

*“In Her Own Words”  
Art, Blackness and Womanhood*



*Alma Roberts, “A Vessel Full of Power” (2018) 36x24*

*The James E. Lewis Museum of Art  
Morgan State University*



Cover  
**Vessel of Power**  
36" x 24"  
2018

*“In Her Own Words”*  
*Art, Blackness and Womanhood*

February 18—March 31, 2018  
The James E. Lewis Museum of Art

Morgan State University  
Carl J. Murphy Fine Arts Center  
2201 Argonne Drive  
Baltimore, MD 21251

*Black woman clothed with your colour which is life, with your form which is beauty!  
And your beauty strikes me to the heart like the flash of an eagle.  
Black woman, I sing your beauty that passes,  
the form that I fix in the Eternal. (Leopold Sedar Senghor)*

## Foreword

**Gabriel Tenabe** - Director , Office of Museums

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Women's artwork is no different from men. It is usually about connecting with humanity. Women don't simply produce, they make things that relate more to family and their surroundings, community and politics, it is them being truthful and showing their emotional experience.

Women's art is many times under appreciated and undervalued. There was always the thought that you must have the proper knowledge and a broad view of the craft. Many found it hard to get more than basic training or to be able to travel to get the best experience. Just as there is a women's movement now, there was a movement about forty years ago in promotion of women's art.

At one time, women artists were only associated with fabrics and textiles. When women branched into abstracts they did not lag behind men in what they produced. When women began to assert themselves creatively, their popularity grew as much as men.

Once it was very difficult to showcase a female artist with a solo exhibition, but it came to a point when we had to make a change, because society was making a change. The female artists' time has come and we are compelled to pay attention to women who are producing work . Art is changed by the culture. The culture has taken a dramatic change and women's work is a reflection of the beauty, the cruel, the bigoted, the good and the powerful.

We hope you will look at this exhibition, "In Her Own Words": Art, Blackness and Womanhood, as it relates to the human experience and that it begins a conversation.

## Curatorial Statement

**Robin Howard** - Associate Director - Office of Museums

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This exhibition seeks to capture various dimensions of black women's contributions in visual arts giving voice to exceptional artists of African descent. "In Her Own Words: Art, Blackness and Womanhood" addresses issues of cultural, racial and gender identity rooted in racial politics, gender and class. Through their own journeys, artists serve as vessels conveying a powerful energy through their enlightening and inspiring works in various historical contexts. Their artistic creations deliver messages of hope, faith, resistance and endurance in the face of adversity, exclusion and indifference.

The cross-section of beauty, struggle, self-confidence, and healing is woven into the fabric of Black women's experiences and conditions in the United States. The core of the exhibition addresses this premise. The artists lending their voices to this exhibition are world-class artists who have pioneered the field through discrimination, racism social injustice and misogyny. These woman use their talents to offer unique perspectives with force, honesty and humor sometimes on topics that are painful, disturbing and traumatic. Current political and social

conditions validate the importance of exhibitions like this one condemning and resisting a legacy of racism, violence and oppression. This showcase of more than 40 artworks by African American female artists consists of paintings, sculptures, photographs, prints, lithographs and mixed media. The exhibition is organized thematically rather than chronically as we identified several topics common to groups of artists. We isolated single works of artists and created sections. Three panels referencing many themes central to the exhibition have been intentionally scattered throughout the galleries with the idea that the viewer will weave all the concepts and associate them with the majority of works.

As Associate Director of the Office of Museums curating this exhibition, I want to emphasize the educational aspect of the artworks and their aesthetic and symbolic tonality for our audience. It is my sincere hope that educators, students and the general audience will enjoy, value and reflect on the contributions of all artists of African descent in their quest to create dialogue, fight for equality and inclusion and demand change.





## Chakaia Booker

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Chakaia Booker was born in New Jersey in 1953. She received a Bachelor of Arts from Rutger work began with materials thrown out at construction sites. With these pieces she began constructing large art pieces meant for the outdoors. She has moved onto creating visual and wearable art with rubber tire scraps. National Museum of Women in the Arts states: “Booker’s artistic process is enormously physical, from transporting the tires to reshaping them with machinery. Though she has adopted utilitarian jeans and work boots in her studio, she always wears a large, intricately wrapped headdress, which has links to her earliest wearable art and has become her fashion signature.”

Booker’s artwork touches on culture, history, and with the advancement of rubber tires in her art, she has expressed concerns with the environment, industrialization, and consumer culture. She currently has artwork at the Cornell University’s Johnson Museum of Art, the Akron Museum of Art, and the

Metropolitan Museum of Art.

In 2012 and 2013, Booker had an exhibit called “Defiant Beauty” in the Georgia Museum of Art. Her artwork was on display in New York City’s Garment District during the summer of 2014. She was in the “Twentieth Century American Sculpture” exhibit, which took place at the White House in 1996.



**Untitled**

24 5/8" x 33"

2014

## Elizabeth Catlett

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Born in Washington D.C. in 1915.

Elizabeth Catlett entered a world determined to hold her back because of her race. Both her mother and father were children of freed slaves. She was awarded a scholarship to attend the Carnegie Institute of Technology in Pittsburgh, only to have the offer rescinded when the school discovered that she was black. She then enrolled at Howard University graduating cum laude and went on to study under Grant Wood at the University of Iowa, becoming the first African-American woman to graduate with an MFA from the school. At Iowa, Catlett was advised to recreate images she knew best, so she began to sculpt women and children

Influenced by Modern, African, and Mexican art, Elizabeth Catlett's work reflects issues in classism, racism, and sexism through wood, linoleum cuts, clay, bronze and stone. Her artwork expressed social messages of injustice rather than aesthetics.

Catlett was also inspired by Chicago's Renaissance as well as the Harlem Renaissance. In 1998, Morgan State University was the first of many present Catlett with an honorary degree.



***The Black Woman Speaks***

18 1/2 x 13  
Lithograph  
1960

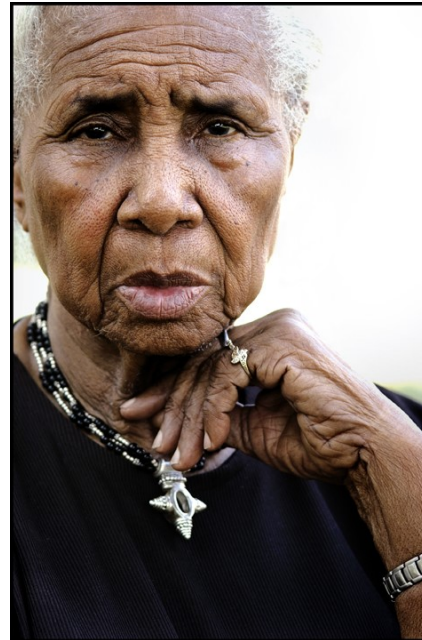
## Linda Day Clark

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Linda Day Clark is a nationally exhibited visual artist and scholar. She uses the camera to get closer, to touch, relate and inform. Clark has lived in Maryland since she was 8. She has worked as a professor of photography at Coppin State University in Baltimore, Maryland for at least twenty years. She earned an AA from Howard Community College, a BFA from Maryland Institute College of Art, and a Masters of Fine Art from University of Delaware. Her work has been displayed internationally in galleries and museums, including the Seoul Museum of Art in Korea, The Smithsonian Institute, Washington, D.C. and the Brooklyn Museum of Art.. Day Clark's work is also accessible in important photography books, including MacArthur award winning Deborah Willis' *Reflections in Black: A History of African American Photography 1840-1999*.

Her project, *The Gee's Bend Photographs*, has been featured in solo exhibitions at the Walters Art Museum and the Philadelphia Museum of Art.

A project that came together as an assignment from The New York Times in 2003 to the Gee's Bend community being her first visit to the area. Since her first experience with the quilters, she has made the trip almost every year calling them "family now".



**Gee's Bend Image No.15. Nettie Young**  
35" x 43"  
Digital image  
2008

## Oletha DeVane

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Oletha DeVane was born and raised in Baltimore Maryland. She attended the Maryland Institute College of Art earning her B.F.A. The print, "Brothers" pre-dates the piece for the Reginald F. Lewis museum and is a solar etching and watercolor depiction of two men who've been lynched. She also attended the University of Massachusetts in Amherst. DeVane has created many projects, one a documentary video depicting Maryland and Lynching commissioned by the Reginald F. Lewis Museum of African American History and Culture.

One of DeVane's creations is a dress hanging over a field of gumballs. This is called, *Hagar's Dress in Her Exile*. The dress is made of rope, burlap and chains. The dress hangs in the Clermont Plantation Slave Quarters in Virginia above gumballs with spikes. The story of Hagar resonates as it describes slaves as they walked across fields of sweet gum ball when escaping through the Underground Railroad.

As a multidisciplinary artist, DeVane sometimes combines found objects, beads, clay, glass and other materials due to her interest in the idiosyncratic ways in which materials convey meaning whether it's through painting, video, mixed media, printmaking or collage.



**Brother's (brother's Lynching Series)**

36" x 24"

Monoprint

2008

## Gladys Baker Grauer

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Gladys grew up during the depression in Chicago and has been exhibiting her work since 1947. She studied at The Art Institute of Chicago, Loyola University and Rutgers. Growing up in the Depression, she had early lessons of racial tension and politics. However, as a member of the Student League, her view of the world changed when she saw that there were not just Black problems, but that the world was full with problems. The mother of Newark's African American art community, as she has been named, she purchased a store front as a studio, that quite unintentionally became a gallery because it was young African American artists who came.

With no business sense, not knowing there was a need in Newark, artists came from all over, Jersey City, East Orange Montclair and of course Newark. All those who gravitated to her gallery where artists could be comfortable to show their work. Female artists had little time for art because they were house wives and mothers and they worked. This space resulted in organizing a Women's art group Black Women in Visual Perspective.

Of all her skills, she does art best and may have been born to do so. She didn't know she could lead and didn't know people would follow. She fully believes that leadership is respect for other people, you have to love people and you have to want to do for people. Grauer's message to young people is, "do what you are born to do, continue to work and to give". She painted much of her surroundings, people who were familiar, that she saw each day in the same condition. Grauer's work is displayed in the U.S., London and Senegal.



**Mainstream**  
Resist on paper  
27" x 38"  
1999



## Leslie King-Hammond

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Dr. Leslie King Hammond is Caribbean, specifically Barbados. She grew up in Southern Jamaica, Queens New York where she received her education in the New York City Public Schools. She earned her BFA from City University of New York, Queens College in 1969 on the full scholarship of the SEEK Grant. King also attended John Hopkins earning her Master's Degree in art history (1973) and her PHD (1976). Among her achievements are multiple exhibitions including *Art as a Verb* featured at both MICA, the Studio Museum in Harlem, and the Met Life Gallery, *The Global Africa Project* with her colleague and friend, Lowery Sims, *Gumbo Ya-Ya: Anthology of Contemporary African American Women Artists*, four lifetime achievement awards and since her 2008 Retirement, an appointment as Dean Emerita of the Center for Race and Culture at the Maryland Institute College of Art.

King calls herself “an angry black woman”. A realist, a feminist and a rebel since the age of 18. She is an activist, advocate, enthusiast

and visionary. Always an artist, King-Hammond realized that her readiness and endowment came in helping others fulfill their artistic prowess.



***Alter for the Worrier Spirits of 911***

Epson Digital Print  
30" x 26 1/2"  
2001

## Robin Holder

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Robin Holder was born in Chicago in 1952, but she was raised in New York City. She has been a printmaker for over 30 years. Holder is inspired by personal experiences, spirituality, the identity of a woman artist, socio-politics, and shared human experiences.

A story teller, and the child of an African American Christian father and a white Russian American Jewish mother, Holder was raised as a socialist and an agnostic. Her family dynamic might be the catalyst for her interest in global issues that cover children and the overwhelming pain of the Holocaust. Her work is motivated by her multi-cultural background, in which layers upon layers of various racial, economic, and spiritual worlds exist within one family.

Wherever Holder was as a young person, she appeared to be the “only” in most situations, the only one with brown skin and the only girl. After a conversation with a colleague, Holder developed the habit of creating works in a series and it made perfect sense to her.

It was easier to focus, to focus on one theme, on one technique and one use of a medium.

Holder has been an art educator for the last three decades. As an educator, she knows that art education is important because it is multi-disciplinary. Art encompasses skills that embrace chemistry, physics, sociology, history and language. Arts bring energy and creativity, a kind of learning that can only enhance every other kind of learning.



**Trusting In You**  
39" x 33"  
Stencil Monotype  
1990

## Doris Hughes

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A veterinarian by trade and an artist as a hobby. A Howard University graduate, she loved to paint. Her paintings are large, colorful and tend to reflect children, families and people in various aspects of their lives. Hughes is a former Professor in the Science Department at Morgan State University.



***Pearl the Venderness***

23" x 29"

Acrylic on canvas

1945



## Margo Humphrey

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Margo Humphrey was born in 1952, and earned a B.F.A in Printmaking from the California College of Arts and Crafts. She also earned an M.F.A in from Stanford. The first thing to notice about Margo Humphrey's artwork is the generous use of color. Her works breathe life and provide stories. She is inspired by feminism, her personal life, and fantasy. Her works and techniques are considered to be cutting edge in printmaking. A few of her works express Biblical stories such as Adam and Eve and the Last Supper with a Black Jesus and an African American and Caribbean twist. Of course bread and wine entertain the picture, but there is also watermelon and chicken to humor views. Her work is infused with multiple layers of humor and joy.

Humphrey has traveled the world having been invited to teach. As a young educator, she was invited by the Queen of Samoa to teach printmaking at the University of the South Pacific in Fiji.

She was honored to be invited by the Nigerian Government to be the first artist to open the American section of the Nigerian Gallery of Art. Humphries mediums include etching, lithography, drawing, and monoprint.



**Pyramids for Lunch**

37" x 31 1/4"

Lithograph 23/35

1984

## Lois Mailou Jones

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Born in Boston, Massachusetts, in 1905, Lois Mailou Jones became an artist who made use of her bright colors and African American history. Jones is considered a trail-blazer when speaking of African American artists. She was an educator, an advocate for African and Haitian artists. Her love for helping artists in at least eleven countries in Africa accelerated cultural understanding in political and cultural relations. Although her many travels proved to influence how she painted, Jones wanted to be considered an American painter without the boundaries of a racial or cultural designation.

Jones received a fellowship to Paris in 1937 where she completed 40 paintings. She loved Paris because it was there that she felt fully accepted, not unlike many other African American artists who retreated to France for the comforts that were foreign to them in their own country.

Her friend and advisor, Dr. Chris Chapman dedicated a book to Jones' life recognizing friends she made along the way including Dr. Carter G. Woodson, Alain Locke, Matthew Henson and Josephine Baker. Honorary Doctorate of Fine Arts from both Corcoran School of Art in 1996 and Massachusetts College of Art in 1986. She has received many more honorary degrees.



**Zenobia**  
32" x 28"  
Oil on canvas  
1945

## Virginia Kaia

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Virginia Jackson Kaia notable artist, teacher and was the first born of four children to Kiefer A. Jackson and civil Rights activist Lillie Carroll Jackson. Growing up in Baltimore Virginia discovered a passion for art at a very early age. Kaia was refused admission to MICA and instead attended the Philadelphia Museum School of Art becoming the first African American to win the schools top award in life drawing and received her M.A. from Columbia University in New York where her teachers included notable portrait artists Robert Brackman and Frank Vincent DuMond. Virginia received numerous awards including a purchase award from the Baltimore Museum of Art. Her portraits have been shown in several public and private collections throughout the country.

In 1983 she received an honorary doctorate of humanities degree from the Savannah College of Art and Design. The following year she joined the college's Board of Trustees.

In 1993 the SCAD named Kaia Hall in her honor. Today it houses the SCAD Museum of art. Virginia, like her mother Lillie, was actively engaged in civil rights efforts in Savannah until her death in 2001.



***Hattie P. Carter, Former Department Chair  
Home Economics, Morgan State College***

80" x 60"

Oil on canvas

## Doris Kennedy

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Kennedy was born in from Washington, D.C., where she was the artist-in-residence at Howard University. In addition to Howard, she has taught at the Corcoran School of Art, American University, the Maryland College of Art and Design, and the University of Science. While living and teaching in Ghana at Technology in Kumasi, she claimed her experience to be both “magical and forever”. She was a grant recipient of the National Association of Ghanaian Artists. Much of her current work emphasizes art and technology through science.

She has delved into quantum physics, from the cosmic to the gluinoscopic in scale as her art thinks about scientific scales for God.

Kennedy's oil paintings have gone from realism to abstractions. She terms her current images "intuitive Realism" as she paints what cannot be seen, energies, God and the dynamics of quantum physics. This series of paintings have resonated with scientists, so much so she has even appeared on panels with theoretical physicists and shown at the American Center for Physics in Washington, DC.

### **Choices**

52" x 89"

Oil on canvas





## Reva Lewie

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Reva Goodwin Lewie is a retired professor of Arts Education, and graduate of Morgan State College in 1956 and MFA, New York University 1961 and a Baltimore City Public Schools art department chair. The sculptor and three dimensional portrait artist also created abstract metal works and pieces in stained glass.

In 1968 Reva was an art instructor here when the University was Morgan State College. Lewie has co-authored a book with her daughter Dr. Reva Marcia Lewie Thompson about her husband, Tuskegee Airman Lemuel Arthur Lewie, Jr. She was a Docent at the Walters Art Museum between 1993 and 2004. During that same time period she was a member of the Baltimore County Commission Arts and Sciences.

Her work has been on display at the Loeb Center, Washington County Museum, Walters Art Museum, Madison Medical Center, DHIS Institute, Garwyn Medical Center and Mercy Center. Ms. Lewie still resides in Baltimore.



**El Toro In Greens**

27 7/8" x 23 3/4"

Aluminum stampings assemblage

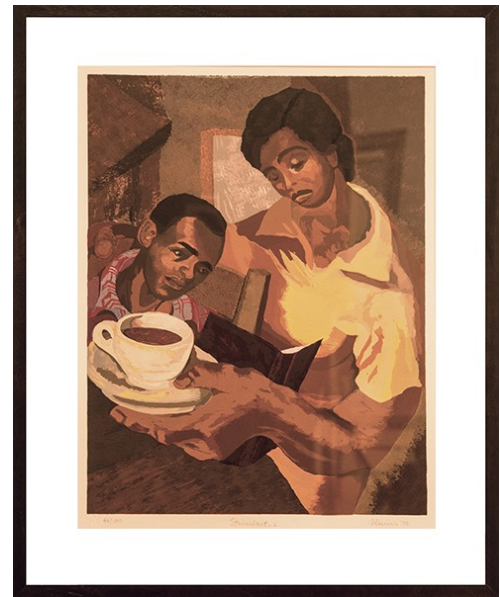
## Samella Lewis

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New Orleans native Samella Lewis is a nationally acclaimed printmaker, painter, published author and educator. Her studies in art took her from Dillard University where she met her mentors Elizabeth Catlett and Charles White. Staying two years, she transferred to Hampton Institute and completed her degree in 1945. In pursuit of her master's and PhD, Samella studied at Ohio State University. Samella worked on her dissertation while at Morgan State College where she was an associate professor. Later she spent time at Florida A&M as the chair of their fine arts department. Traveling to Taiwan as a Fulbright Fellow, she developed an interest in Chinese and Asian art and culture.

Lewis became an advocate for civil rights which is reflected in her works, mostly lithographs and screen prints, dictating black liberation and civil rights. Her social activism showed more as she aggressively pursued new exhibition opportunities for African Americans as hires in museums. That battle saw her exit but left having created

Concerned Citizens for Black Art, a group that set guidelines and recommendations for more educational programming. Lewis established the Museum of African American Art and was curator until 1986.



**Stimulant -2**

28" x 22"

Rising 2 - ply rag paper

## Nashormeh Lindo

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Nashormeh Lindo is from Philadelphia and is a globally known visual artist and educator. Lindo earned her Bachelors of Arts degree in Art from the Pennsylvania State University. Lindo has a Masters of Science degree in Education which she received from Bank Street College Graduate School of Education's Museum Leadership Program. She is currently the Vice Chair of the California Arts Council. She adores the photography, art, music, and literature heritage of African Americans. This heritage inspires her work along with her travels, beauty, spirituality, and nature. Lindo has designed and painted public murals and is an organizer of workshops and several art exhibitions.

Lindo collects dolls representative of African American history. She has displayed her collection at numerous exhibitions in San Francisco where she currently teaches African American Art History at City College of San Francisco. Each of her dolls carries a story with them. Many were created during a time when black dolls were not sold in stores.

Lindo's love for dolls serves a learning tool. Dolls are powerful as imagery and symbolism, they were usually the first thing that children identified with.



**Nab-No Wo V: Ode to Bundo**  
**Mixed media**

21 7/8" x 30"  
1989

## Valerie Maynard

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Valerie Maynard was born in 1937 in Harlem. She creates art on multiple platforms such as wood, metal, paint, photography, stone, ceramics, and more. At that, she is a sculpture, printmaker, designer and teacher. Maynard studied at the Museum of Modern Art focusing on drawing and painting. She also studied at the New School for Social Research focusing on printmaking. Her Masters degree in Sculpture was earned at Goddard College. As a teacher, Maynard practiced at the Studio Museum of Harlem, Howard University and the University of the Virgin Islands.

Much of Maynard's work is a reflection of what she has seen and experienced. Maynard repeatedly expresses, "Human-beingness is who I am. I don't think of myself as an artist." Maynard believes that we are one, tied to the very being.

Maynard has lived long enough to witness countless revolutions in the ways black identity is defined, the gains and setbacks of countless liberation movements, and the rupture and reclassification of constitutional mandates presumably old freedom and justice for all. Maynard's art is an expression used as a tool for social justice and activism.



**Free Woman**  
Linoleum cuts  
19 1/2" x 16 1/2"



## E. J. Montgomery

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Evangeline “E. J.” Montgomery was born on May 2nd, 1933 in New York, NY. She earned her B.F.A at the California College of Arts and Crafts. In 1951, Montgomery earned her high school diploma from Seward Park High School in lower Manhattan, where she was a cheerleader, a member of the swim and basketball teams and a member of student government. Montgomery painted faces on dolls as a job just after high school. After a while, she began working with her husband, Thomas Usher, an African American jewelry designer while she studied craftsmanship. Montgomery was an independent curator and later worked for the United State Government as a Program Director for Arts America which took her abroad to develop fine arts programs throughout the world.

Well known for her work with metal and creating ancestral boxes, Montgomery’s lithographs were filled with color.

She is most notably remembered for her creation of memory boxes, with the purpose of holding precious things. A leader in the promotion of art programming and community development, Montgomery has also used her creative prose as an independent curator having organized more than 150 exhibitions in a variety of art venues



***Celebration III***  
Lithograph  
16 x 20  
2008

## Faith Ringgold

Faith Ringgold was born on October 3, 1930 in Harlem. Not only did Ringgold grow up during the Great Depression surrounded by figures like Langston Hughes and Duke Ellington, she grew up with chronic asthma, but she never viewed her life as a life of poverty.

Instead, Ringgold used her time to create art starting with crayons. She began teaching in the 1950's in New York Public Schools. As she began to contemplate her political consciousness, history and African arts her reflections grew into works that spoke to the civil rights movement from a female perspective.

Her political interpretations are obvious and never claim to be misconstrued. 1970, Ringgold was charged with desecrating the American flag. During the "People's Flag Show." Ringgold and a few other artists protested laws through their art resulting in their show being shut down and a court case. Ringgold is an accomplished painter, quilter, sculptress and performance artist. She has also created masks inspired by African cultures and dolls resembling real figures. Her artwork is a narration of the oppression of the African American community.

Ringgold has illustrated and written children books .Ringgold has earned many awards including the City College of New York's First Annual Cultural Arts Award in 2011, 2009 Peace Corps Award, Golden Legacy Visual Arts Award in 2006, Colloquium on African American Art Honoree 2006, NAACP 1999 to name just a few.



### **And Women?**

Oil on canvas

19 1/2" x 26"

2008

## Alma Roberts

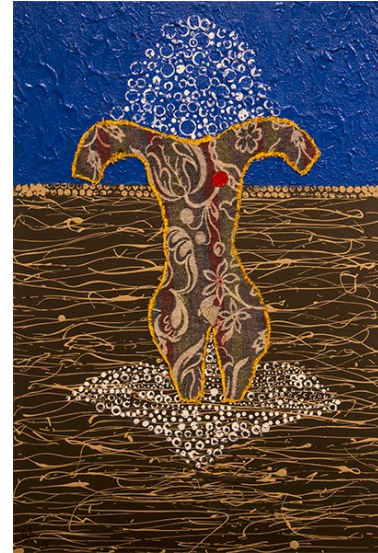
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December 2017 through January 2018, the Woke Exhibition in the Baltimore City Hall was dedicated to the works of Alma Roberts. The exhibit addressed political and social issues while the artist expressed the current state America is in. According to Roberts, for two weeks she heard a voice in the middle of the night telling her, “pick-up a brush and paint with your left-hand, pick up a paint brush and paint with your left hand.” After telling a good friend, her friend took action and gave Roberts brushes, paints, and a few canvases. It was then she began painting. She began painting so feverishly that there were times she would find herself painting two canvases at once. Although it took convincing, she took her artwork to shows.

Roberts’ father was a painter and he was left-handed. Ironically, she knew nothing about her father ever being a painter, he gave up painting to take care of his family. This was information that she learned from her sisters.

Roberts has done the opposite of her father. She left her career to paint.

She has created paintings expressing a variety of emotions that include anger over the death of Mike Brown along with a painting of chocolate from a dieter’s point of view.



**A Vessel Full of Power**

*Acrylic on canvas*

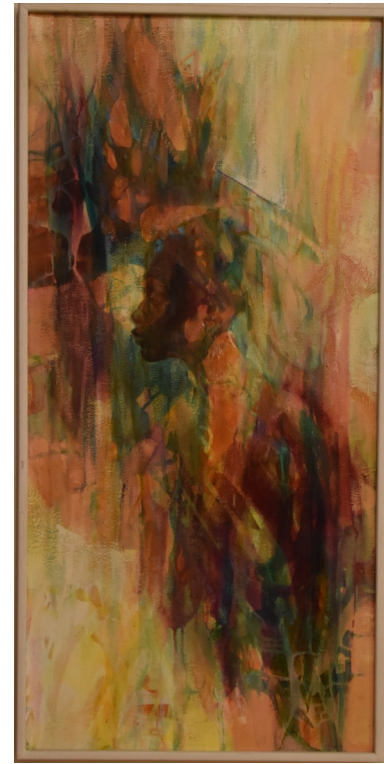
2018

16 x 24

## Malika Roberts

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Malaika Roberts is from Washington D.C, has a Bachelor's Degree from Howard University, and holds a M.F.A Degree at the University of Michigan. She has held many solo exhibitions at places like Potters' House Gallery in Washington D.C (1963), WEB DuBois Institute at Harvard University (1978), Lincoln University in Pennsylvania (1976), Gallery Antigua in Miami (1988), Howard University Gallery of Art (1971), Virginia-Smith Mason Gallery (1971) and Bethune Museum and Archives in Washington, D.C. (1984), and many more. A few of her awards include Honorary Doctorate from Elizabethtown College in Pennsylvania (1992), Key to the Cities of Savannah and Miami (1988), James A. Porter Special Award in Painting, Cleveland State University (1972), Evening Star Award from the Society of Washington Artists 72<sup>nd</sup> Annual Show (1966), First Prize Award from the Society of Washington Artists (1965), the Agnes Meyer Fellowship (1963).



**Spectrum**

Acrylic on canvas  
34 5/8" x 60 1/2"



## Joyce J. Scott

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Joyce J. Scott was educated in the Baltimore City Public Schools, and grew up in one of the most active, creative and blustering neighborhoods in the city. She earned her B.F.A from the Maryland College Institute of Art in 1970. In 1971, she earned her M.F.A from the Instituto Allende in San Miguel de Allende (Mexico). Her artwork has been shown at the Smithsonian American Art Museum, the Museum of Art and Design, Baltimore Museum of Art, the Fuller Craft Museum, and more places.

This sculptor, quilter, performer, and installation artist uses her works to express sexism, racism, and spiritual healing. According to Tim Smith in the Baltimore Sun: “In a 1980s comedy act called Thunder Thigh Revenue, Scott performed Rodney Dangerous-in-the-Field a character she created who was a slave who loved performing for his ‘Captive Audience.’” Joyce Scott makes art out of beads, paper, and other mediums that tickle her fancy. Scott has even created a piece in the likeness of Former President Barack Obama where his face is surrounded by joyful and angry faces expressing multiple reactions.

Joyce is the proud recipient of the 2016 Mac-Arthur Fellow. This monetary award affords many opportunities both creatively and personally and if there are any questions about the possibility of a move, she says that she is a “true Baltimore babe and Sandtown girl”, having lived in her rowhouse for forty years she has no desire to leave, but more importantly to live a creative life.



***Another Dead Sista, Disappearing 3***

39 1/2 x 29 1/2 in.

Monotype

1999

## Virginia Smit

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Virginia Evans Smit is a Morgan State University graduate who won the Thornton Oakley Creative Achievement Award from the University of Pennsylvania. She had worked with Viridian Artists since 1978. She has held at least fifteen solo shows. Some of which include Farleigh Dickenson, Mehu Gallery in Manhattan, Historical Society, the Barbados Museum, Morgan State University's very own James E. Lewis Museum. Many collections have included her works like the Hewitt Collection of African American Art, the Fuba Collection in Johannesburg, South Africa, the Library of Congress, the list goes on.

Smit is the first African American to earn a Masters of Arts degree from the University of Pennsylvania. According to the Washington Street International, Ms. Smit is "showing us the beautiful and the flamboyant of the floral and aquatic side of nature, then playing it ingeniously." The article goes on to say that "her artistic explorations are the varieties of print-making and the artist expands the media to the fullest."



**In Black**  
36" x 28"  
Monotype  
2007

## Laura Wheeler Waring

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Laura Wheeler Waring was born on May 16, 1887 to a pastor and a teacher who created art. Most of her work was as a portrait artist. In 1924, having traveled to Europe, Waring produced the first of her art works that would be exhibited in Paris art galleries. With such acclaim, she would receive praise from both sides of the Atlantic. Her work includes portraits of prominent figures of the Civil Rights Movement and the NAACP like W.E.B. Dubois. As a member of the NAACP, Waring made illustrations for children's books like the Brownies' Book, and for the NAACP's Magazine: the Crisis. For Waring's 1926 Anne Washington Derry, the Harmon Foundation presented Waring with a gold medal and in 1927, her work was displayed in the country's first exhibition of African American art.

In 1924, having traveled to Europe, Waring produced the first of her art works that would be exhibited in Paris art galleries. With such acclaim, she would receive praise from both sides of the Atlantic. By 1944, eight of her pieces were presented in the Harmon Foundations' "Portraits of Outstanding American Citizens of Negro Origin" exhibit.

Waring was a teacher of art and music as well at Cheyney Training School for Teachers, what is known today as Cheyney University. Many of her portraits have a home in the National Portrait Gallery.



**Lady in Brown**  
40 1/2" x 29 1/2"  
Oil on canvas  
1937





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Marc Curry, Jr., Akintomide Adeloje, Oluwatoyin Ogunmuyiwa and

Jessica Pettiford





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