



"Creativity is more important than knowledge. For knowledge is limited, whereas creativity encircles the world."

-Albert Einstein 1929

Gallery of Art

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Digitizing the Collection: E-Museum

In addition to the state-of-the-art TMS (The Museum System) Gallery Systems digital collections management database, which is up and running, we will soon launch an e-Museum! giving access to the public to images and information on our world-class collection of African American, American, African, Oceanic, Asian, and Renaissance art. This will be the first ever in-depth public facing access to the Gallery collection and will be a boon to scholars, students, and art aficionados alike. The launch is scheduled for fall 2021.



Catlett. *Glory*, 1981, bronze. Walters Collection

Major Gifts

The Gallery will expand its collections exponentially with two major donations. Mrs. Patricia Turner Walters is gifting Howard University her coveted collection of African American art, valued at over \$2.5 million. The gift is being made in honor of her late husband's legacy as an internationally renowned scholar, activist and, for 25 years, Howard Political Science Professor and Chair, Ronald W. Walters, Ph.D.

The gift of 152 works includes famed African American artists such as Robert S. Duncanson, Edward Mitchell Bannister, Aaron Douglas, Norman Lewis, Romare

Bearden, Kehinde Wiley, Barkley Hendricks, Kerry James Marshall and others. "I could not be more delighted about the decision to give my art collection to Howard, the institution that my husband cared so deeply about," said Walters. "I always knew I wanted to do something like this to honor my husband's legacy, but I never imagined that I would get to see it happen in my lifetime. I am grateful to President Frederick for working with me to make this possible. I could not be happier." [source: Howard University Newsroom] Key works from the collection will be highlighted in an upcoming exhibition and catalog tentatively scheduled for Spring 2023. A second gift of the collection of Lois Mailou Jones valued at an estimated \$1.5 million was received from the artist's estate. To be shared with Tufts University, the collection includes over 120 works

works by the revered Jones who taught at Howard for half a century and who, over a lifetime, became one of the most honored and respected African American women artists of the 20th century. Ranging in style from Impressionism to Expressionism and from realism to abstraction, this gift will greatly enhance the respective collections of each institution.

These two historic gifts will forever change the depth and breadth of the University art collection. Additional gifts from the American Academy of Arts and Letters and several private donors include exquisite works by Lonnie Holley, James C. McMillan, Carroll Sockwell, Alma Scott, Raymond Dobard, Gwendolyn Aquí Brooks, Ambassador Swanee Grace Hunt, Allan Randall Freelon and a unique Hemba mask from the Kongo. Our sincere thanks to all donors.

Institutional Partnerships:

The National Gallery of Art (NGA)

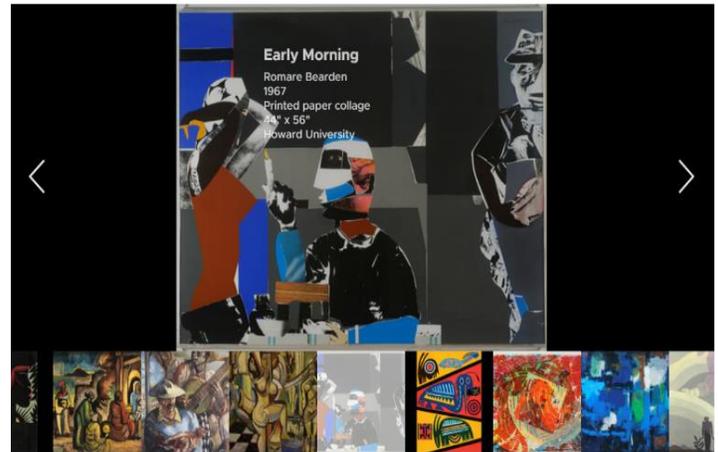
This ongoing partnership includes a successful co-sponsorship of this year's James A. Porter Colloquium, which drew hundreds of participants. This historic conference, just completing its 31st year, brings together scholars and artists from around to globe to present panels, lectures, and workshops on contemporary and historical issues in black art. As announced in the last newsletter, the NGA has received a \$462,000 Mellon Foundation grant to create a Museum Studies & Practice BA Program, which would give Howard students direct access to the fields of curatorship and museology. A CASVA (Center for Advanced Study in the Visual Arts) Post-Doctoral Fellow will also teach in the Art Department.

SIRIUS-XM

SIRIUS-XM has partnered with the Gallery to launch the HBCU Digital Art Collection Project (H-DAP) as part of their Juneteenth inaugural celebration. Howard's mini-gallery joins those of other HBCU's engaged in the project including Morehouse and Spelman Colleges, and Huston-Tillotson, Morgan State & Prairieview A&M universities. The brainchild of Picture That Consultants, this project was designed to strengthen and deepen relationships between SiriusXM and its HBCU partners and to use art to promote diversity, equity, and inclusion. Currently the collections can be viewed at [SiriusXM Art | Picture That Consultants](#). The site features a welcome video by the gallery's chief curator, Mr. Scott Baker and the project included a presentation of the collection to more than 700 SIRIUSXM staffers by Mr. Baker, Gallery Director Dr. Lisa Farrington, and Registrar Dr. Abby Eron.

HOWARD UNIVERSITY

[Art Collection](#) | [Learn More About Howard](#) | [Welcome Video](#)



Screen shot of the SIRIUS-XM Howard Digital Gallery

The Phillips Collection

The Phillips Collection is partnering with the Gallery and the Department of Art to honor the first-ever graduate of Howard's College of Fine Arts, famed artist Alma Thomas (MFA 1924) and one of its leading lights, the late artist and scholar David C. Driskell (featured in the recent HBO film "Black Art: In the Absence of Light"). In conjunction with the upcoming fall 2021 exhibitions *Alma Thomas: Everything Is Beautiful* and *David Driskell: Icons of Nature and History*, the Phillips and Howard are co-sponsoring a virtual conference scheduled for November 13, 2021 to examine these artists in-depth. In addition, the Phillips sponsored an internship for a Howard graduate to research Thomas's history and examine her work in the Howard University collection.

Art Bridges

The Gallery has been awarded a \$25,000 grant from the Art Bridges Foundation as part of their Bridge Ahead Initiative designed to support museums in reopening their spaces in the wake of COVID-19 closures.

Loans to Important Exhibitions

Among several loans are works by Thomas to the Phillips Collection exhibition *Alma Thomas: Everything Is Beautiful*; works by Elizabeth Catlett, Aaron Douglas and William H. Johnson to the Virginia Museum of Fine Arts exhibition *The Dirty South: Contemporary Art, Material Culture and the Sonic Impulse*; and the loan of a Renaissance painting by Bernardino Licinio to the Bard Graduate Center Gallery for the exhibition *Conserving Active Matter*. We also loaned a 1918 bust of Frederick Douglass by



Vice President Kamala Harris in the VP's Ceremonial Office in the Eisenhower Executive Office Building on the White House campus on March 24, 2021 in Washington. The bust of Frederick Douglass created by artist Isaac Scott Hathaway in 1918, on loan from the Vice President Harris's alma mater Howard University, displayed prominently alongside the Vice President's desk. [source: Jack Gruber, *USA Today*]

African American artist Isaac Scott Hathaway to Vice President Kamala Harris, which was installed in her ceremonial office by the Gallery team.

Grant Activity

The \$725,000 received last year in grant funds from the Mellon Foundation and IMLS has been put to excellent use to take high resolution photographs of a significant portion of the collection, to hire additional gallery staff, and to improve our on-campus storage facilities so that students and scholars will have more vastly improved access to the art collection. University administration has taken on the significant task of outfitting space with a climate control system so that grant-funded state-of-the-art screens, racks, cabinets, shelving, workspaces and other supplies can be installed. The Gallery has also been awarded a \$25,000 grant from the Art Bridges Foundation to support the physical reopening of the gallery in Spring 2022.

Rights and Reproductions

We have entered into a partnership with Art Resource, the premiere rights and reproductions agency in the U.S. that handles image rights for most major museums and galleries. Henceforth, all requests to reproduce works in our collection should be directed to Art Resource at artres.com or requests@artres.com

Public Relations and the Media

Gallery Director, Dr. Lisa Farrington, spoke on NBC 4 DC about the Virtual Gallery at Howard University,

the exhibition *In Great Company: David C. Driskell and Howard University* (curated by Dr. Abby Eron with research assistance from Mr. Scott Baker), and Driskell's legacy as an iconic artist and scholar of African American art. The segment aired on March 24 and featured a virtual visit to the exhibition as well an emotional farewell to Driskell (who died last year of COVID) from his daughter and grandchildren. Watch the film at:

<https://www.nbcwashington.com/entertainment/the-scene/howard-u-virtual-art-gallery-pays-tribute-to-trailblazing-artist-david-driskell/2618821/>

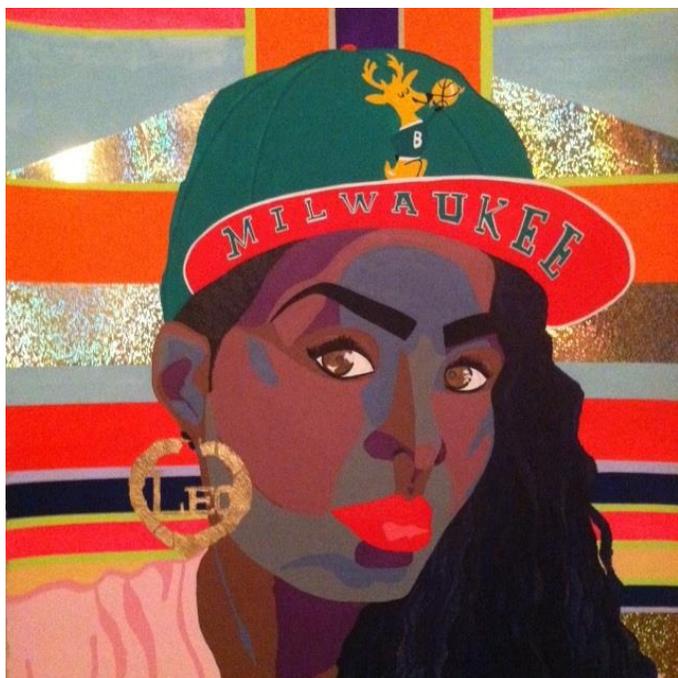
Viewable on the Gallery website, the Driskell exhibition is supported by a grant from IMLS and has received over 2,000 views. It not only features Driskell's work but works by artists whom he influenced and who influenced him, as well as archival material from his life.



Howard University Virtual Gallery. Visit at: <https://art.howard.edu/great-company-david-c-driskell-and-howard-university>

Alumna Highlight

Each issue of the Newsletter features an artist, collector, art historian, patron, or curator from the Howard Community. In this issue we showcase alumna and renowned Afrofuturist artist Tanekeya Word. Recently interviewed by Gallery Director Farrington on the newly launched HU Fine Arts talk show: "I Am Howard," Ms. Word is a multi-talented feminist, activist, artist, curator, scholar and cultural journalist [watch the interview at <http://whur.com/i-am-howard/>]. Ms. Word is also currently completing her PhD in Urban Art Education at the University of Milwaukee. In the artist's own words: *I cannot remember a time when I wasn't an artist — I read, wrote and drew all of the time as a child, instead of playing with the other children. I also went to a performing arts middle school so I was immersed in art culture. Yet the career aspect started after I took a course in Black Aesthetics: African American Art*



Tanekeya Word. *Home Court Advantage*, 2013, mixed media on paper

History at Howard University. I began thinking of art as a real profession. I met a wonderful curator, Shantrelle P. Lewis, in 2006 & exhibited some work in Philly, then she blessed me with a solo NYC exhibition in 2008; the rest is history, till in the making My work is Afrofuturistic, Post-Warhol and Post-Basquiat, and it focuses on celebrating the Black woman via documenting her shifts: past, present + future. As an Afrofuturist Feminist artist, my work seeks to visually answer the questions of what it means to be an African American/ Black American woman with post-modern views journeying through various subcultures—in a globalized world—while imagining the next shift in the continuum of Black women who also journey. [source: <https://www.afrobella.com/2014/01/28/afrobella-art-tanekeya-word-artist-afrofuturist-feminist-visionary/>]

Exhibition Schedule

Virtual

David Driskell Memorial Exhibition
(officially ended but accessible on the Gallery website)

Annual Student and Graduate Exhibitions: Selected Works (On View)

2nd Annual Faculty Virtual Exhibition (On View)

Actual (subject to change)

Recent Acquisitions & Selections from the Permanent, curated by Mr. Scott Baker (Spring 2022)

Family Reunion—Brotherly Ties: Portraits by Timothy J. Clark, curated by Dr. Lisa Farrington (Spring 2022)

Faculty and Student Shows (Spring 2022)

Summer 2022 To Be Announced

The Patricia Walters Collection of African American Art: Selected Works (Spring 2023)

Curator's Choice: Artists' Biographies by Scott Baker

Isaac Scott Hathaway (1872-1967)

Isaac Scott Hathaway, sculptor of the Frederick Douglass bust on loan to Vice President Kamala Harris, was born in Lexington, Kentucky in 1872. When his mother suddenly passed when he was three years old, his two sisters were sent to live with their grandmother, while he was raised in a loving relationship with his father, the Reverend Robert Hathaway. His family is wonderfully documented with photos and genealogy back to slave relatives. In 1881, he experienced a near prophetic revelation while visiting a museum with his father. As they enjoyed the statuary of prominent figures in American history, he did not see his hero Frederick Douglass and he questioned his father about this absence. Reverend Hathaway responded: “there are no trained Negroes to do Negro busts, and if so, the work would not be allowed in public places.” Isaac Hathaway decided at the age of nine to become an artist and to “model busts of Negroes and put them where people can see them.”

Supporting his desires, his father further encouraged him: “We shall have to produce artists of our own race to portray our own great men, because white people are busy making their own.” In 1900, Isaac arranged to empty a chicken coop for a “studio of sculpture” and, because he could not afford modeling clay, he used common backyard mud, while creating colors from fruit skins. Hathaway received his education as a sculptor and ceramicist in many different schools. Beginning in 1890, he studied at Chandler Jr. College in Lexington, Pittsburgh Normal College, the Cincinnati Art Academy, Alfred University in New York and he added to his repertoire painting and art history at the New England Conservatory of Music in

Boston. To support himself as an artist he taught English at Keene High School and enriched his painting skills doing summer commissions of jockeys and their horses for wealthy racetrack patrons. By 1904, he worked for the University of Kentucky, modeling body organ parts and producing medical illustrations.

1907 brought a great change when Hathaway moved to Washington, D.C. where he, at the advice of friends, created the Afro Art Company to create and sell portraits of African Americans. It was a great success and by 1910 he was producing 12-inch mantle busts similar to those made by the artist John Rogers (1829-1904), which were specifically for home adornment. Hathaway’s subjects included Frederick Douglass, Booker T. Washington, George Washington Carver, and Paul Lawrence Dunbar. Advertised in *Crisis Magazine*, they were made of plaster but coated with a special resin and powdered copper paint, that created a bronze effect and, when dried, provided a hard shell for safe shipping. He personally sold them door-to-door, for one dollar and, on installment if requested. They greatly appealed to audiences who were proud to display an affordable and dignified piece of history in their homes. Hathaway produced a limited quantity of the Douglass, Washington, and Carver sculptures, heroic in size for indoor sculptures at over 40 inches in height, for schools, libraries, and churches.

By 1915, he was working for the Smithsonian Institution creating items for the Panama-California Exposition in San Diego. That same year he accepted a faculty position in ceramics at Arkansas AM&N College in Pine Bluff and married his loyal assistant Umer Porter. In 1937, he moved to Tuskegee Institute and, through a partnership with Dr. George Washington Carver, experimented with Alabama kaolin clay adding to it improved adhesion for wheel throwing and glazing. It was here that he developed a lucrative business of manufacturing dishes, cups, and bowls for as replacements for broken ware in Black college cafeterias. He would smile and say, “if they will break them, I can make them.” These items were documented in a film on his studio and can be seen at the Hathaway Museum in Lexington Kentucky and the University of Arkansas at Pine Bluff.

An unprecedented opportunity arose when he was asked to teach summer classes at the then segregated Auburn University in 1947, essentially integrating the faculty. That same year, he was appointed Chair of the Ceramics program at Alabama State University in Montgomery,

where he retired in 1963. Professor Hathaway returned to Tuskegee to run his home studio practice until he passed away at the age of 94. He is best known as the creator the 1946 Booker T. Washington half-dollar and the 1951 combination Booker T. Washington\George Washington Carver half-dollar—commemorative coins authorized by President Truman. Through these many achievements, Hathaway seems to have fulfilled his dream to “perpetuate the crystallization of Negro Eminent.”

Scott W. Baker

Gallery Staff

DIRECTOR

Dr. Lisa E. Farrington

ASSOCIATE DEAN FOR FINE ARTS AND DIRECTOR OF THE HOWARD UNIVERSITY GALLERY OF ART

Farrington earned a bachelor of fine arts degree from Howard University in 1978. She then completed a master’s degree in arts degree at American University. She also earned a master’s degree in philosophy and a doctorate in art history from the City University of New York Graduate Center.

As an award-winning academic author, Farrington has lectured on three continents and authored or co-authored 10 books and dozens of scholarly essays, including two award-winning historical texts for Oxford University Press: *African-American Art: A Visual and Cultural History* and *Creating Their Own Image: The History of African-American Women Artists*. In addition, she was the 2008 Endowed Scholar of the Humanities at Spelman College and won the coveted Creative Capital Writers Award from the Andy Warhol Foundation for her manuscript on African American artist Emma Amos.



Scott Baker
ASSISTANT DIRECTOR
Art Gallery

✉ sbaker@howard.edu



Abby Eron
REGISTRAR
Art Gallery

✉ abby.eron@Howard.edu

MA, BFA Howard University

PhD University of Maryland



Gregory Jackson
PREPARATOR
Art Gallery

✉ gregory.jackson2@Howard.edu

BFA Howard University