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New Acquisitions 2008 African-American Masters Collection

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NEW ACQUISITIONS

SHELDON MUSEUM OF ART

NEW ACQUISITIONS 2008

African-American Masters Collection



Charles Henry Alston

Romare Bearden

Elizabeth Catlett

Aaron Douglas

Löis Mailou Jones

Jacob Lawrence

Alvin D. Loving, Jr.

Charles Wilber White

SHELDON MUSEUM OF ART

University of Nebraska-Lincoln

12th and R Streets

Lincoln, Nebraska 68588-0300



Bravado

A/P

A. Douglas

Aaron Douglas, *Bravado*, 1926, woodcut, 8" x 5 1/2", UNL-Olga N. Sheldon Acquisition Trust

FOREWORD

Sheldon Museum of Art's recent acquisition of works by 20th-century African-American artists will give generations of patrons and students opportunities to view, reflect upon, and discuss masterworks by artists who have too often remained unheralded. The collection assembles poignant and intimate works that express the struggles, sorrows, joys, triumphs and creativity of African Americans.

The addition of works by African American Masters Aaron Douglas, Charles White, Alvin Loving, Romare Bearden, Elizabeth Catlett, Charles Alston, Lōis Mailou Jones and Jacob Lawrence to Sheldon's Collection demonstrates the Museum's commitment to multiculturalism. Through its collection, Museum events and educational programming, Sheldon is a committed member of an increasingly multicultural Lincoln community.

It is especially significant that four woodcuts by Aaron Douglas are among Sheldon's new acquisitions. In 1922, Mr. Douglas was the first African American to graduate with a Bachelor of Fine Arts degree from the University of Nebraska–Lincoln. His graduation from UNL is inspiring, given the overt racial prejudice and discrimination that was rampant at that time in our nation's history. Best known as a leader of the Harlem Renaissance movement, Mr. Douglas celebrated and depicted his African-American heritage and experiences.

Mr. Douglas, a faculty member and department chair at Fisk University from 1937 until his retirement in 1966, was a dedicated art educator. As his artwork comes to the museum of his undergraduate alma mater, all visitors to Sheldon become Aaron Douglas' students. I look forward to seeing the next generation of American Masters his work will inspire.



Tyre J. McDowell, Executive Director, Clyde Malone Community Center



Charles Henry Alston, *Deserted House*, 1938, lithograph, 11 1/8" x 15 1/4",
UNL-Helen Y. Thompson Art Gallery Fund, through the University of Nebraska Foundation

INTRODUCTION

Familiarity as Family and History

American art branches out in a family of extended relationships. We say it's always good to know your family history to know who you are—know what impulses course through your veins. That's true of art history. Yet certain artists, and the movements they represent, remained absent from the canonical stories of American art. Caught in a vicious cycle, work not shown, collected, or discussed remained unstudied, unfamiliar and, hence, undervalued. When unstudied, it went unshown, and so forth.

In the late 20th century, however, museums began to familiarize themselves with women and nonwhite artists thanks to art historians and critics who shed light on these artists' important accomplishments and influences—already known among artists themselves. This has been the case for the significant contributions of African-American artists, and the reason why American museums, Sheldon included, are now aggressively collecting their work. Sheldon is committed, to the best of its abilities, to telling the full story of American art. This will take time and precious resources, but no partial narrative can do justice to the Museum's mission of representing great American art and teaching the lessons of its family relationships to its many audiences.

At Sheldon we recognize our own extended family through co-sponsorships, such as with this catalog: from the University of Nebraska to the City of Lincoln, from Chancellor Harvey Perlman to T.J. McDowell, Director at the Clyde Malone Community Center, to José Soto, Vice President for AA/Equity/Diversity at Southeast Community College. I wish to thank the Sheldon Advisory Board for supporting these acquisitions, and especially Tom White, Sheldon Marketing Manager, for drawing my attention to and championing Aaron Douglas's legacy at UNL, a legacy we pay tribute to, here. I also thank my colleagues, Patrick Jones, Sharon Kennedy, and Christin Mamiya for their excellent contributions to this catalog, written under short notice. At Sheldon we define familiarity with the family we keep and the stories we tell. We shall strive to tell them well.



Jorge Daniel Veneciano, Ph.D., Director, Sheldon Museum of Art



Defiance

A/P

A. Douglas

Aaron Douglas, *Defiance*, 1926, woodcut, 8" x 5 1/2", UNL-Olga N. Sheldon Acquisition Trust

AARON DOUGLAS (1899 – 1979)

Aaron Douglas is the best-known visual artist of the Harlem Renaissance. Born in Topeka, Kansas, in 1899, Douglas was nurtured by a strong, progressive black community and influenced early by the work of Henry Ossawa Tanner. Like thousands of other African Americans, Douglas migrated North, graduating from the University of Nebraska–Lincoln in 1922 and then moving to Harlem in 1924, where he studied under German-born artist, Winold Reiss.

While Douglas is most famous for a series of large murals he completed during the depression era, he first gained acclaim as an illustrator during the 1920s. Throughout the renaissance period, Douglas designed covers and illustrations for *The Crisis* (NAACP) and *Opportunity* (Urban League), as well as for literary works by James Weldon Johnson, Langston Hughes and Claude McKay. In 1925, Alain Locke hired Douglas to illustrate his groundbreaking anthology, *The New Negro*. The following year, Douglas, Hughes, Zora Neale Hurston, Wallace Thurman and Bruce Nugent published FIRE!!, a controversial magazine that featured poems, stories and illustrations on jazz, blues, poverty, religion, prostitution and homosexuality.

Embracing the ideology of the New Negro, Douglas strove to create an African-American aesthetic that was both political and spiritual: “Let’s bare our arms and plunge them deep through laughter, through pain, through sorrow, through hope, through disappointment, into the very depths of the souls of our people and drag forth material crude, rough, neglected,” he wrote. “Then let’s sing it, dance it, write it, paint it. Let’s do the impossible. Let’s create something transcendently material, mystically objective. Earthy. Spiritually earthy. Dynamic.”¹

In 1926, *Theater Arts Monthly* commissioned Douglas to illustrate scenes from Eugene O’Neill’s racially charged play, *Emperor Jones*. The play helped launch the career of Paul Robeson and is credited as the first Broadway show to feature a racially integrated cast and black lead. The hard, flat contrasts of these energetic, monochromatic woodcuts, the repetitive use of geometric forms and the assertive, assured tone are typical of Douglas’s print work.



Patrick D. Jones, University of Nebraska–Lincoln

¹ Letter to Langston Hughes, Dec. 21, 1925, reprinted in Robert G. O’Meally, *The Jazz Cadence of American Culture* (New York: Columbia Univ. Press, 1998), p. 192.



Flight

A/P

A. Douglas

Aaron Douglas, *Flight*, 1926, woodcut, 8" x 5 1/2", UNL-Olga N. Sheldon Acquisition Trust



Surrender

AD

A. Douglas

Aaron Douglas, *Surrender*, 1926, woodcut, 8" x 5 1/2", UNL-Olga N. Sheldon Acquisition Trust

LÖIS MAILOU JONES (1905 – 1998)

Löis Mailou Jones is considered a pioneer among 20th-century African-American women artists. She was one of the first black students to graduate from the Boston Museum School of Fine Arts and was among the early black American women traveling to Europe to study art. Active during the Harlem Renaissance, she piloted the way for women by integrating African subjects in art and was an influential teacher and mentor. Jones taught in the Department of Art at Howard University for 47 years. Two of her many successful students were Elizabeth Catlett and David Driskell.¹

Born in 1905, Jones grew up in Boston. She was encouraged by artist Meta Warrick Fuller to make a sojourn to Paris. Factors in her decision to travel abroad were her desire to meet and follow in the footsteps of the successful black artist Henry Ossawa Tanner and to gain more recognition and acceptance as an African-American artist.² It was Tanner's success in Paris that most likely attributed to the continuation of academic realism and variations on impressionistic styles among African-American artists after World War I.³

Jones studied at the Académie Julian from 1937 to 1938, and during this time painted Sheldon's *Fille assise avec chat*. The painting reveals impressionist characteristics in its subject matter and color palette but also includes hints of post-impressionism in its clarity of form and structure. Here a young girl captures our attention with her intense brown-eyed gaze. The brushwork, color and texture in her dress are reminiscent of Cezanne's cubist style and the painting exemplifies a freedom of expression in the splashes of color found in the young sitter's hair and dark background.

Jones's experience in Paris was a turning point in her career. In 1938 she returned to teach at Howard University and began showing at major museums and galleries. She also gained success as a book illustrator. A trip to Africa in 1970 furthered her interest in merging African textile patterns, color, and design into her art.⁴ Jones's artistic career spanned nearly seven decades.



Sharon L. Kennedy, Sheldon Museum of Art

¹ Mercer, Valerie J. *In the City of Light: African-American Artists in Paris, 1945-1965*. New York: The Studio Museum in Harlem, 1996, p. 46.

² Mercer, p. 46.

³ Chase, Judith Wragg. *Afro-American Art and Craft*. New York: Van Nostrand Reinhold Co., 1971, p. 110.

⁴ Mercer, p. 47.



Lóis Mailou Jones, *Fille assise avec chat*, 1938, oil on canvas, 31 1/2" x 24 3/4",
UNL–Helen Y. Thompson Art Gallery Fund, through the University of Nebraska Foundation



Charles Henry Alston, *Untitled (Figures with Architecture)*, 1949,
tempera and crayon on wove, 13" x 15", UNL-Joell J. Brightfelt Art Acquisition Fund,
through the University of Nebraska Foundation

CHARLES ALSTON (1907 – 1977)

Charles Alston believed deeply in the democratic ideal of social justice and in the opportunity it offers artists. Inspired by the affirmative philosophies of the Harlem Renaissance, the Mexican Muralist Movement, and New Deal support for artists in public arenas, Alston developed a career of civic engagement and teaching through the arts—as a painter, muralist, illustrator, sculptor, organizer and educator.

He received a B.A. in art (1929) and M.A. in art education (1931) at Columbia University. Alston was the first black supervisor in the Works Progress Administration, which sponsored artists and community art centers, including one in Harlem, where Alston mentored Jacob Lawrence and Romare Bearden.

Untitled (Figures with Architecture) is a significant exploratory work not only because of its ghostly beauty but also because it reveals Alston’s thinking in rendering the figure, beyond early influences in Cubism and its source, African art. The figures *become* architecture in being pared down to elemental forms of construction. Thus a major clue to Alston’s artistic thinking is indicated within the parentheses of the title, as well as in the conglomeration of mirrored shapes.

The figures meld organic and geometric shapes. The modeling of heads in this richly layered painting reveals a sculptural sensibility we find throughout Alston’s work and compares well to the modeling in Elizabeth Catlett’s sculpture, such as *Pensive Figure* (see p. 17). Left of the central figure is a pair of arches formed by rising columns. They may recall the arches of the Brooklyn Bridge, yet they offer a serendipitous resonance with architectural features at Sheldon, the painting’s new home.

Deserted House (c. 1938, see p. 4) adds a new viewpoint to Sheldon’s collection in regionalist art. Executed shortly after Alston toured the South with the Farm Security Administration, this evocative print now acts as a beautiful and haunting reminder of our own proximity to the economic conditions that create deserted houses—then as now. If beauty can be sad, this print captures it.



Jorge Daniel Veneciano, Sheldon Museum of Art

Sources: Lizzetta LeFalle-Collins, *In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School* (New York: American Federation of Arts, 1996).

Collins, Lisa G., and Lisa M. Messinger, *African-American Artists, 1929-1945: Prints, Drawings, and Paintings in The Metropolitan Museum of Art*, (New York: The Metropolitan Museum of Art Series, 2003).

CHARLES WHITE (1918 – 1979)

Charles White was born in 1918 on the south side of Chicago, at the epicenter of the Great Migration. White's maternal grandfather was a slave in Mississippi, his father a rail, steel and construction worker and his mother a domestic. Throughout his career, White's art consistently emphasized the contributions of working-class African Americans and heroicized their struggles for freedom and equality.

From a young age, White displayed artistic talent and a voracious reading appetite. He was particularly influenced by Alain Locke's 1925 anthology, *The New Negro*, which encouraged a younger generation of self-confident and politically aware African-American artists to redefine blackness and push for racial change. The onslaught of the Great Depression furthered White's commitment to social realism and politically relevant art.

During the 1930s, White became interested in the controversial murals of Diego Rivera. "I found a strong affinity in terms of my goals as an artist and what [Mexican muralists like Rivera] represented," White later recalled.¹ Like many artists and writers of his generation, White worked for the Works Progress Administration and, in 1940, was commissioned to create a large mural celebrating the black press. The following year, White toured the American South, an experience he credited with pushing "racial forms and subjects" to the foreground in his work. After a series of health challenges and a divorce from his wife, sculptor Elizabeth Catlett, White settled in New York City, where he participated in the city's thriving black intellectual community, showed his work with other socially conscious artists and published in progressive and left periodicals.

In 1949, White completed *Frederick Douglass Lives Again (the Ghost of Frederick Douglass)*, one of a number of powerfully expressive pen and ink drawings from this period that depict black experience under Jim Crow and the burgeoning post-war civil rights movement. The work emphasizes the inter-generational nature of the struggle for racial justice and testifies to both the strength and suffering of black Americans, what one critic called "the throbbing emotion of Negro spirituals."²



Patrick D. Jones, University of Nebraska–Lincoln

¹ *Three Graphic Artists: Charles White, David Hammons, Timothy Washington*, Los Angeles County Museum of Art catalog, January 26 – March 7, 1971.

² H.D., *New York Times*, Sept. 14, 1947, Section: Drama, Music, Screen, etc., Page X6.



Charles Wilber White, *Fredrick Douglass Lives Again (The Ghost of Fredrick Douglass)*

ELIZABETH CATLETT (BORN 1915)

History offers no shortage of females figured in art. They dance, repose, preen, bare themselves inexplicably, lose their arms, legs, and heads to reveal what is essentially *woman*. They appear as objects of delectation, even when they act as agents, like Diana the huntress. Rarely do we find them as subjects of thought—as fully human as men.

It has been the lifelong labor of Elizabeth Catlett to direct art's masculinist interest in heroism, labor, and politics to the subject of women—black and indigenous women—to turn our eyes to their image, as subjects contributing to history and art. *Blues Player* (p. 19) does this in simple, almost iconic, fashion, delineating the contours of a modern woman, playing guitar.

Catlett's artistic sensibilities trace their lineage to the New Negro Movement, the Harlem Renaissance, and the Mexican Muralist movement. Finding Mexico a more hospitable climate in which to work, Catlett moved to Mexico City in 1947, studying at the renowned Taller de Gráfica Popular, where she began a series of linocut prints, *The Negro Woman*. One such print (p. 18) features its subject, head lifted upward—a gesture opposed to the downcast gaze, a sign of submission. Its title, *My Right is a Future of Equality with Other Americans*, offers a reading of the woman's demeanor and posture. Not imploring or petitioning, she claims a democratic right—printmaking being a democratic medium.

Pensive Figure (opposite) is a one-of-a-kind bronze cast, unusual for the textured modeling that Catlett permits the piece; she often prefers smooth surfaces in order to lend figures relative abstraction. More important, however, Catlett offers us a thinker. Cast in 1968, it invites reflection on a pivotal year in American history: on events of the Women's Liberation, Civil Rights, and Black Power movements.

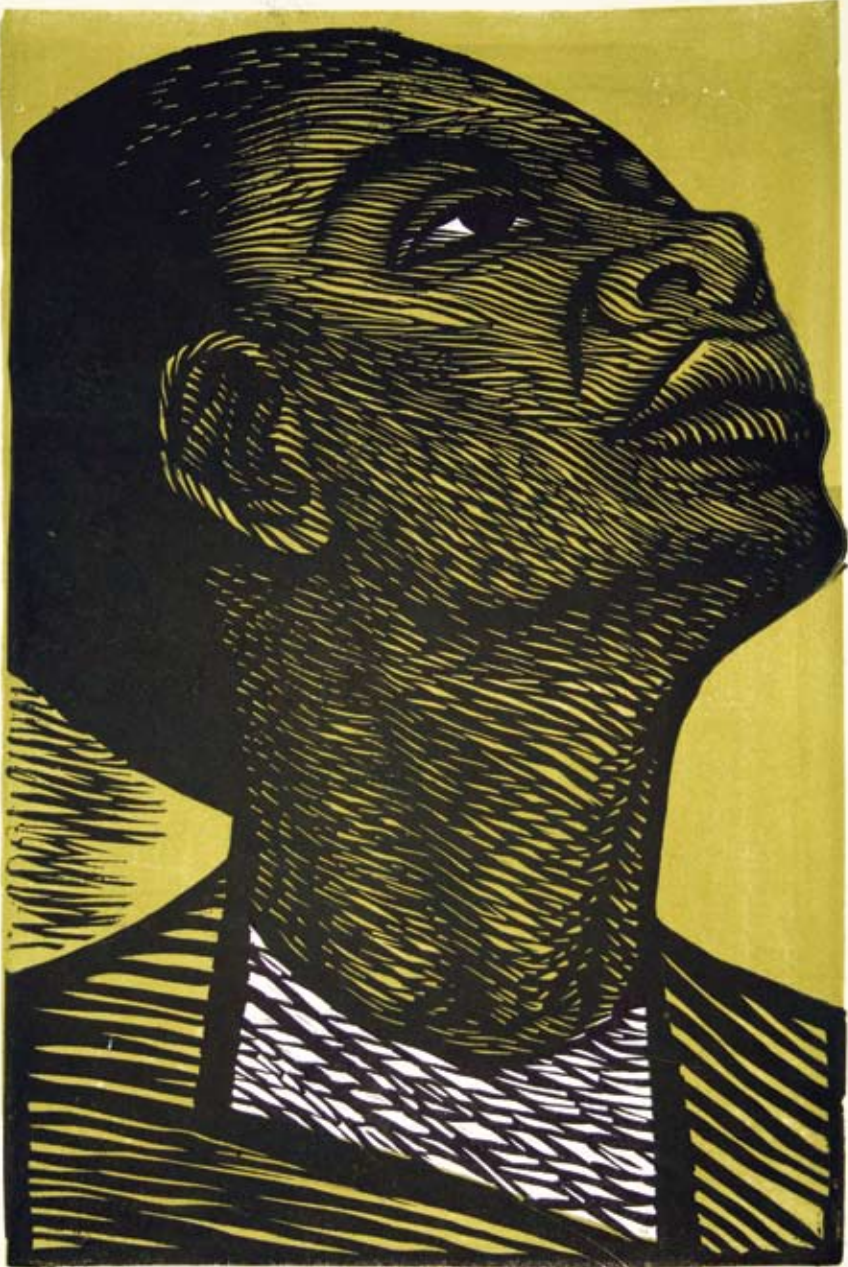
An honors graduate of Howard University in 1938, Catlett earned an M.F.A. in 1940 at Iowa University, where she studied with Grant Wood. She lives in Cuernavaca, Mexico.



Jorge Daniel Veneciano, University of Nebraska–Lincoln



Elizabeth Catlett, *Pensive Figure*, 1968, bronze, 18" x 12" x 17", UNL-F. M. Hall Collection



Elizabeth Catlett, *My Right is a Future of Equality with Other Americans*, 1947, 9" x 6 1/4", linocut, promised gift by Judy and Norman Zlotzky



Elizabeth Catlett, *Blues Player*, 1995, lithograph, 11 1/4" x 6 1/4",
UNL—Olga N. Sheldon Acquisition Trust

ALVIN D. LOVING, JR. (1935 – 2005)

Al Loving was among the second generation of African-American artists to produce abstract works. Beginning in the 1960s, he and William T. Williams became prominent proponents of geometric abstraction during a period when many African-American artists felt social pressure to produce works that reflected the black experience.¹

Born Alvin Demar Loving, Jr. in Detroit, Michigan, in 1935, he developed an interest in art as a young boy. His father was an educator with training in the arts and his mother and grandmother were quilt-makers. In 1965 he earned an M.F.A. from the University of Michigan, and three years later moved to New York City. His art career was launched in 1969 with a one-person exhibition at the Whitney Museum of American Art. There he showed five large geometric works similar in style to the Sheldon painting, *Untitled (Hexagonal Composition)*, 1967-69. His geometric shaped modules and sensitive use of color suggest an illusion of receding and projecting space, giving these shapes spatial tension and three-dimensional qualities.

Loving made radical artistic changes in the 1970s when he began cutting up and hand-dyeing canvas to hang from gallery walls and ceilings. He fashioned unconventional paintings by sewing canvas strips together into colorful woven fabric pieces. He later worked with corrugated cardboard and paper collage. Loving stated in an interview that he came from a tradition of making things.² To him, the process of making art was as important as the work itself.

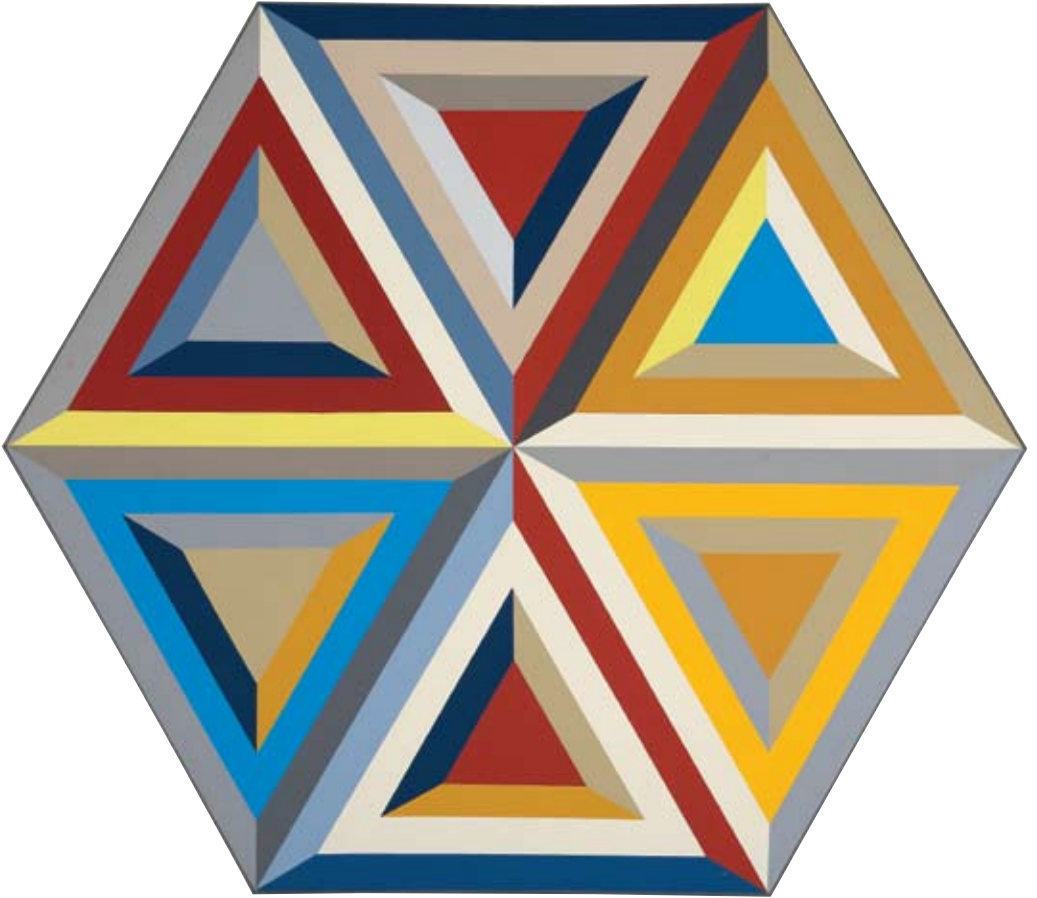
Loving considered Hans Hofmann to be his most important influence. His first mentor was Michigan artist Al Mullen. Loving's cubes also have been compared to Josef Albers's rectangles within rectangles. His interest in illusionism within painting compares to that of artist Frank Stella. Loving completed several large public commissions within his lifetime, including his last project for the Metropolitan Transportation Authority at the Broadway East New York City subway station.



Sharon L. Kennedy, Sheldon Museum of Art

¹ Amaki, Amalia K., ed. *A Century of African American Art: The Paul R. Jones Collection*. Newark, Delaware, The University Museum, University of Delaware (New Brunswick, NJ: Rutgers University Press, 2004), p. 235.

² Interview with Shannon Bonner, N'Nambi Gallery, September 1, 1996, <https://www.msu.edu/~bonnersh/Intrrw.htm>



Alvin D. Loving, Jr. *Untitled (Hexagonal Composition)*, 1967–1969, acrylic on canvas, 54" diameter, UNL–Robert E. Schweser and Fern Beardsley Schweser Acquisition Fund, through the University of Nebraska Foundation

ROMARE BEARDEN (1911 – 1988)

Growing up in North Carolina, Pittsburgh, and Harlem, Romare Bearden was imbued with a respect for both individual uniqueness and the value of community. After receiving a degree in education from New York University in 1935, he embraced art as a career. He reveled in the art world of Paris, where he spent much of 1950. In 1964 he began producing the collages for which he has become best known. These collages incorporate images cut out of magazines and newspapers as well as photostats (images taken with a special camera loaded with photographic paper rather than film), which he glued onto canvas or board. These works received almost immediate acclaim, in large part because they were seen as entering into dialogue with established artistic concepts—the collage of Cubism, the photomontage of Dada, and the emotional force of Expressionism. But their larger significance stems from Bearden’s focus on the lives of African Americans. Bearden’s professed “need to redefine the image of man in terms of the Negro experience I know best,”¹ surely had its roots in his formative years: his mother was a social and political activist, and the Bearden home was significant to the development of the Harlem Renaissance—writer Langston Hughes, musician Duke Ellington, and actor Paul Robeson were among many regular visitors.

This contact no doubt contributed to the love of music that informs so much of Bearden’s work. It serves as the subject in some works, such as *Jazz* (1979), in the Sheldon collection. In other works, such as *Carolina Blue (Interior)*, the formal elements are lyrical and rhythmic, and his practice of constructing collages by responding to the image as it developed parallels the “call and response” aspect of jazz.

Towards the end of his life, Bearden produced not just paintings, sculptures, and prints, but book illustrations and costume and set designs as well. For his impressive artistic contributions, Bearden was the recipient of numerous awards, including the prestigious National Medal of Arts in 1987.



Christin J. Mamiya, University of Nebraska–Lincoln

¹ Sharon F. Patton, *African-American Art*, (Oxford: Oxford University Press, 1998), 187.



Romare Bearden, *Carolina Blue (Interior)*, 1970, color screenprint with collage, 23 7/8" x 17 7/8", UNL-Olga N. Sheldon Acquisition Trust

JACOB LAWRENCE (1917 – 2000)

From his earliest years as an artist, Jacob Lawrence enjoyed great success; this acclaim was due to his exceptional ability to convey in captivating and poignant ways the experiences of African Americans in the 20th century.

Raised in Harlem in the 1930s, Lawrence absorbed the energy and spirit of the Harlem Renaissance. This movement included artists, writers, and musicians such as Aaron Douglas, Zora Neale Hurston, and Billie Holiday. Throughout the years of World War II and the Civil Rights Movement of the 1960s, Lawrence remained committed to narrative and to speaking out about the injustices experienced by African Americans. He often worked in series; among his most celebrated works is his 60-painting series, *The Migration of the Negro* (1940-41). These small (12" x 18") paintings recount, in moving fashion, tales of the Great Migration of African Americans northward from southern states that began shortly before 1920. Lawrence's simplified visual vocabulary incorporates flat patterns and colors reminiscent of African art, all the while communicating with a directness that contrasted with the pure abstraction so dominant at that time.

Produced later in his career, the Sheldon's set of eight screen prints titled *Eight Passages* (1990) is based on the King James Version of Genesis and showcases Lawrence's enviable skill at engaging in lively storytelling by orchestrating such formal elements as compositional rhythm and color coordination across numerous works in a series. Like much of his other work, *Eight Passages* was drawn from the artist's own experiences. He recalled church services at the Abyssinian Baptist Church in Harlem: "I remember the ministers giving very passionate sermons pertaining to the Creation. This was over fifty years ago, and you know, these things stay with you even though you don't realize what an impact these experiences are making on you at the time. As I was doing the series I think that this was in the back of my mind, hearing this minister talk about these things."¹ The minister to whom he refers was the eminent Adam Clayton Powell, Sr.

¹ Museum of Texas Tech University. Landau Traveling Exhibitions. Genesis. [Online] 12 Dec. 2008. <http://www.a-r-t.com/lawrence/Genesisweb/index.htm>

Lawrence shared his knowledge through his teaching; over the years, he taught at Pratt Institute in Brooklyn, the famed Art Students League in New York, and the University of Washington, among other schools.

In recognition of the consistent force and eloquence of his work, Lawrence, in 1970, was the first artist to receive the Springarn Medal, the highest award bestowed by the National Association for the Advancement of Colored People. He was asked by President Jimmy Carter to depict Carter's inauguration in 1977, and, when offered a gift of an American artwork for the Vatican Collection, Pope Paul VI asked for a painting by Jacob Lawrence. He was awarded the National Medal of Arts in 1990.



Christin J. Mamiya, University Nebraska-Lincoln

Pages 28 – 41:

Jacob Lawrence, *In the beginning all was void*, pp. 26 – 27

And God brought forth the firmament and all the waters, pp. 28 – 29

And God said – let the earth bring forth grass, trees, fruits and herbs, pp. 30 – 31

And God created the day and the night and God put stars in the sky, pp. 32 – 33

And God created all the fowls of the air and fishes of the sea, pp. 34 – 35

And God created all the beasts of the earth, pp. 36 – 37

And God created man and woman, 38 – 39

The Creation was done and all was well, 40 – 41

From *Eight Passages* portfolio, screenprints, 1990, each 26" x 40",

UNL-OLga N. Sheldon Acquisition Trust

In the beginning—
all was void





H.C.

9am June -

And God brought forth
THE FIRMAMENT
above the WATERS



H.C.

Carl Jansen

And God Said—
Let The Earth bring
forth the grass, trees,
fruits and herbs



H.C.

9/20/2010

And God Created
The day and The
NIGHT and God PUT
stars in The
SKY



H.C.

4th June

Amel God Created
all the fowls
of the air and
fishes of the seas



H.c.

Paris Young

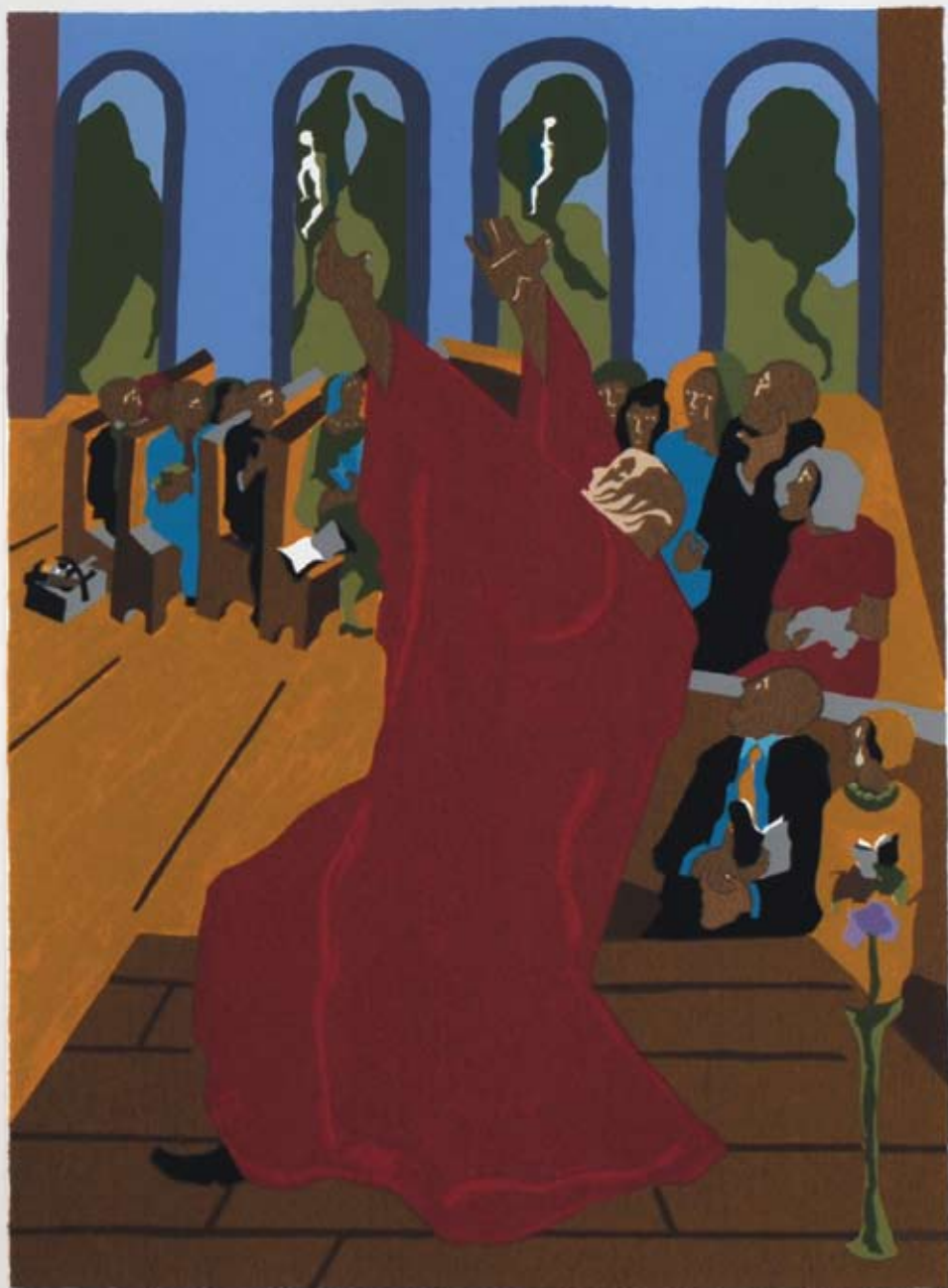
And God
Created all
The Beasts of
The earth



H.C.

Carol Jansen

And God created
man
and
woman



H.C.

9 Oct 1999

The Creation
was done—
and all
was well



H.C.

Arab Jansen

CONTRIBUTORS

Patrick D. Jones is assistant professor of history and ethnic studies at the University of Nebraska–Lincoln. He received a B.A. from Kenyon College and a Ph.D. from the University of Wisconsin–Madison. He teaches a class on African Americans in the Jazz Age and has a forthcoming book, *The Selma of the North: Civil Rights Insurgency in Milwaukee*, published by Harvard University Press.

Sharon L. Kennedy is interim curator at the Sheldon Museum of Art where she has worked since 2001. She earned an M.A. from the University of Nebraska–Lincoln with a thesis on *Early Nebraska Women Artists, 1880–1950*. She has taught at UNL and Nebraska Wesleyan University and has held educational and curatorial positions at the Kemper Museum of Contemporary Art in Kansas City and the Great Plains Art Collection in Lincoln.

Christin J. Mamiya is Hixson-Lied Professor of Art History at the University of Nebraska–Lincoln. She specializes in contemporary art, and has published articles on a wide variety of artists, and on aspects of popular culture. Among the books that she has published are: *Pop Art and Consumer Culture: American Super Market*, and *Gardner’s Art Through the Ages* (11th and 12th editions). Mamiya received her B.A. from Yale University, and her M.A. and Ph.D. degrees from UCLA.

Tyre J. McDowell Jr. is the Executive Director of the Clyde Malone Community Center. Previously, he served as the Project Manager for the Community Health Endowment and Executive Director of the Lighthouse, a community-based after-school program. He earned a B.A. in Sociology from Nebraska Wesleyan University.

Jorge Daniel Veneciano is director of the Sheldon Museum of Art. Previously, he was director of the Paul Robeson Galleries at Rutgers University and curator at The Studio Museum in Harlem. Veneciano holds a Ph.D. from Columbia University and has been publishing art criticism and scholarship for dailies, journals, galleries, and museums since 1991.

This catalog is published in conjunction with the exhibition *New Acquisitions: African-American Masters Collection*, December 16, 2008 through March 1, 2009.

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University of Nebraska-Lincoln

