus galleries are operated by a very limited staff, who are further limited by restricted budgets. We've designed this program to ameliorate those complications as much as possible.

The Collection does not charge any loan fees and has supported a variety of expenses in the past. We are open to considering financial support for institutions with a demonstrated need.

The total object count is flexible, and can be accommodated to fit the size of the campus gallery. PFF will ensure that the objects are packed safely for travel. We will also supply high-resolution images for all of the works included in the exhibition and will identify which images can be used for promotional material. The Curator/Director of the Collection is available to do a virtual or in-person talk with the students as part of the exhibition's programming, and we can support PR and marketing efforts when necessary.



**PAST PROJECTS &  
KEY TAKEAWAYS**



## Kutztown University - Single Semester Course

Kutztown University was the first institution to implement the PFF Collection into its courses. Dr. Daniel Haxall piloted the model with his 300-level Contemporary African-American Art course in the Spring of 2021. It was designed to address the critical lack of scholarly attention to African American Artists by investigating African American art from the beginnings of the Harlem Renaissance through the contemporary era.

*“When we held this exhibition, it brought in more people from campus than ever before, the caliber of the artists and the content are so important, and everyone knows it. Many black students felt like this was the first time they felt welcomed and comfortable in an art space on a rural “white feeling” campus that has a big initiative to enroll diverse students but not a lot of campus culture that give them connection to their identities”*

**- Karen Stanford, Gallery Director, Marlin and Regina Miller Gallery, Kutztown University**

Students completed 8 bi-weekly response papers in reaction to presentations, readings, and films covering specific topics in African American art. These amounted to 50% of their final grade. The other 50% was comprised of work in preparation for the exhibition.

In March, students had to submit an exhibition proposal, which amounted to 25% of their final grade. For this assignment, students submitted a rough sketch of their initial ideas and a selection of 5 works that would potentially appear in the show. They then individually consulted with Dr. Haxall to further develop the concept into a final proposal. The final version required a formal exhibition proposal, which needed to include an exhibition title, a written overview outlining the purpose and critical

perspective of the show, and a checklist of at least 12 objects with 1-2 sentences explaining how each work fit the scope of the show. Students had the option of working on this in teams or individually. These proposals were reviewed by Dr. Haxall, Dr. Karen Stanford (Director of the Marlin and Regina Miller Gallery), and Claudia Volpe (Director of the Petrucci Family Foundation).

The final 25% of their grade was based on catalog essays produced by the students. In addition to curating an exhibition from the PFF Collection, the final assignment in this course asked students to author three entries for the exhibition catalog with the strongest ones selected for publication.





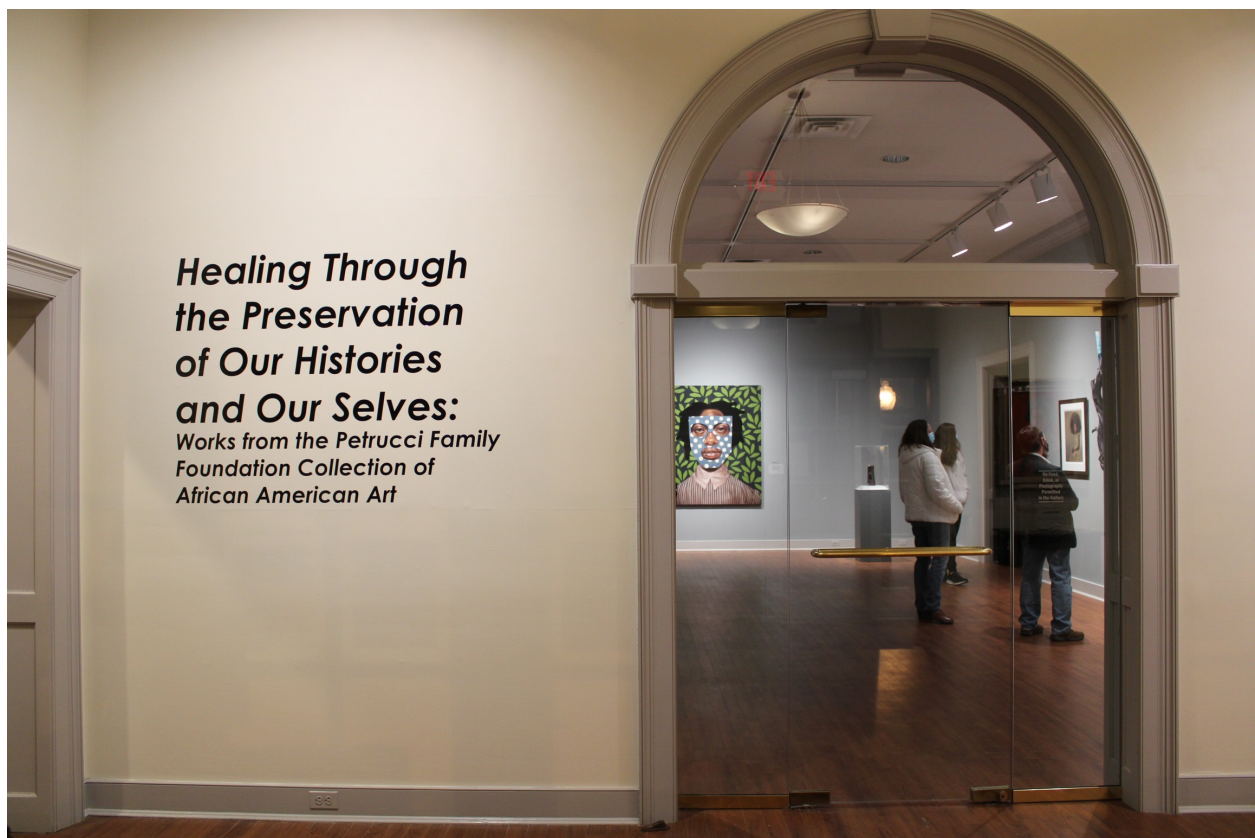
The final exhibition concept was a hybrid of the student submissions. *Figures and Projections: Selections from the Petrucci Family Foundation Collection of African-American Art* spanned more than 40 works in collage, drawing, painting, photography, sculpture, and diverse print mediums. It explored how African American artists portray the human form to represent the Black experience in America. From formal portraits and images of everyday life to abstracted suggestions of bodies in motion, these works project the beauty, aspirations, and achievements of African Americans while commemorating ongoing efforts for equality and social justice.

A digital catalog was produced for this exhibition with intro text written by Dr. Haxall and catalog entries authored by students. Kutztown also held two artist talks, featuring Curlee Holton and Lavett Ballard.

## University of Mary Washington - Student Cohort

The University of Mary Washington took a less formal approach in how they modeled the student-curated experience. With the majority of their student body being of a White background, UMW wanted to create a special opportunity for students of color to engage in the curatorial process.

Ashe Laughlin, Visiting Assistant Professor of Painting and Drawing, put out a call for participation to BIPOC students enrolled in Studio Art and Art History Courses. They



also reached out to the African American Student Association and the James Farmer Multicultural Center. From there, a core group of students was selected to design the exhibition.

To provide some structure, PFF developed a prospectus for the exhibition, providing four different frameworks under the broad idea of "Healing," based on insights from the ideas that students at Kutztown University seemed to gravitate towards. UMW students selected the approach that resonated most with them and their classmates: "Healing through the Preservation of Our Histories and Our Selves." Each student

*“The exhibition, “Healing Through the Preservation of Our Histories and Our Selves”, which I helped curate, is important to me for a number of different reasons. As an African American artist and woman, I don’t typically see the work of African Americans, nor have I seen many depictions of African American people in art either. Seeing all this work in person and being able to participate in writing for the catalog – was healing firsthand and what the artist I interviewed for the catalog had to say was very eye opening for me. Because of this experience, I will go on to create artwork of my own which I hope will foster a sense of healing and impact the lives of others!”*

**- Jasmine Folsom, University of Mary Washington Student, Class of 2023**

selected 20 pieces that fit this concept, and discussed them as a group. There were two rounds of polls to make the final selections, in what Laughlin described as an “Ad Hoc curatorial process.”

The show was designed and installed by the museum interns and gallery director, while museum studies students were included in writing the catalog. Having said that, this experience was not part of the core curriculum and relied on elective participation from the students. During our evaluation at the end of the exhibition, the faculty shared that in future iterations, they would have preferred a more formal credit-based system and would design a co-curriculum approach between different disciplines.

The exhibition was a part of the school’s Black History Month programming, and the campus organized these events under the banner of “Healing Through History: Recognizing Our Struggles While Celebrating Our Triumphs.” In addition to the exhibition, they included the cultural celebration Colors of Africa, discussions on Black mental health and social justice, film screenings of *Just Mercy* and *Judas & the Black Messiah*, a step show and competition, jazz and hip-hop performances, Great Lives lectures on Emmett Till and Ida B. Wells, game nights, and cuisine from the African diaspora. Claudia Volpe, Director of the PFF Collection, traveled to UMW to present a lecture about the foundation and the exhibition concept.

## Truman State University - Three Art History Courses

Truman State University adopted an exhibition framework that was similar to Kutztown University's, but divided the work across three semesters. Dr. Heidi Cook was teaching Contemporary Art in Fall 2022, Modern Art in Spring 2023, and Global Art in Fall 2023, so she wanted to select a theme that would allow works in the exhibition to span the 20th Century. As with UMW, PFF presented a concept for the exhibition: developing a show that focused on Black ex-pats/Black artists who spent time abroad, and how time outside of the states influenced their work. This became, *Mobility: African American Artists Abroad*.

Rather than designing a new course entirely from scratch, Dr. Cook supplemented her Modern and Contemporary Art Classes with readings about African American artists and art movements. Each student in Contemporary Art was tasked with doing preliminary research on 5-10 artists from the list of over 250 artists in the collection. From there, they made justifications for which artists should be included in the exhibition based on how much their work was influenced by their time spent outside of the U.S.

Modern Art students continued to build on the previous semesters' research by narrowing the list of artists and exploring their works in the collection with several evaluation criteria: when the work was completed in relation to their travels; whether the collection had works that spanned several eras of an artist's career; whether the work had stylistic overlap with other artists; what impact they had on arts communities upon returning home; and contextualizing the work to position it in historical and contemporary discourse. They divided the artists into three groups: those that went to Europe, Mexico, and the African continent. The final group of Global Art students were tasked with drafting labels and interpretive texts for the exhibition.

This exhibition did not culminate in a catalog, however students did author extensive exhibition didactics, object captions and wall labels. Claudia Volpe from the Petrucci Family Foundation participated in a virtual discussion with the Modern Art Class in Fall 2022, then traveled to Truman in Spring 2024 for a lecture to Museum Studies students, and to provide a gallery walk through that was open to the general public.

# COURSE STRUCTURE



## Course Models

As these case studies demonstrate, there are several approaches to structuring this curriculum, each presenting unique challenges and benefits. While we will prioritize flexibility to tailor the experience to each campus, we have outlined potential frameworks that future partners can consider implementing in their classrooms.

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### Model 1: Enhancing Current Course Offerings

In both the Kutztown University and Truman State University Models, the most seamless approach was for professors to leverage their existing course structures to integrate the collection. In both scenarios the clearest fit for the collection was with the Art History departments, however, we see possibilities for other disciplines to engage with this work, as well:

- **Museum Studies** - In addition to the critical study of museums and museum practices, this is an opportunity for students to apply their learning. Working with physical objects from the PFF Collection, students can learn about exhibition planning, design, logistics, art handling, conservation, museum ethics and policies, DEIA initiatives, interpreting objects (particularly those with challenging subject matter), and how to make exhibitions appeal to new audiences.
- **Africana Studies** - For a subject as interdisciplinary as Africana studies is, there is ample opportunity to connect it to the PFF Collection. Artists unearth, respond to, and shape social culture. Delving into their work, and connecting with living artists, accessing their archives and oral histories can help deepen students' understandings of the African Diaspora, and the sociopolitical dynamics of our modern world.
- **History** - Similar to Africana Studies, there is a through line between the content of history courses and the subject matter of the works in the PFF Collection, as well as the historical contexts during which they were made. Art can function as artifact, or at least a tool in making meaning of historical material.

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## Model 2: Student Cohorts

If it is not possible to integrate this experience into existing courses, an alternative is to convene a group of motivated students who would benefit from a hands-on, enriching extracurricular project. The University of Mary Washington, for example, put out a call for participation across different departments on campus. This might be treated as an independent study or fellowship, depending on the resources available on campus.

There are two conditions that would contribute to the success of this model: 1) One to two dedicated faculty members who are able to manage the additional load outside of their usual lesson plans. 2) The ability to make this a credit-earning program. In order to sustain student interest and involvement, we've found it helpful to have some academic stake in the curatorial project. This could be a pass/fail model, a 1-2 credit offering, or a summer elective.

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## Model 3: Pioneering an Interdepartmental Program

Several faculty members echoed the desire for a co-teaching/co-curriculum approach, not only to share the responsibility of a new course across multiple departments, but also to expose students to concepts outside their primary fields of study. In an increasingly interconnected world, we see the value of diverse skillsets and broader knowledge. A hands-on practicum of curating an exhibition can provide such an experience. Some obvious pairings are Art History + Museum Studies, or Art History + Africana Studies. But there is much more to be explored. The Collection has extensive work that abstractly or directly connects to:

- Religious Studies/Theology
- Music and dance
- Environmental Studies (in subject and material)
- History/Political Science
- Urban Planning/Urban Design

There are also opportunities to connect with different majors for specific deliverables. Students of marketing, communications, and graphic design can be tapped to produce promotional materials. Filmmaking students can film gallery walkthroughs, or edit virtual artist interviews. Identity-based groups on campus can also be involved in planning ancillary programs.

## Instructional Materials

Depending on the approach future partners choose to pursue, the instructional materials will be tailored to fit the model. PFF is prepared to share resources and recommendations if desired. Below, is a list of sample assignments to bolster an existing course, and what we feel is “essential reading” for introducing students to African American Art History. The following pages provide a boiler plate syllabus that can be adapted or borrowed from for future courses.

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### Sample Assignments

What has proven to be most effective in these past partnerships was sustaining consistent involvement with the students in the form of weekly responses. Truman State University used Google Drive where students could share their notes and responses in real time. The University of Mary Washington also used Google Polls to collect student feedback on making final selections. Meanwhile, Kutztown University opened the opportunity for students to collaborate on their final exhibition proposal submissions as a team. Some assignments could include:

- Weekly Reflections on readings or Artist/Artwork Spotlight
- Midterm/Final Essay on an artist collective or an artistic movement (e.g. The Spiral Arts Group, Cinque Gallery, Black Arts Movement, AfriCObra, etc.)
- Visiting exhibitions (in person or virtual) and writing critiques on the shows.

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### Essential Reading

There are several texts that provide a solid, introductory foundation to African American Art History. These will be referenced in the boiler plate syllabus, along with other recommended texts.

Samella Lewis, *African American Art and Artists*, 1990

Sharon F. Patton, *African American Art*, 1998

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, 2005

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, 2017



# Curating African American Art Syllabus

## Week 1: Introduction, Course Overview

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, “Preface” (p. xvii-xxv) and “The Art of Perception: How Art Communicates” (p. 3-13)

Bridget R. Cooks, *Exhibiting Blackness: African Americans and the American Art Museum*, 2011. “Introduction” (p. 1 - 16)

**Film:** *Black Art in the Absence of Light* (2021)

## Week 2: Creativity & Craftsmanship in Colonial America (1619 - 1865)

Sharon F. Patton, *African American Art*, “Chapter 1: Colonial American and the Young Republic” (p. 19-42)

Samella Lewis, *African American Art and Artists*, “1619-1865: Cultural Deprivation and Slavery” (p. 7-22)

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, “Art and Design in the Colonial Era” (p. 15-29), and “Federal-Period Architecture and Design” (p. 31-55)

\*\*Additional Reading: Jacqueline L. Tobin and Raymond G. Dotard, Ph.D., *Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad*, Chapter 1, “The Fabric of Heritage: Africa and African American Quiltmaking” (35-53) and Chapter 2, “The Underground Railroad” (p. 53-69).

**PFF Artist Spotlight:** Chawne Kimber, Basil Kincaid, Ato Ribeiro

## Week 3: Art Post-Emancipation (1865 - 1920)

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, “19th-Century Neoclassicism” (p. 57-81)

Sharon F. Patton, *African American Art*, “Chapter 2: Nineteenth-Century America, the Civil War, and Reconstruction” (p. 51-98)

Samella Lewis, *African American Art and Artists*, “Emancipation and the Cultural Dilemma” (p. 23 - 57)

**PFF Artist Spotlights:** Edward Bannister, Grafton Tyler Brown, Charles Ethan Porter, Henry Ossawa Tanner

#### **Week 4: Harlem Renaissance & the New Negro Movement (1920 - 1940)**

Sharon F. Patton, *African American Art*, "Chapter 3: 20th-Century America and Modern Art 1900-60" (p. 105-126)

Samella Lewis, *African American Art and Artists*, "New Americanism and Ethnic Identity" (p. 59 - 113)

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, "The Harlem Renaissance and the New Negro" (p. 77-96)

\*\*Additional Reading:

- W.E.B. DuBois, *The Souls of Black Folk*, "Of Our Spiritual Strivings"
- Alain Locke, *The New Negro*
- Richard J. Powell, *Re/Birth of a Nation*

**PFF Artist Spotlight:** William Artis, Richmond Barthé, Palmer Hayden, Sergeant Claude Johnson, William H. Johnson, Lois Mailou Jones, James L. Wells, Laura Wheeler Waring, Hale Woodruff, James Van Der Zee

#### **Week 5: Wartime and the WPA (1935 - 1943)**

Sharon F. Patton, *African American Art*, "Chapter 3: 20th-Century America and Modern Art 1900-60," beginning with *State Funding and the Rise of African-American art The Federal Arts Project* (p. 126-176)

Samella Lewis, *African American Art and Artists*, "Social and Political Awareness 1940-1960" (p. 115 - 143)

**PFF Artist Spotlight:** John Biggers, Elizabeth Catlett, Eldzier Cortor, Avel de Knight, Herbert Gentry, Jacob Lawrence, Louise E. Jefferson, Hughie Lee-Smith, Dox Thrash, Charles White, John Wilson

#### **Week 6: The Rise of Abstraction (1940s →)**

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, "Abstract Explorations" (p. 175 - 204)

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, "Abstract Expressionism" (p. 217-243)

\*\*Additional Reading:

- Godfrey & Biswas, *The Soul of a Nation Reader: Writings by and About Black American Artists 1960 - 1980*

- Jeanne Siegel, “Why Spiral,” (p. 55)

**PFF Artist Spotlight:** Ed Clark, Adger Cowans, Beauford Delaney, Al Loving, Sam Gilliam, Sam Middleton, Mavis Pusey, Haywood Rivers

### **Week 7: Civil Rights & Collective Power (1950 - 1970)**

Sharon F. Patton, *African American Art*, “Chapter 4: Twentieth-Century America: The Evolution of a Black Aesthetic” (p. 183 - 216)

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, “Civil Rights and Black Power” (p. 117 - 146)

\*\*Additional Reading:

- Sharon Pruitt, *The Spiral Group: Defining African American Art during the Civil Rights Movement*
- Godfrey & Biswas, *The Soul of a Nation Reader: Writings by and About Black American Artists 1960 - 1980*
  - Jeanne Siegel, “Why Spiral,” (p. 55)
  - Organization of Black American Culture (OBAC), “Black Heroes”; Gwendolyn Brooks, “The Wall”; and Don L. Lee, “The Wall” (p. 72)
  - “Wall of Respect,” (p. 76)
  - Jeff R. Donaldson, “Ten in Search of a Nation” (p. 263)
  - Louis Draper, “The Kamoinge Workshop,” (p. 426)
  - “The History, Philosophy, and Aesthetics of AFRI-COBRA” (p.439)

**PFF Artist Spotlight:** Emma Amos, Romare Bearden, Reginald Gammon, Felrath Hines, Norman Lewis, Hale Woodruff

### **Week 8: BAM & Defining the Black Aesthetic**

Sharon F. Patton, *African American Art*, “Chapter 4: 20th-Century America: The Evolution of a Black Aesthetic” (p. 217 - 231)

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, “Pop and Agitprop: The Black Arts Movement” (p. 245-277)

Godfrey & Biswas, *The Soul of a Nation Reader: Writings by and About Black American Artists 1960 - 1980*

- Larry Neal, “The Black Arts Movement,” (p. 84 - 87)
- Ameer “Amiri” Baraka, “The Black Aesthetic,” (p. 162)
- Martin Kilson, “A Debate: The Black Aesthetic—Opponent” and Addison Gayle, “A Debate: The Black Aesthetic—Defender,” (p. 485)
- David C. Driskell, “Evolution of the Black Aesthetic 1920-1950” (p. 533)

**PFF Artist Spotlight:** Amiri Baraka, Vivian Browne, David Driskell, Otto Neals, Merton Simpson, Vincent D. Smith, Nelson Stevens

### **Week 9: Exhibiting Black Art**

Bridget R. Cooks, *Exhibiting Blackness: African Americans and the American Art Museum*, 2011. "Negro Art in the Modern Art Museum" (p. 17 - 52) and "Black Artists and Activism" (p. 53 -86).

Godfrey & Biswas, *The Soul of a Nation Reader: Writings by and About Black American Artists 1960 - 1980*

- Benny Andrews and Cliff Joseph, the Black Emergency Cultural Coalition (BECC) statement (p. 134)
- Roy Wilkins, "Preface" and Carroll Greene, "1969: Twelve Afro-American Artists in Perspective" (p. 136)
- Claude Booker, Black Arts Council (p. 181)

**\*\*Opportunity for PFF Virtual Talk/Campus Visit**

### **Week 10: Feminist Art Movement**

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, "Black Feminist Art" (p. 146 - 171 )

Godfrey & Biswas, *The Soul of a Nation Reader: Writings by and About Black American Artists 1960 - 1980*

- Lowery Stokes Sims, "Third World Women Speak" (p. 575)
- Emma Amos, "Some Do's and Don'ts for Black Women Artists" (p. 595)

**Film:** Camille Billops, *Finding Christa* (1992)

**PFF Artist Spotlight:** Emma Amos, Camille Billops, Elizabeth Catlett, Howardena Pindell, Faith Ringgold, Betye Saar, Ming Smith

### **Week 11: Postmodernism & Conceptualism**

Sharon F. Patton, *African American Art*, "Chapter 4: 20th-Century America: The Evolution of a Black Aesthetic" (p. 232 - 273)

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, "Postmodernism" (p. 301-337)

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, "Conceptualism: Art as an Idea" (p. 205 - 230)

Lisa E. Farrington, *Creating their own image: the history of African-American women artists*, "Postmodern Pluralism" (p. 251 - 279)

**PFF Artist Spotlight:** Dawoud Bey, Sonya Clark, Willie Cole, Maren Hassinger, Martha Jackson-Jarvis, Howardena Pindell, Alison Saar, Lorna Simson, Carrie Mae Weems

## **Week 12: The Revival of Abstract Expressionism**

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, "Neo-Expressionism, The New Abstraction, and Architecture" (p. 339 - 367)

Leigh Rayford, *Burning All Illusion: Abstraction, Black Life, and the Unmaking of White Supremacy*, January 14, 2021. <https://artjournal.collegeart.org/?p=15113>

**PFF Artist Spotlight:** Martina Johnson-Allen, Tim McFarlane, Joyce Scott, Kara Walker, Danny Simmons, Michael Kelly Williams,

## **Week 13: Afrofuturism & the New Millennium**

Lisa E. Farrington, *African-American Art: A Visual and Cultural History*, "Post-Black and the New Millennium" (p. 369 - 397)

Anderson, Reynaldo, "Afrofuturism 2.0 & The Black Speculative Arts Movement: Notes on a Manifesto," *Obsidian: Literature and Arts in the African Diaspora*, vol. 42, spring-winter 2016, p. 228.

**Film:** Sun Ra, *Space is the Place* (1974)

**PFF Artist Spotlight:** Xenobia Bailey, Radcliffe Bailey, Theaster Gates, Vanessa German, Debra Priestly, Shinique Smith, Mickalene Thomas, Kehinde Wiley,

## **Week 14: Emerging Voices**

Use this as an opportunity for open study: Students research artists under 50, and connect or distinguish their practice from the earlier movements this course covered.

**PFF Artist Spotlight:** Tyler Ballon, Tawny Chatmon, Jonathan Lyndon Chase, Kenturah Davis, Monica Ikegwu, Khalil Robert Irving, Fabiola Jean-Louis, YoYo Lander, Arcmanoro Niles, Angela Pilgrim

## Requirements

In order to be considered for a PFF partnership, institutions must have a secure exhibition venue, such as a temperature and humidity-controlled campus gallery. Borrowing institutions must also provide wall-to-wall insurance coverage for objects for the duration of the exhibition. Additional loan terms will be negotiated on a case-by-case basis.

Requests to participate must be submitted to the foundation at least one year prior to the desired exhibition date. Please direct all inquiries to Claudia Volpe: [cvolpe@petruccifamilyfoundation.org](mailto:cvolpe@petruccifamilyfoundation.org).



## Image Credits

Cover: Photography by Anna Neighbor, Neighboring States Photography. PFF108, Barbara Bullock, *Whirling Dance*.

Page 4: Photo courtesy of Rachel Bailey, University of Mary Washington. Detail shot of PFF347 - Basil Kincaid, *Quilt: The Code: the Journey Within*.

Page 5: Photo courtesy of Bill Crumlic, Crumlic Media. Featured artwork is PFF536 - Paul Anthony Smith, *Midnight Blue #2*.

Page 8: Photo courtesy of Rachel Bailey, University of Mary Washington. Featured Artworks are (foreground) PFF443 - Willie Cole, *Mother and Child* and (background) PFF424 - Ronald Jackson, *She Sang a Song No One Would Hear (Songs of Stories Untold)*.

Page 10: Image courtesy of Claudia Volpe, Installation view of *Figures and Projections* at Kutztown University.

Page 11: Image courtesy of Claudia Volpe, Installation View of *Healing through the Preservation of Our History and Our Selves* at the University of Mary Washington.

Page 14: Photo courtesy of Rachel Bailey, University of Mary Washington. Detail shot of PFF289 - Artis Lane, *Muse*.

Page 23: Photo courtesy of PFF Collection. Opening of *An Essential Presence* at the Allentown Art Museum.

Appendix: Photo courtesy of Rachel Bailey, University of Mary Washington. Detail shot of PFF192 - Margaret Burroughs, *Black Venus*





APPENDIX



## Past Loans and Exhibitions

### **Allentown Art Museum**

*An Essential Presence: The Petrucci Family Foundation Collection of African American Art*, 6/2 – 9/1/2019

### **Art Center at Orange**

*Tangible Spirit*, 2/7 – 3/28/2019

### **Art Students League of New York**

*Creating Community: Cinque Gallery Artists*, 5/3 – 7/4/2021

### **Arts Council of Princeton, Taplin Gallery**

*Retrieving James Edwards and a Forgotten Circle of Black Artists*, 10/14 – 12/3/2022

### **Bridge Projects**

*Otherwise/Revival*, 4/9 – 7/31/2021

### **Bucks County Community College, Hicks Art Center**

*CodeNumber Safe [un]Safe*, 1/18-3/4/2023

### **Dixon Gallery and Gardens**

*Black Artists in America: 1929-1954*, 10/17/2021 – 2/4/2022

### **Gettysburg College, Schmucker Art Gallery**

*Identities: African American Art from the Petrucci Family Foundation Collection*, 1/5 – 3/20/2015

### **GreenHill Center for North Carolina Art**

*PRESENCE: A Survey of North Carolina Figurative Artists*, 7/23 – 11/25/2022

### **Hampton University**

*Ain't I America?*, 1/25 – 5/25/2019

### **Harvey B. Gantt Center for African American Art + Culture**

*Visions: A Study of Form*, 1/27-5/21/2023

### **Hunter College Art Galleries**

*Acts of Art and Rebuttal in 1971*, 9/17 – 12/14/2018

### **James A. Michener Art Museum**

*Syd Carpenter: Portraits of Our Places*, 9/21/2020 – 3/26/2021

### **Katonah Museum of Art**

*Arrivals*, 10/3/2021 – 1/26/2022

### **Kutztown University, Marlin and Regina Miller Gallery**

*Figures and Projections: Selected Work from the Petrucci Family Foundation Collection of African American Art*, 10/1/2021 – 1/15/2022

**Lafayette College, Skillman Library**

*Claiming Freedom: Selections from the Petrucci Family Foundation Collection of African American Art, 1/16 – 6/3/2024*

**Penn State University Lehigh Valley, Ronald K. DeLong Gallery**

*womenXwomen, 1/27 – 3/14/2020*

**Portland Art Museum**

*Constructing Identity: Petrucci Family Foundation Collection of African American Art, 1/28 – 6/18/17*

*“The Petrucci Family Foundation collection of African-American artists from the 20th and 21st centuries is not only a wonderful way to view compelling works of art, but it is also a unique opportunity to introduce and expand our understanding of artists and movements often overlooked. The Portland Art Museum’s 2017 presentation from the collection, entitled Constructing Identity, featured Kara Walker, Avel de Knight, Donald E. Camp, Paul Keene and Moe Brooker, among others. For our Museum, the exhibition and its programs allowed us to jumpstart our community’s appreciation of some of our country’s most consequential artists that have not been part of the traditional historical narrative. The impact was profound and it was a true honor to partner with the PFF’s founder Jim and his entire team. I look forward to future collaborations.*

**—Brian Ferriso, Director, Portland Art Museum**

**Princeton University Art Galleries**

*Making History Visible, 9/26/2017 – 2/11/2018*

**Renwick Gallery of the Smithsonian American Art Museum**

*Renwick Invitational 2018, 11/9/2018 – 5/5/2019*

**Rockland Center for the Arts**

*Charles White: Influences, 3/9 – 6/20/2022*

**Royal Academy for the Arts**

*Entangled Pasts: 1768-now, 2/3 - 4/28/2024*

**Sigal Museum, Chrin Gallery**

*Another American’s Autobiography: Selections from the Petrucci Family Foundation Collection of African American Art, 10/1/2021 – 7/10/2022*

**Smithsonian Institution Traveling Exhibition Service**

*Robert Blackburn and Modern American Printmaking, 11/12/2019 – 8/31/2022*

**Springside Chestnut Hill Academy, Barbara Crawford Gallery**

*Perspectives on the Past: Selections from the Petrucci Family Foundation, 1/11 – 3/8/2024*

“NCHGS was pleased to recently work with the Petrucci Family Foundation’s Collection of African American Art. We collaborated to create an exhibition that was on view for nine months at the Sigal Museum in downtown Easton, PA. We sought to tell the story (and start a conversation about) the Black community’s relationship with the idea of American patriotism. Our museum collection did not contain the powerful images we needed to help present this timely conversation. Thankfully, PFF stepped in and provided dozens of pieces on loan. Their world class collection and their staff expertise helped us create an extremely popular exhibition with record breaking attendance that reached across all spectrums of our community. We are extremely grateful to them and look forward to working together again in the future.

– Megan van Ravenswaay, Executive Director, Northampton County Historical and Genealogical Society (Sigal Museum)

**Telfair Art Museum, Jepson Center**

*Feels Like Freedom: Phillip J. Hampton*, 10/7 – 1/29/2023

**The Amistad Center for Art and Culture**

*Freedom & Fragility II*, 3/23/2020 – 2/8/2021

*Changing Lanes: Mobility in Connecticut*, 12/9/2021 – 4/3/2022

**The Heckscher Museum of Art**

*Richard Mayhew: Reinventing Landscape*, 12/20/2021 – 5/24/2022

**Truman State University**

*Mobility: African American Artists Abroad*, 1/23 – 3/1/2024

**University of Houston, Blaffer Art Museum Museum**

*Paul Anthony Smith*, 10/21/2022 – 3/12/2023

**University of Maryland, The David C. Driskell Center**

*RINGGOLD | SAAR: Meeting on the Matrix*, 12/1/2022 – 6/30/2023

**University of Mary Washington Art Galleries**

*Healing: Through the Preservation of Our Histories and Our Selves*, 1/10 – 4/1/2022

**Woodmere Art Museum**

*Barbara Bullock*, 9/23/2023 – 1/21/2024

**Wadsworth Atheneum**

*Afrocsmologies*, 10/19/2019 – 1/20/2020

*Styling Identities: Hair’s Tangled Histories*, 3/21 – 8/11/2024

## Complete List of Artists

### A

Derrick Adams (b. 1970)  
Mequitta Ahuja (b. 1976)  
Chloe Alexander  
Leroy Allen (1951–2007)  
Charles Henry Alston (1907–1957)  
Emma Amos (1938–2020)  
El Anatsui (b. 1944)  
Benny Andrews (1930–2006)  
Katrina Andry (b. 1981)  
William E. Artis (1914–1977)  
Roland Ayers (1932–2014)  
Alix Ayme (1894–1989)  
Herman Kofi Bailey (1931–1981)

### B

Radcliffe Bailey (b. 1968)  
Xenobia Bailey (b. 1955)  
Lavett Ballard (b. 1970)  
Tyler Ballou (b. 1996)  
Henry Bannarn (1910–1965)  
Edward M. Bannister (1826–1901)  
Amiri Baraka (1934–2014)  
Richmond Barthé (1909–1989)  
Romare Bearden (1911–1988)  
Dawoud Bey (b. 1953)  
Sharif Bey (b. 1974)  
John Biggers (1924–2001)  
Camille Billops (1933–2019)  
McArthur Binion (b. 1946)

Robert Blackburn (1920–2003)  
Alvin Booth (b. 1944)  
Berrisford Boothe (b. 1960)  
James Brantley (b. 1945)  
Greg Breda (b. 1959)  
Sylvester Britton (1926–2009)  
Moe Brooker (1940–2022)  
Grafton Tyler Brown (1841–1914)  
Natalie Erin (N.E.) Brown (b. 1988)  
Vivian Browne (1929–1993)  
Barbara Bullock (b. 1938)  
Calvin Burnett (1921–2007)  
Margaret Burroughs (1917–2010)  
Charles Burwell (b. 1955)

### C

Donald E. Camp (b. 1940)  
Syd Carpenter (b. 1953)  
Robert Carter (b. 1938)  
William Sylvester Carter (1909–1996)  
Elizabeth Catlett (1915–2012)  
Dominic Chambers (b. 1993)  
Jonathan Lyndon Chase (b. 1989)  
Tawny Chatmon (b. 1979)  
Ralph Chessé (1900–1991)  
Ify Chiejina (b. 1988)  
Jerome China (b. 1961)  
Claude Clark (1915–2001)  
Ed Clark (1926–2019)  
Sonya Clark (b. 1967)

Taha Clayton (b. 1981)  
Kevin Cole (b. 1963)  
Willie Cole (b. 1955)  
Alfred Amadu Conteh (b. 1975)  
Eldzier Cortor (1916–2015)  
Adger Cowans (b. 1936)  
Steven Cozart (b. 1972)  
Ernest Crichlow (1914–2005)  
Allan Rohan Crite (1910–2007)

## D

Kenturah Davis (b. 1980)  
Avel de Knight (1923–1995)  
Beauford Delaney (1901–1979)  
Joseph Delaney (1904–1991)  
M. Florine Démosthène (b. 1971)  
Richard Dempsey (1909–1987)  
Marita Dingus (b. 1956)  
Michael Dixon  
Najee Dorsey (b. 1973)  
Morel Doucet (b. 1990)  
John Dowell (b. 1941)  
Louis Draper (1935–2002)  
David C. Driskell (1931–2020)  
James Dupree (b. 1950)

## E

June Edmonds (b. 1959)  
Walter Edmonds (1938–2011)  
Allan Edmunds (b. 1949)  
James Wilson Edwards (1925–1991)  
Gregoire Etienne (*unknown*)  
Awol Erizku (b. 1988)

## F

Adama Delphine Fawundu (b. 1971)  
Tom Feelings (1933–2003)  
Kohshin Finley (b. 1989)  
David Fludd (b. 1965)  
Allan Freelon (b. 1895–1960)  
Gale Fulton Ross

## G

Claes Gabriel (b. 1977)  
Reginald Gammon (1921–2005)  
Theaster Gates (b. 1973)  
Erlin Geffrard (b. 1987)  
Herbert Gentry (1919–2003)  
vanessa German (b. 1976)  
Sam Gilliam (1933–2022)  
Nefertiti Goodman (b. 1949)  
Paul Goodnight (b. 1946)  
Rex Goreleigh (1902–1986)  
Garry Grant (b. 1971)

## H

Allison Janae Hamilton (b. 1984)  
Phillip Jewel Hampton (1922–2016)  
John Wesley Hardrick (1891–1968)  
Bernard Harmon (1935–1989)  
William A. Harper (1873–1910)  
Theodore Harris (b. 1966)  
Dara Haskins (b. 1992)  
Maren Hassinger (b. 1947)  
Palmer Hayden (1890–1973)  
Stephen Hayes (b. 1983)

Leon Hicks (b. 1933)  
Felrath Hines (1913–1993)  
LaToya Hobbs (b. 1983)  
Curlee Raven Holton (b. 1951)  
Ed Hughes (1940–2018)  
Albert Huie (1920–2010)  
Margo Humphrey (b. 1942)  
Bill Hutson (b. 1936)

## I

Monica Ikegwu (b. 1998)  
Imo Nse Imeh (b. 1980)  
Kahlil Robert Irving (b. 1992)

## J

Preston Jackson (b. 1944)  
Ronald Jackson (b. 1970)  
Martha Jackson-Jarvis (b. 1952)  
Fabiola Jean-Louis (b. 1978)  
Louise Jefferson (1908–2002)  
Al Johnson (b. 1957)  
Femi Johnson (b. 1952)  
Rashid Johnson (b. 1977)  
Sargent Claude Johnson (1888–1967)  
Martina Johnson-Allen (b. 1947)  
Khari Johnson-Ricks (b. 1994)  
Frederick D. Jones (1913–1996)  
Lois Mailou Jones (1905–1998)

## K

Kajahl (b. 1985)  
Titus Kaphar (b. 1976)  
Paul Keene (1920–2009)

G. Farrell Kellum (b. 1947)  
Joseph Kersey (1908–1982)  
Chawne Kimber (b. 1971)  
Basil Kincaid (b. 1986)  
MaPó Kinnord (b. 1960)  
Yashua Klos (b. 1977)  
Columbus Knox (1923–1999)  
Beni E. Kosh (1917–1993)

## L

YoYo Lander (b. 1986)  
Artis Lane (b. 1927)  
Jacob Lawrence (1917–2000)  
Hughie Lee-Smith (1915–1999)  
Nate Lewis (b. 1985)  
Norman Lewis (1909–1979)  
Samella Lewis (b. 1923)  
Juan Logan (b. 1946)  
Whitfield Lovell (b. 1959)  
Alvin D. Loving, Jr. (1935–2006)

## M

Deryl Mackie (1949–2007)  
William (Bill) Majors (1930–1982)  
Tom Malloy (1912–2008)  
Eustace Mamba (b. 1992)  
Ulysses Marshall (b. 1946)  
Delita Martin (b. 1972)  
Richard Mayhew (b. 1924)  
Tim McFarlane (b. 1964)  
James C. McMillan (b. 1925)  
Sam Middleton (1927–2015)  
Lev T. Mills (1938–2021)

Evangeline Montgomery (b. 1933)  
Mario Moore (b. 1987)  
Norma Morgan (1928–2017)  
Thaddeus Mosely (b. 1926)

## **N**

Otto Neals (b. 1930)  
Arcmanoro Niles (b. 1989)

## **O**

Chris Ofili (b. 1968)  
Kermit Oliver (b. 1943)  
Kambui Olujimi (b. 1976)

## **P**

Robert Peterson (b. 1981)  
Angela Pilgrim (b. 1991)  
Howardena Pindell (b. 1943)  
Rose Piper (1917–2005)  
Charles Ethan Porter (1847–1923)  
Debra Priestly (b. 1961)  
Steve Prince (b. 1968)  
Mavis Pusey (1928–2019)

## **R**

Ransome (b. 1961)  
Winfred Rembert (1945–2021)  
Ato Ribeiro (b. 1989)  
Faith Ringgold (b. 1930)  
Ashley Rivers (b. 1995)  
Haywood Rivers (1922–2001)  
Leo Robinson (b. 1938)

Tokie Rome-Taylor (b. 1977)

## **S**

Alison Saar (b. 1956)  
Betye Saar (b. 1926)  
Lezley Saar (b. 1953)  
Eduardo Roca “Choco” Salazar (b.1949)  
Charles Sallee (1911–2006)  
Kevin Blythe Sampson (b. 1954)  
Walter Sanford (1912–1987)  
John T. Scott (1940–2007)  
Joyce Scott (b. 1948)  
Victor Seach (1918–1991)  
Charles Searles (1937–2004)  
Sterling Shaw (b. 1982)  
Gerald Sheffield (b. 1985)  
Vitus Shell (b. 1978)  
Accra Shepp (b. 1962)  
Danny Simmons (b. 1953)  
Lorna Simpson (b. 1960)  
Merton Simpson (1928–2013)  
Louis Sloan (1932–2008)  
Anthony Smith, Jr. (b. 1976)  
Arvie Smith (b. 1938)  
Carl Richard “Dingbat” Smith (1927–  
mid-1980s)  
Dianne Smith (b. 1965)  
Frank Smith (b. 1935)  
Malcolm Mobutu Smith (b. 1969)  
Mei Tei Sing Smith (b. 1952)  
Ming Smith (b. 1947)  
Paul Anthony Smith (b. 1988)  
Shinique Smith (b. 1971)



Vincent Smith (1930–2004)  
Nelson Stevens (b. 1938)  
Thelma Johnson Streat (1911–1959)  
Charles Stonewall (b. 1950)

## **T**

Ann Tanksley (b. 1934)  
Henry Ossawa Tanner (1859–1937)  
Ron Tarver (b. 1957)  
Felandus Thames (b. 1974)  
Mickalene Thomas (b. 1971)  
Dox Thrash (1893–1965)  
Ellen Tiberino  
Ellen Powell Tiberino (1955–1992)  
Mose Tolliver (1920–2006)  
Stephen Towns (b. 1980)  
Khari Turner (b. 1991)

## **V**

James VanDerZee (1886–1983)  
William Villalongo (b. 1975)

## **W**

Kara Walker (b. 1969)  
Larry Walker (b. 1935)  
Nari Ward (b. 1963)  
Gregory “Mr. Imagination” Warmack  
(1948–2002)  
Richard Watson (b. 1946)  
Carrie Mae Weems b. 1953)  
James Lesesne Wells (1902–1993)  
Pheoris West (1950–2021)  
Laura Wheeler-Waring (1877–1948)

Charles White (1918–1979)  
Kehinde Wiley (b. 1977)  
Didier William (b. 1983)  
Carl Joe Williams (b. 1970)  
Charles Edward Williams (b. 1984)  
Michael Kelly Williams (b. 1950)  
Walter Williams (1920–1998)  
John Wilson (1922–2015)  
LeRone Wilson (b. 1968)  
Wilmer Wilson IV (b. 1989)  
Beulah Woodard (1895–1955)  
Hale Woodruff (1900–1980)

## **Y**

Purvis Young (1943–2010)