

ART AND CIVIL RIGHTS

The Mississippi Museum of Art and Tougaloo College
Art and Civil Rights Initiative | 2017–2020

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Art and Civil Rights Initiative | 2017–2020

edited by
Dr. Redell Hearn
Mississippi Museum of Art
Jackson

in partnership with
Tougaloo College Art Collections
Turry M. Flucker, Director
Tougaloo

made possible by
the Henry Luce Foundation

The Art and Civil Rights Initiative is a partnership between the Mississippi Museum of Art and Tougaloo College, supported by the Henry Luce Foundation.



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MUSEUM of ART



TOUGALOO
1869
COLLEGE

HENRY
LUCE
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THE ART AND CIVIL RIGHTS INTERNSHIP

At the Mississippi Museum of Art, we often say that “the Mississippi story is the American story,” meaning that the origin narrative of Mississippi’s statehood contains the truths about America’s establishment, including economic and social models defined by racial inequity. It is also true, it seems to me, that the stories of the two art collections built by Tougaloo College and the Mississippi Museum of Art contain the truths of Mississippi’s story. In a segregated city at the same time, two groups of people, largely separated by race, aspired to create cultural centers and artistic repositories that would benefit their constituencies. In addition, they each held the long-term view that the art would catalyze their communities coming together.

The Museum’s founding organization, the Mississippi Art Association, was a volunteer-driven entity that began collecting artwork in 1911. However, by the time those volunteers succeeded in building a new museum facility in 1978 and hired museum professionals to run it, Tougaloo College had already received major gifts of art from New York collectors and had turned over their care to the irrepressible Dr. Ronald Schnell, a visionary who determined that Tougaloo’s collection should grow into one that reflected the educational and cultural priorities of the College.

A confluence of people and events in the 2010s reignited the conversations between the two institutions. Carol Todd Puckett was invited to join the Tougaloo board of trustees during the tenure of President Beverly Wade Hogan. Puckett, because of her longstanding involvement with cultural institutions across Mississippi, was asked to chair Tougaloo’s art committee. She invited me to lunch shortly after that to discuss ways we could push our institutional relationship forward. At the same time, we at the Museum were mounting exhibitions in commemoration of important fiftieth anniversaries of the Civil Rights Movement in Mississippi: the arrival of the Freedom Riders in 1961, the assassination of Medgar Evers in 1963, and 1964’s Freedom Summer. These exhibitions were planned in partnership with the Veterans of the Mississippi Civil Rights Movement, families of civil rights leaders and activists, and Tougaloo College. The most meaningful gatherings of black and white people in the Museum’s spaces in recent history, these partnerships and experiences left our staff, board, and myself wanting more. We wanted to deepen the understanding of Mississippi’s relationship to race in the past and present.

In 2014, my family and I visited the Brooklyn Museum’s monumental exhibition *Witness: Art and Civil Rights in the Sixties*. I wept in the galleries as my understanding grew of the impact of events in my home state during the Civil Rights Movement on the most important of American artists working at the time. I also made the mental connection between Tougaloo’s collection and the Movement and wanted to connect

with that story, too. I contacted one of the exhibition's curators, Dr. Teresa Carbone, who had by the time I met with her left the Brooklyn Museum and was running the American Art Program at the Henry Luce Foundation. I told her how important I thought her exhibition was, and that I wanted to create a program that would compel scholars and individuals who wanted to understand how the Civil Rights Movement incited artists to physically visit Mississippi, to see the places and people that formed our history and to see the legacies of that work on this place.

I left the meeting with an invitation to get with Tougaloo and submit a proposal to the Luce Foundation to develop programs, exhibitions, and paid student internships, and to institutionalize our partnership. Thus unfolds the story of the Art and Civil Rights Initiative.

The Museum is forever in the debt of Terry Carbone and the Henry Luce Foundation. Terry opened her office and her mind to the potential of this partnership and has shepherded our work forward while also introducing both of our institutions to her wide network of arts colleagues. We are changed because of her confidence and trust. To our colleagues at Tougaloo who immediately said “yes” to a trusting partnership, we are very grateful. Dr. Beverly Hogan and her successor, Dr. Carmen Walters, have given their time and leadership to finding the intellectual and physical resources necessary for the work; Turry Flucker, director of the Tougaloo College Art Collections, has brought his passion for the collection to bear in curating exhibitions, mentoring students, and documenting our work; and Tougaloo trustees Carol Puckett and Dr. Wesley Prater, along with Mavis James and Steve Edds, who are also trustees of the Museum, have guided and participated in our work every step of the way. Our extraordinary team at the MMA—preparators L.C. Tucker, Melvin Johnson, and Tom Jones, registrars Kali Mason and Kathleen Barnett, curators Roger Ward and Ryan Dennis, designers Latrice Lawson and Kathleen Varnell, and photographer Mark Geil, as well as our trustees led by Mayo Flynt and Steve Edds have all embraced this work with their usual work ethic and commitment to high quality. Robin Dietrick and Heidi Flynn Barnett make book editing and beautiful design look easy and are brilliant partners. Final thanks go to the people who woke up every day thinking about this partnership, our Art and Civil Rights curators La Tanya Autry and Dr. Redell Hearn, who were devoted to both institutions with equal fervor and whose good work has ensured that our partnership will continue for many years.

BETSY BRADLEY

Director, Mississippi Museum of Art

The assassination of Medgar Evers, Field Secretary for the National Association for the Advancement of Colored People (NAACP) in Mississippi, sent shock waves across America. In the early morning of June 12, 1963, just hours before President John F. Kennedy was to deliver a nationally televised address on the state of civil rights in the US, Secretary Evers pulled into his driveway after returning from a meeting and was fatally shot in front of his Jackson home. Four months later, President Kennedy was assassinated in Dallas, Texas. The year 1963 was so full of tragic events that artist and activist Nina Simone released the civil rights anthem “Mississippi Goddam” the following year. Ms. Simone was so moved that she composed the masterpiece in less than one hour.

Before these events left a dark cloud over the country, a quiet yet profound activism was taking shape in New York City via Jackson, Mississippi. In 1962, Stephen Ashton, an exchange student from Oberlin College, was studying on the campus of Tougaloo College. His experience in Mississippi and at Tougaloo left such a profound impression on him that he sought to make a contribution to the movement that would benefit Tougaloo and the country. He enlisted the help of his sister, Dore Ashton, an art critic in New York who organized the New York Art Committee for Tougaloo College where she and committee members secured and shipped art works to the College, marking the beginning of the first collection of modern art in Mississippi. In a letter that year to Dr. Adam D. Beittel, then president of Tougaloo College, Dore Ashton outlined the objectives of the committee:

To provide a collection of paintings, sculpture, drawings, prints and other fine art objects which would serve not only the teaching needs of Tougaloo College, but also the cultural needs of the area. Our hope is to provide the nucleus of a cultural center. Eventually it is hoped that this collection would serve a broad area around the city of Jackson as an interracial oasis in which the fine arts are the focus and magnet . . .

Five decades after those first works of art arrived in Jackson, the Mississippi Museum of Art and Tougaloo College joined forces to create a modern platform to reflect on the American Civil Rights Movement and American artists who were grappling with responses to a changing America through their art, and who could also serve as inspiration for contemporary conversations about art and race in Jackson today. This multi-year initiative presented a series of exhibitions, lectures, and student engagement that focused on a changing America with a special emphasis on the American artist. With generous support from the Henry Luce Foundation, the two institutions were able to pose thoughtful research questions, investigate, examine, and reexamine the critical

role that visual artists played during the 1960s when Tougaloo College was center stage during these challenging times. The very existence of the College, founded by a New York–based integrated abolitionist society, challenged the strict segregation laws of Mississippi. Tougaloo students, an integrated faculty, progressive administrators, and members of the New York Art Committee for Tougaloo College carried out an assault on Jim Crow via direct action protests that included sit-ins, works of art, and a resounding demand for *freedom . . . NOW*.

One critical element emerging from this examination was the profound impact that the American Civil Rights Movement had on world politics. It became essential to examine modern European works owned by both institutions and analyze how they influenced modern American artists. The Art and Civil Rights Initiative was a catalyst for critical examination of the events of the 1960s and how artists were responding to those times. This exploration began with my decades-long research and first-hand knowledge of the Tougaloo College Art Collection's history. During my undergraduate studies at Tougaloo, I had the pleasure of being taught by Professor Ronald O. Schnell. Schnell, the first curator of the collection, teacher, and friend provided invaluable information about the development and expansion of the collection. Building on the Tougaloo legacy of art as a harbinger for change, begun at Tougaloo College, my forthcoming book will document that history while also highlighting the contributions of Schnell and his remarkable network of friends and supporters. The following essays, student internships, and exhibition highlights attempt to deepen our understanding about the histories of the Tougaloo College Art Collections and the Mississippi Museum of Art's collection.

For the ongoing support of every member of the Tougaloo College Board of Trustees, Ms. Carol T. Puckett, chairperson of the Tougaloo College Art Committee, Dr. Beverly Wade Hogan, former president of Tougaloo College and Dr. Carmen J. Walters, current president of Tougaloo College, I extend special heartfelt gratitude. Without the active engagement of each of these thoughtful leaders, it would be impossible to maintain the high level of exhibitions, programming and student engagement exemplified by the Art and Civil Rights Initiative. I would also like to extend my sincere appreciation to Dr. Teresa A. Carbone, the American art program director at the Henry Luce Foundation. Dr. Carbone has been a great supporter of both institutions. Finally, I thank my colleagues at the Mississippi Museum of Art.

TURRY M. FLUCKER

Director, Tougaloo College Art Collections

THE ART AND
CIVIL RIGHTS
INITIATIVE

In 2017, the Mississippi Museum of Art (Museum) and Tougaloo College (College) joined creative forces to form the Art and Civil Rights Initiative (ACRI). The ACRI is a multi-layered, multi-year program that included work in Art Practice, Collections Development, Research and Scholarship, an Exhibition Series and Lecture Series, and a paid Internship for Tougaloo College students, that built on the strengths of each institution. While the title “civil rights” may seem historically reflective, it remains relevant. In 2017, the Mississippi Civil Rights Museum, the nation’s first state-funded civil rights museum, opened in downtown Jackson to visitors from around the world. In addition to the historic relevance of Mississippi as a “place” in the Civil Rights Movement, there are lasting traditions of artistic responses to the fight for social justice that happened before, during, and after the movement, as well as to the lives of those who were directly impacted. The public protests for civil rights in Mississippi inspired significant contemporary art by artists across the country, from David Hammons to Norman Rockwell and Nina Simone to Bob Dylan. Well before the 1960s, Mississippians coped with strife through artistic expressions, many of which evolved into traditions such as gospel and blues music, and quilting traditions, which also took inspiration from First Nation people. Today, that legacy is visible in art from Rico Gatson and Sonya Clark to Public Enemy and Childish Gambino.

The Mississippi Museum of Art, which began as an art association in 1911, is an accredited art museum that has operated in Jackson, Mississippi, since 1978. In the past 15 years, the Museum has produced public programs and exhibitions that explore the seminal events of the Civil Rights Movement through the lens of visual artists. Founded in 1869 by the American Missionary Association, a New York-based abolitionist society, Tougaloo College has a rich history of civic and social activism. The College’s art collection and the Civil Rights Movement are inseparable; the campus served as the intellectual epicenter for the Civil Rights Movement in Mississippi. The collections were born of the era and continue to evolve as a source for artistic and intellectual discourse and as a teaching tool for students.

DR. REDELL HEARN,
*Curator of Art and Civil Rights,
 Mississippi Museum of Art and Tougaloo College*



THE ART AND CIVIL RIGHTS **EXHIBITIONS**

“... beneath the small daily trials are harder paradoxes, things the mind cannot reconcile but the heart must hold if we are to live fully: profound tiredness and radical hope; shattered beliefs and relentless faith; the seemingly contradictory longings for personal freedom and a deep commitment to others, for solitude and intimacy, for the ability to simply be with the world and the need to change what we know is not right about how we are living.”

—ORIAH MOUNTAIN DREAMER, *THE INVITATION*

Five exhibitions, installed between February 2018 and October 2019, were curated with nearly one hundred works from the art collections of the Mississippi Museum of Art and Tougaloo College, representing varied generations of artists, genres, and techniques. Complementary lectures featuring nationally recognized scholars were organized in conjunction with each exhibition. The collective exhibitions represented the intersection of art—across disciplines—and the ongoing demands for rights guaranteed to all US citizens.

One of the most prolific and enduring platforms to contributors and participants globally is visual art. The five exhibitions highlighted artwork representing a vast landscape of artistic expression from sculpture to painting to song lyrics. The first, *NOW: The Call and Look of Freedom* (February 15–May 15, 2018), challenged conventional notions of African American protest. *The Art of Engagement: Meditation on a Movement* (October 1–December 15, 2018) positioned artwork created or acquired by the Museum and the College amid the social turbulence of the modern Civil Rights Movement and the decade immediately following. *A Modernist Vision: The Tradition of Modern Art at Tougaloo College* (February 8–December 6, 2019) highlighted some of the most significant work by modern visual artists from the Tougaloo College Art Collections. *A Tale of Two Collections* (March 16–June 16, 2019) focused on one of many chapters of the decades-long relationship between the Museum and the College centered on their art collections. Finally, *The Prize: Seven Decades of Lyrical Response to the Call for Civil Rights* (October 10, 2019–February 9, 2020) revisited the “call” represented in artistic sketches of the summer of 1964, and the “response” represented in song lyrics ranging from 1956 to 2018.

The topics, artifacts, and public programs of the ACRI addressed issues of race and racism—a central narrative that defines the US—at the intersection of art and civil rights in Mississippi and far beyond its geographic boundaries. This publication documents the five exhibitions mounted at the Museum and the College. Introductory curatorial statements, reproductions of artwork in gallery order, and abridged versions of accompanying wall texts recount the important work completed as part of the ACRI.

All five exhibitions and related programming are underwritten by the Henry Luce Foundation.

DR. REDELL HEARN

*Curator of Art and Civil Rights,
Mississippi Museum of Art and Tougaloo College*

NOW: THE CALL AND LOOK OF FREEDOM

Tougaloo College Art Gallery, Bennie G. Thompson Academic
& Civil Rights Research Center, February 15–May 15, 2018

Curated by La Tanya Autry, Curator of Art and Civil Rights,
Mississippi Museum of Art and Tougaloo College



“Now is the time.” Dr. Martin Luther King Jr. repeated this charge four times in his 1963 “I Have a Dream” speech before an assembly of over 250,000 people at the March on Washington for Jobs and Freedom. He encouraged the demonstrators to commit themselves to racial justice through decisive and dignified action. In this one address, he presented a call and look of freedom. Inspired by moments of struggles for civil and human rights, the fiftieth anniversary of the assassination of Dr. King, the 1960s rally cry “Freedom Now,” and the #BlackLivesMatter movement, *NOW: The Call and Look of Freedom* spotlights the persistence of urgency, black self-determination, and black love.

The exhibition challenges conventional notions of African American protest. In public discourse, mass demonstrations and documentation of the brutalization of black bodies often serve as the chief visual signifiers of the Civil Rights Movement. However, African Americans have and continue to implement various modes of organizing in their quest for freedom. Interpretation of the long struggles for liberation should include images that center intersectional issues of race, class, gender, sexual orientation as well as other social and political realities. *NOW: The Call and Look of Freedom* embraces these multiple textures and it provides a lens for attaining a fuller, deeper understanding of humanity.

Drawn from the holdings of Tougaloo College, the Mississippi Museum of Art, and private collections, this exhibition features eighteen works of US art. While it spotlights leading figures whose careers have centered on the African American experience, such as Elizabeth Catlett, Romare Bearden, Betye Saar, David Driskell, Emma Amos, and Ernest Withers, it also includes expressions by emerging artists. Through their examinations of identity, power, and the simple yet profound desire to live, these artists reveal how many negotiate moments of crisis in order to, as author James Baldwin urged, “Make freedom real.”

Reference:

Baldwin, James. 1962. “The Creative Process.” In *Creative America*. New York: Ridge Press.

LECTURE: “Black Bodies in Public Space Now,” presented by Nona Faustine, Artist, April 12, 2018
Bennie G. Thompson Academic & Civil Rights Center Auditorium, Tougaloo College



Jason Bouldin (born 1965)

Portrait of Myrlie Beasley Evers, 2013

oil on canvas

39 1/2 x 30 in.

Collection of the Mississippi Museum of Art
Purchase, acquired through the generosity of
Ivey Allen, Martha Bergmark, Betsy Bradley,
Debra Brown, La'Verne Edney, Dr. Susan Glisson,
Dr. Glenda Glover, Dr. Beverly Hogan, Jane Jackson,
Mavis James, Jo Ann Jenkins, Ann Jones,
Jeanne Luckett, Betty Mallett, Dr. Deirdre
McGowan, Mabel Pittman Middleton, Julie Moore,
Johnnie P. Patton, R. Ph., Lisa Percy, Regina Quinn,
Dr. Vonda Reeves-Darby, Constance Slaughter-
Harvey, Dr. Sylvia Stewart, Marian Turner, Terryce
Walker, Jane Walman, and Amy Whitten
2013.032

© the artist



Elizabeth Catlett (1915–2012)

*My Right Is a Future of Equality
with Other Americans, 1947*

linocut

9 1/8 x 6 1/8 in.

Collection of the
Mississippi Museum of Art
Gift of the artist

1997.031

© 2020 Catlett Mora Family Trust / Licensed by
VAGA at Artists Rights Society (ARS), NY



Gwendolyn A. Magee (1943–2011)

Striped Study #2, 2001

textile

21 1/2 x 30 3/4 in.

Collection of the
Mississippi Museum of Art

Gift from the collection of

Kamili Ayanna Magee Hemphill

2005.029

© estate of the artist

Photo © Roland L. Freeman



Hystercine Rankin (1929–2010)

Parchman Prison, 1992

quilted fabric

84 1/4 x 93 1/4 in.

Collection of the
Mississippi Museum of Art
Purchase, with funds from
the Searcy Fund

2008.103



Betye Saar (born 1926)
L.A. Sky with Spinning Hearts, 1989
 color offset lithograph with collage
 and stitching
 25 x 30 in.
 Collection of the
 Mississippi Museum of Art
 Purchase, with funds from
 Ten Friends
 2004.029
 Courtesy of the artist and Roberts Projects,
 Los Angeles, California



James Perry Walker (1945–2014)
Untitled: Portraits from Mississippi
Portfolio, ca. 1975–1979
 gelatin silver print
 15 1/2 x 15 7/8 in.
 Collection of the
 Mississippi Museum of Art
 Purchase, with funds from
 Mary Mhoon Endowment
 1979.107
 © estate of the artist



Ernest Withers (1922–2007)
Dr. King Reading the Memphis Press-Scimitar in the Lorraine Motel, 1966
 fiber-based gelatin silver print
 16 x 20 in.
 Collection of the
 Mississippi Museum of Art
 Purchase, with funds from
 the Mary Mhoon Endowment
 2017.011
 © Dr. Ernest C. Withers, Sr. courtesy of the
 WITHERS FAMILY TRUST and the
 witherscollection.com



Benny Andrews (1930–2006)
Like I Am, from the publication
I Am the Darker Brother, 1967
 ink on paper
 14 1/2 x 9 1/2 in.
 Tougaloo College Art Collections
 Gift of Barbara Lans
 1973.061
 © 2020 Estate of Benny Andrews / Licensed by VAGA
 at Artists Rights Society (ARS), NY, Courtesy Michael
 Rosenfeld Gallery, LLC, New York, NY



Romare Bearden (1911–1988)
The Conversation, 1979
 lithograph
 21 1/2 x 28 1/4 in.
 Tougaloo College Art Collections
 Gift of JoAnn Clark
 2002.089
 © 2020 Romare Bearden Foundation /
 Licensed by VAGA at Artists Rights Society
 (ARS), NY



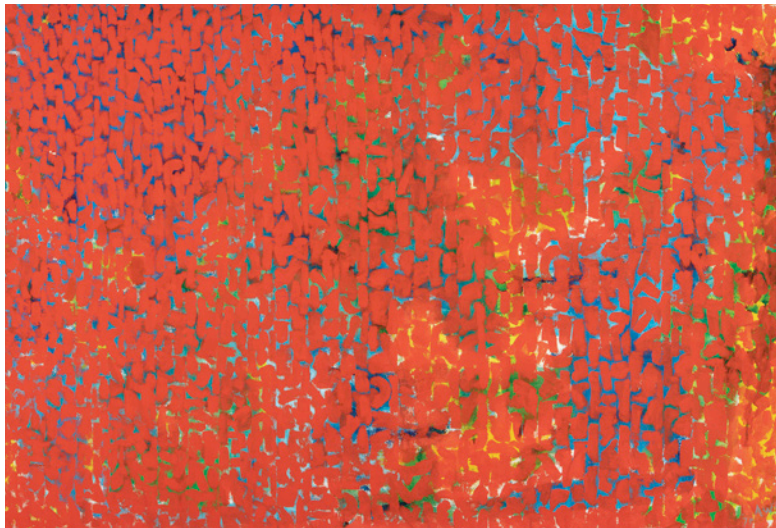
Tracy Sugarman (1921–2013)
Eight New Voters on Freedom Day in Cleveland, Mississippi, 1964
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections
 Gift of Tracy Sugarman
 2002.09 TSF



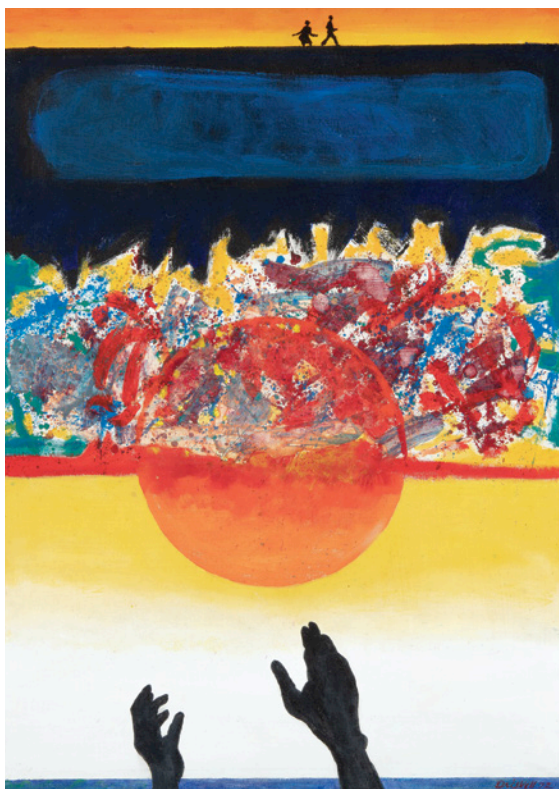
Raymond G. Dobard (1947–2019)
A Young Boy, 1968
 woodcut
 13 3/8 x 12 3/8 in.
 Tougaloo College Art Collections
 Gift of Raymond Dobard
 1981.017



Emma Amos (born 1937)
 untitled (Margaret Walker Alexander),
 date unknown
 etching
 18 x 13 in.
 Tougaloo College Art Collections
 Purchased by Tougaloo College with
 support from the National Endowment
 for the Arts
 1973.073
 © 2020 Emma Amos / Licensed by VAGA at
 Artists Rights Society (ARS), NY



Alma Thomas (1894–1978)
Red Atmosphere, 1973
 acrylic on canvas
 35 x 52 in.
 Tougaloo College Art Collections
 Purchased by Tougaloo College
 with support from the National
 Endowment for the Arts
 1973.072



David Driskell (1931–2020)
Swing Low, Sweet Chariot, 1972
 acrylic on canvas
 50 x 36 in.
 Tougaloo College Art Collections
 Purchased by Tougaloo College with
 support from the National Endowment
 for the Arts
 1973.084
 © the artist

Chip Thomas (born 1957)
Jetsonorama, Criminal Justice Reform Now, 2016
 screen print
 24 x 18 in.
 Collection of La Tanya S. Autry
 © the artist



Lisa Marie Thalhammer (born 1981)
Radical Black Love, 2016
 screen print
 14 x 11 in.
 Collection of La Tanya S. Autry
 © the artist

Tatyana Fazlalizadeh (born 1985)
America Is Black, 2016
 screen print
 18 x 24 in.
 Collection of La Tanya S. Autry
Image not available



Kyle Goen (born 1967)
Fannie Lou Hamer: Birthday Print, 2017
 screen print on paper
 edition of 10, portfolio of 13
 32 x 26 in.
 Collection of the artist
 © the artist

THE ART OF ENGAGEMENT: MEDITATION ON A MOVEMENT

Tougaloo College Art Gallery, Bennie G. Thompson Academic
& Civil Rights Research Center, October 1–December 15, 2018

Curated by Dr. Redell Hearn, Curator of Art and Civil Rights,
Mississippi Museum of Art and Tougaloo College



“No Mud, No Lotus.”
—THICH NHAT HANH

Rooted on long stalks in muddy water, the lotus flower rises above the surface to bloom with remarkable beauty. It appears to float, detached above the mud from which it grows as drops of water easily slide off its petals. Like the hard-fought battles of the Civil Rights Movement, the lotus flower grows through the heaviness of mud, guided by light, to reach the surface.

Life Cycle of a Lotus Flower
motif designed by Jordan Hess

Artists create visual references of the complexities of life during any given period. As Romare Bearden remarked, “Fundamentally, the artist is influenced by the age in which he lives.” The one in which Bearden lived included the Civil Rights Movement of the 1950s and 1960s, a time embodied in dramatic photographs, anxious newsreels, and recorded speeches that were met with indifference, hostility, mob violence, and federal ambivalence.

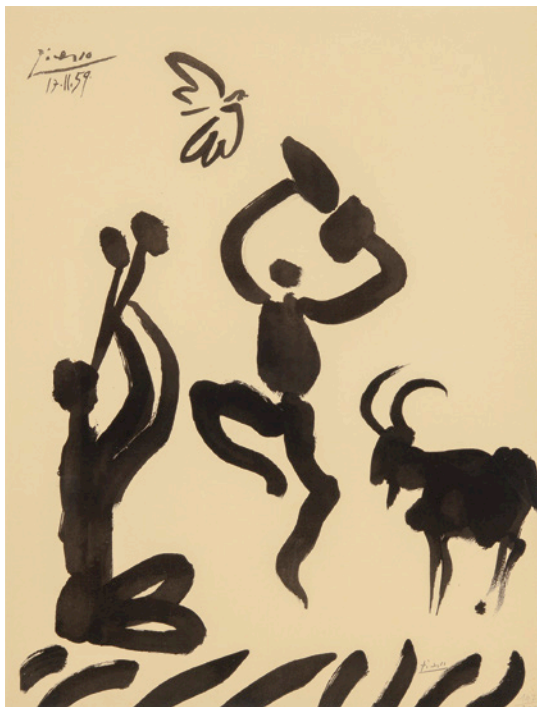
In a meditative setting to offer an alternative perspective for re-remembering the Civil Rights Movement, *The Art of Engagement: Meditation on a Movement* positions artworks created or acquired by the Mississippi Museum of Art and Tougaloo College amid the social turbulence of the modern Civil Rights Movement and the decade immediately following.

Building on the iconic black and white images of anger and resistance, the works here bring into focus a broader consideration of civic life that included spirituality and the visual arts. There were moments of silence and audible prayers prior to marches and demonstrations. These actions signaled a communal commitment to a divine power, asking for protection as African Americans were not just demonstrating for the sake of political action but they were prepared to give their lives for justice and freedom. It was culturally and historically relevant, especially with the power of the Black Church, to infuse all aspects of black life with prayer. While prayer involves asking, meditation is the venue for receiving. The intentional inclusion of meditation in this exhibition invites visitors of all beliefs to access a personal space of reconciliation in order to view the events of the past without the burden of the present. Meditation here is meant to be a “time out” space for reflection, a neutral space for inclusion and being present with all the information being shared through these powerful images. Meditation has been proven to be beneficial to reconciliation and well-being, even in the midst of addressing emotionally challenging subjects like the Civil Rights Movement in Mississippi.

LECTURE: “Reflections on Creative Activism: Living a Civil Life during the Quest for Civil Rights,” presented by Dr. Kheli R. Willetts, Senior Program Officer, Mid-America Arts Alliance, November 8, 2018
Bennie G. Thompson Academic & Civil Rights Research Center Auditorium, Tougaloo College

The artworks here were created using various media and artistic techniques, from a group of artists whose works were sought out by both the College and Museum during a period of social discord. While some of the art may not have been created specifically for the movement, those collecting in the epicenter of where the movement was taking place were actively seeking and discussing their work. The curator chose to connect these works with the movement and the intent was to show the artistic purpose of the collecting entities at the Museum and the College. Work by Pablo Picasso, Karl Schmidt-Rottluff, Theora Hamblett, Alexandra Luke, F. Clark Stewart, Ethel Schwabacher, Noel Rockmore, Joan Miró, Joseph Solitario, Thomas Eloby, and an unknown artist provide reflection for the 1960s. The art of Evan Lindquist, Romare Bearden, May Stevens, Adolph Gottlieb, Edward Ruscha, and Benny Andrews offer images from the 1970s. Such a diverse group of artists in a shared space creates a visually compelling depiction of the co-existence of creativity and social tension. It encourages personal reflection of the proverbial “prize” of human equality so many sacrificed their lives to bring about. The exhibition expands the idea that the Civil Rights Movement was just about surface integration. The complexity of the movement included the right to creative expression—the right to engage in all aspects of society, which included the arts.

“The universe does not know whether the vibration that you’re offering is because of something you’re observing or something you’re remembering or something that you are imagining. It just receives the vibration and answers it with things that match it.” —ABRAHAM HICKS



Pablo Picasso (1881–1973)
Flute Player, 1959
 lithograph
 27 x 19 1/2 in.
 Tougaloo College Art Collections
 Gift of Fritz Bultman
 1963.012
 © 2020 Estate of Pablo Picasso /
 Artists Rights Society (ARS), New York



Ethel Schwabacher (1903–1984)
Civil Rights Study, 1963
 painted canvas on wood frame
 20 x 24 in.
 Tougaloo College Art Collections
 Gift of Jeanne Reynal
 1966.010
 © estate of the artist



Karl Schmidt-Rottluff (1884–1976)
 untitled, date unknown
 woodcut
 19 1/2 x 15 1/2 in.
 Tougaloo College Art Collections
 Gift of Fritz Bultman
 1963.015
 © 2020 Artists Rights Society (ARS),
 New York / VG Bild-Kunst, Bonn



Romare Bearden (1911–1988)
Conjunction, 1971
 textile collage
 60 x 53 3/4 in.
 Tougaloo College Art Collections
 Purchased by Tougaloo College
 with support from the National
 Endowment for the Arts
 1973.057
 © 2020 Romare Bearden Foundation /
 Licensed by VAGA at Artists Rights Society
 (ARS), NY



Alexandra Luke (1901–1967)
Fire Glow, 1964
 mixed media on paper
 22 7/8 x 30 3/4 in.
 Collection of the
 Mississippi Museum of Art
 Gift of Mr. and Mrs. Stuart C. Irby
 1966.010
 © estate of the artist



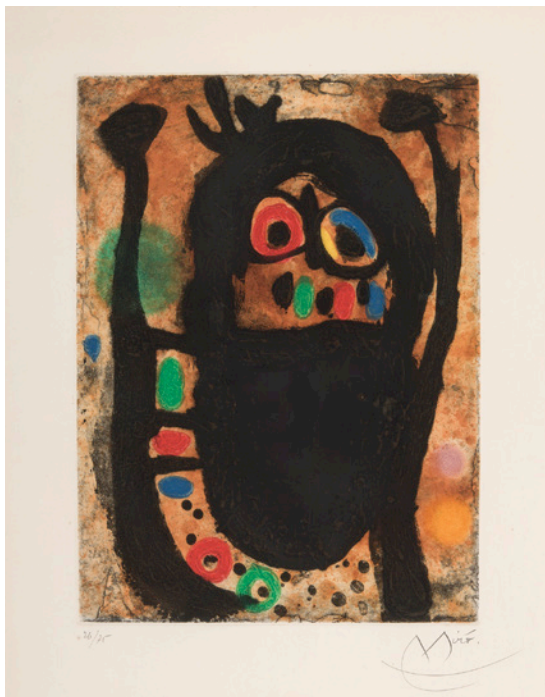
Joan Miró (1893–1983)
Girl Skipping Rope, Women, and Birds
 (*Petite fille sautant à la corde, femmes, oiseaux*), 1947
 etching
 11 3/4 x 9 in.
 Tougaloo College Art Collections
 Gift of Jeanne Reynal
 1964.048
 © Successió Miró / Artists Rights Society (ARS),
 New York / ADAGP, Paris 2020



Theora Hamblett (1895–1977)
Walking, Meditating in the Woods, 1963
 oil on canvas
 31 1/8 x 43 1/8 in.
 Collection of the
 Mississippi Museum of Art
 Gift of First National Bank
 (Trustmark)
 1966.018



unknown artist
Head of Buddha, ca. 1400
 bronze
 30 1/2 x 12 x 13 in.
 Collection of the
 Mississippi Museum of Art
 Gift of The Gallery Guild, Inc.
 1968.011

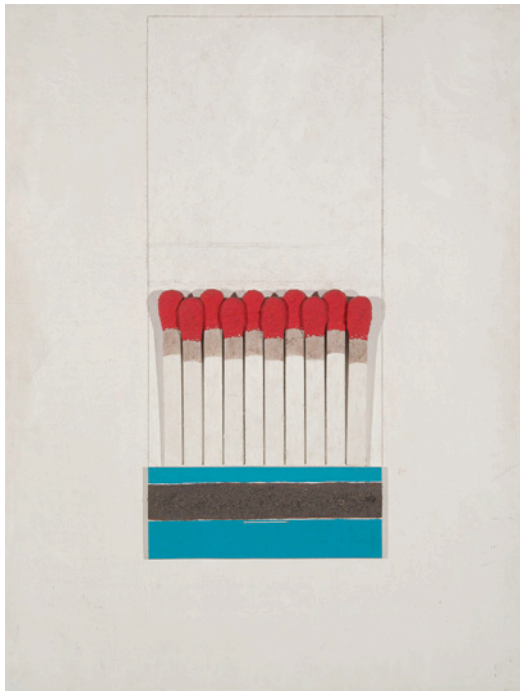


Joan Miró (1893–1983)
La Femme aux Bijoux, 1968
 etching
 23 3/4 x 18 1/4 in.
 Collection of the
 Mississippi Museum of Art
 Mississippi Art Association purchase
 1970.033

© Successió Miró / Artists Rights Society (ARS),
 New York / ADAGP, Paris 2020



F. Clark Stewart (born 1942)
Key I, 1967
 mixed media
 15 x 10 x 3 1/2 in.
 Collection of the
 Mississippi Museum of Art
 Mississippi Art Association Purchase Award
 1968.006



Joseph Solitario (dates unknown)
Matchbook Turquoise Cover, date unknown
 mixed media on artist's board
 48 1/4 x 36 1/8 in.
 Collection of the Mississippi Museum of Art
 Mississippi Art Association Purchase Award
 1968.005



Benny Andrews (1930–2006)
Circle Study #20, 1972
 ink on paper
 18 x 12 in.
 Tougaloo College Art Collections
 NEA Noble F. Purchase Grant
 1973.067
 © 2020 Estate of Benny Andrews / Licensed by
 VAGA at Artists Rights Society (ARS), NY, Courtesy
 Michael Rosenfeld Gallery, LLC, New York, NY



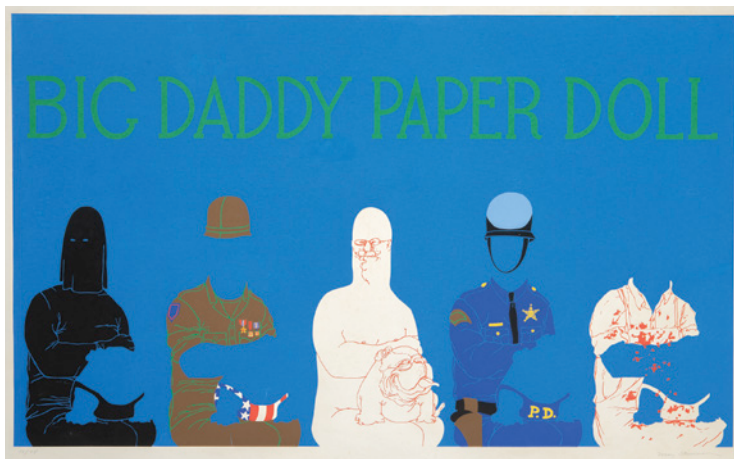
Noel Rockmore (1928–1995)
Five Boys, 1967
 mixed media on artist's board
 9 x 11 3/4 in.
 Collection of the
 Mississippi Museum of Art
 Gift of Victor Potamkin
 1978.107
 © estate of the artist



Evan Lindquist (born 1936)
Gravity, 1970
 etching
 15 1/2 x 16 in.
 Collection of the
 Mississippi Museum of Art
 Mississippi Art Association
 Purchase Award
 1970.011
 © 2020 Evan Lindquist / Licensed by
 VAGA at Artists Rights Society (ARS), NY



Thomas Eloby (1944–2001)
Portrait, 1969
 ink on paper
 20 x 16 in.
 Tougaloo College Art Collections
 Gift of the artist
 1970.013



May Stevens (born 1924)
Big Daddy Paper Doll, 1971
 silkscreen
 29 x 43 in.
 Tougaloo College Art Collections
 Gift of Mr. and Mrs. Samuel Dorsky
 1974.019
 © May Stevens; Courtesy of the artist and
 RYAN LEE Gallery, New York

It does not take a movement to change your mind. In meditation, the mind is clear, relaxed, and inwardly focused. When you meditate, you are fully awake and alert, but your mind is not focused on the external world or on the events taking place around you. Meditation requires an inner state that is still and one-pointed so that the mind becomes silent. When the mind is silent and no longer distracts you, meditation deepens.



Adolph Gottlieb (1903–1974)
Crimson Ground, 1972
 silkscreen
 24 x 19 in.
 Tougaloo College Art Collections
 Gift of Anne Steinberg
 1981.085
 © 2020 Adolph and Esther Gottlieb Foundation /
 Licensed by VAGA at Artists Rights Society (ARS), NY



Edward Ruscha (born 1937)
America Her Best Product, 1974
 lithograph
 31 3/8 x 23 1/2 in.
 Collection of the
 Mississippi Museum of Art
 Gift of Lorillard, Inc.
 1976.004
 © Ed Ruscha

A MODERNIST VISION: THE TRADITION OF MODERN ART AT TOUGALOO COLLEGE

Tougaloo College Art Gallery, Bennie G. Thompson Academic
& Civil Rights Research Center, February 8–December 6, 2019

Curated by Turry M. Flucker, Director, Tougaloo College Art Collections



The focus of this exhibition is to highlight significant works by modern visual artists from the Tougaloo College Art Collections and the important role that Tougaloo College played in shaping Mississippi's cultural landscape. The exhibition coincides with the celebration of the sesquicentennial year of its founding.

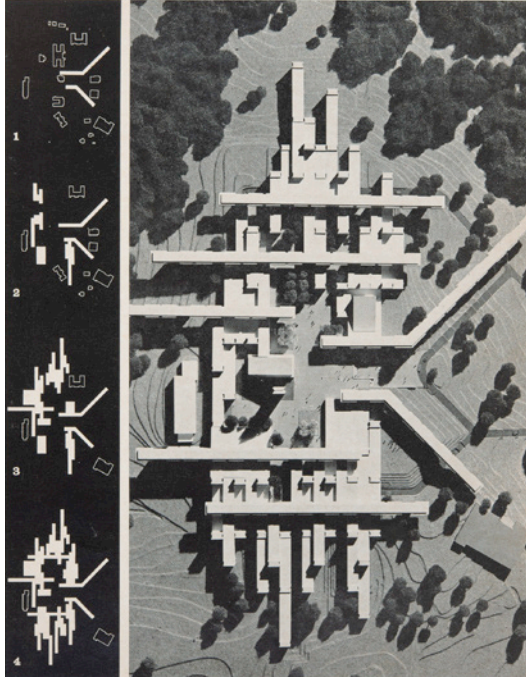
During the turbulent 1960s, a group of New York activists formed the New York Art Committee for Tougaloo College. In the spring of 1963, the Committee shipped works by important modern US and European artists to the College, establishing the first collection of modern art in Mississippi. This was a watershed moment for Mississippi because the New York Art Committee sought to bring modernism to the state during a time of profound social change in the US. Maya Angelou captured this turning point best by stating, "The entire country was in labor and something wonderful was about to be born. We were all going to be good parents to the welcomed child . . . and his name was Freedom." US painter Robert Motherwell reflected on the importance of modern art during this time of change, explaining, "Modern art had an important place in society, because art was not an abstract concept but a concrete means to express human contact and to depict feelings universal to modern man."

LECTURE: "Art and Democracy: Tougaloo College Art Collections and the National Endowment for the Arts," presented by Turry M. Flucker, Director, Tougaloo College Art Collections, October 17, 2019
Tougaloo College Art Gallery, Bennie G. Thompson Academic & Civil Rights Research Center,
Tougaloo College

Throughout its 150-year history, Tougaloo College served as a gathering place for artists and the literati. One such artist was Hale A. Woodruff. Woodruff visited the campus in 1943 to paint and to lecture. Prior to his visit to Tougaloo, Woodruff was commissioned by Dr. Buell Gallagher, president of Talladega College, to paint the *Amistad* mutiny murals. These panels visually depict events surrounding the 1841 US Supreme Court case *United States v. Schooner Amistad*. Abolitionist leaders involved with the case later founded the American Missionary Association. This New York-based association established Tougaloo College in 1869.



unknown artist
Map of Tougaloo College, 1880
graphite and ink on paper
Tougaloo College Archives
2019.001

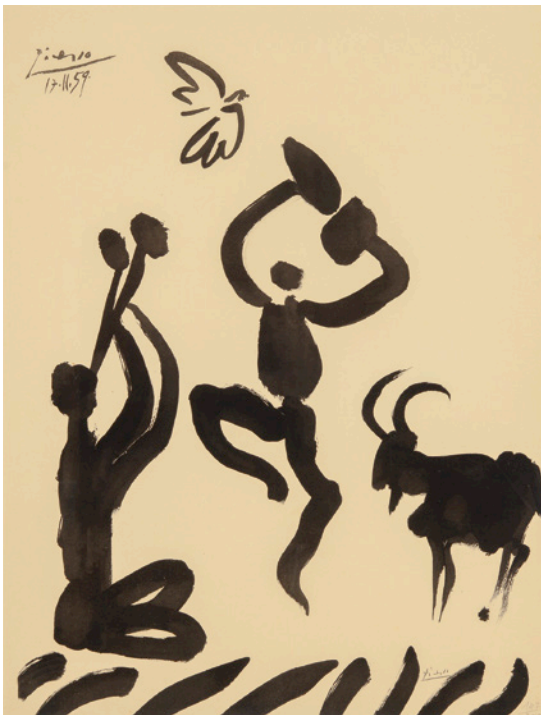


The Architectural Forum magazine
Tougaloo Campus Master Plan (1965)
 by architect Gunnar Birkerts
 (1925–2017), which accompanied
 the article “How to Grow a Campus”
 by John Morris Dixon, April 1966
 paperback bound volume
 11 1/4 x 9 in.
 Tougaloo College Art Collections
 2019.002





Henri Matisse (1869–1954)
Goutte à goutte, from the illustrated book
Visages by Henri Matisse (page 57), 1946
 lithograph
 12 7/8 x 10 1/8 in.
 Tougaloo College Art Collections
 Gift of Dr. Phil O'Mara
 1973.066
 © 2020 Succession H. Matisse /
 Artists Rights Society (ARS), New York



Pablo Picasso (1881–1973)
Flute Player, 1959
 lithograph
 27 x 19 1/2 in.
 Tougaloo College Art Collections
 Gift of Fritz Bultman
 1963.012
 © 2020 Estate of Pablo Picasso /
 Artists Rights Society (ARS), New York



Hans Hofmann (1880–1966)

Portrait, date unknown

photogravure

18 x 16 1/8 in.

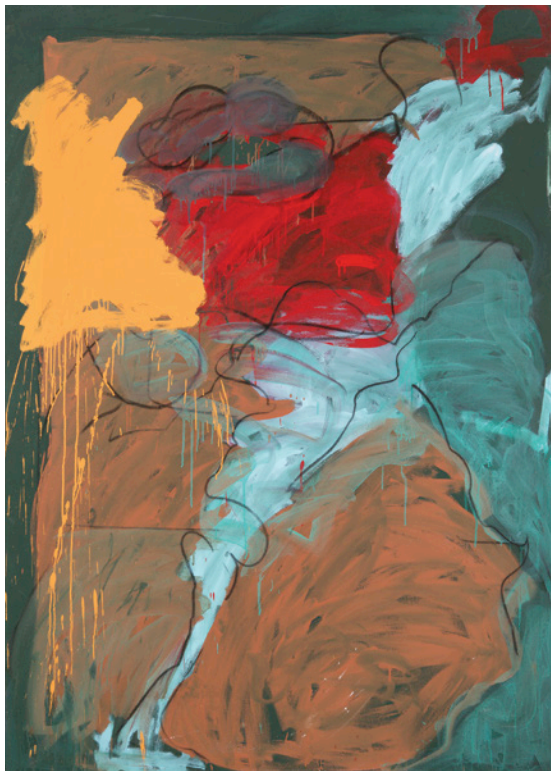
Tougaloo College Art Collections

Gift of Fritz Bultman

1964.034

With permission of the Renate, Hans & Maria Hofmann

Trust / Artists Rights Society (ARS), New York



Mary Lovelace O'Neal (born 1942)

Angel of the Hood, 1995

mixed media on canvas

84 x 60 in.

Collection of the

Mississippi Museum of Art

Museum purchase, with funds

from the Searcy Fund

2007.018

© Mary Lovelace O'Neal



Romare Bearden (1911–1988)

Conjunction, 1971

textile collage

60 x 53 3/4 in.

Tougaloo College Art Collections

Purchased by Tougaloo College

with support from the National

Endowment for the Arts

1973.057

© 2020 Romare Bearden Foundation /

Licensed by VAGA at Artists Rights Society
(ARS), NY



Romare Bearden (1911–1988)

Sun and Candle, 1971

mixed media

12 3/4 x 18 5/8 in.

Tougaloo College Art Collections

Purchased by Tougaloo College

with support from the National

Endowment for the Arts

1973.085

© 2020 Romare Bearden Foundation /

Licensed by VAGA at Artists Rights Society
(ARS), NY



Jacob Lawrence (1917–2000)
Builders #2, 1973
 gouache and tempera with
 graphite underdrawing on paper
 20 x 24 in.
 Tougaloo College Art Collections
 Purchased by Tougaloo College
 with support from the National
 Endowment for the Arts
 1973.063
 © 2020 The Jacob and Gwendolyn Knight
 Lawrence Foundation, Seattle /
 Artists Rights Society (ARS), New York



Romare Bearden (1911–1988)
Tidings, 1973
 silkscreen
 16 1/2 x 16 in.
 Tougaloo College Art Collections
 Gift of Romare Bearden
 1973.058
 © 2020 Romare Bearden Foundation /
 Licensed by VAGA at Artists Rights Society
 (ARS), NY



Robert Motherwell (1915–1991)
untitled, 1966

lithograph

30 x 22 in.

Tougaloo College Art Collections
 Purchased by Tougaloo College
 from the Foundation for the Arts,
 Religion and Culture, Inc.

1966.005

© 2020 Dedalus Foundation, Inc. /
 Artists Rights Society (ARS), NY



Bob Thompson (1937–1966)

untitled, 1964

acrylic on canvas

24 x 18 in.

Tougaloo College Art Collections

Gift of Ms. Eugenie Propp

1973.071

© Michael Rosenfeld Gallery LLC, New York, NY



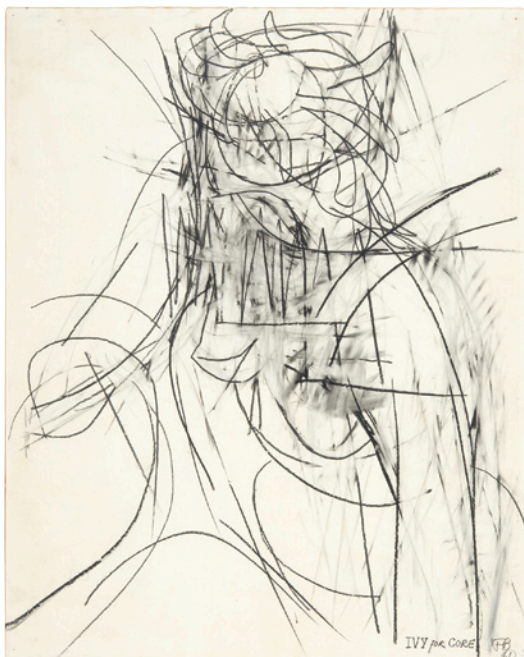
Lawrence Jones (1910–1996)
Disasters of War No. 1, 1971
 color aquatint
 11 x 7 3/4 in.
 Tougaloo College Art Collections
 Gift of Mary Louise Jones
 1972.012
 © estate of the artist



George Grosz (1893–1959)
Besitzkroeten, 1919
 lithograph
 23 1/2 x 19 in.
 Tougaloo College Art Collections
 Gift of Ms. Dorothy Norman
 1966.003
 © 2020 Estate of George Grosz / Licensed by
 VAGA at Artists Rights Society (ARS), NY



Francis Picabia (1879–1953)
Regard et Innocence Du Mal, 1949
 oil on board
 29 1/2 x 22 in.
 Tougaloo College Art Collections
 Gift of Ms. Jeanne Reynal
 1963.011
 © 2020 Artists Rights Society (ARS), New York /
 ADAGP, Paris



Fritz Bultman (1919–1985)
Ivy for Core, 1961
 graphite on paper
 29 1/4 x 24 in.
 Tougaloo College Art Collections
 Gift of Fritz Bultman
 1963.002
 © estate of the artist



Joe Overstreet (1933–2019)

untitled, date unknown

acrylic on shaped canvas

dimensions variable

Tougaloo College Art Collections

Gift of Mr. and Mrs. Sam Dorsky

1973.086

© 2020 Joe Overstreet / Artists Rights Society (ARS),
New York



Betty Parsons (1900–1982)

untitled, 1962

gouache on canvas

21 1/2 x 15 in.

Tougaloo College Art Collections

Gift of Betty Parsons

1964.051

Courtesy Alexander Gray Associates, New York

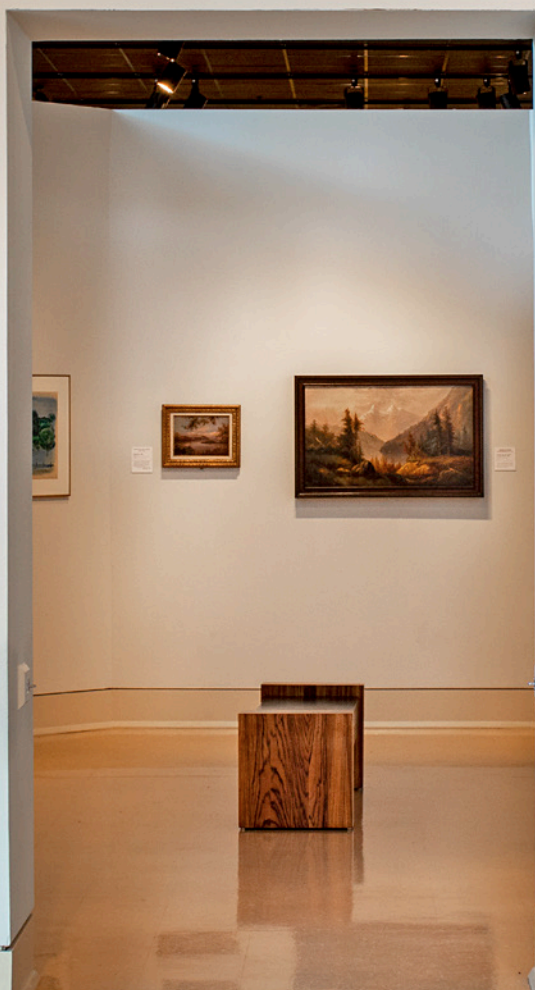
© Betty Parsons and William P. Rayner Foundation

A TALE OF TWO COLLECTIONS

The William B. and Isabel R. McCarty Foundation Gallery,
Mississippi Museum of Art, March 16–June 16, 2019

Curated by Dr. Redell Hearn, Curator of Art and Civil Rights,
Mississippi Museum of Art and Tougaloo College

A Tale of Two Collections



"The word 'Mississippi' is not just a place, a crossroad, but a story of individual interpretation."

The emphasis contrasts between two collections, one from the Mississippi Museum of Art and one from Tougaloo College, is a story of individual interpretation. This story, Charles Dickens wrote, "It was the worst of times... some of its roots insisted on its being received, for good or ill, in a superlative degree of consciousness only." *A Tale of Two Collections* presents one chapter in the story of the Mississippi Museum of Art and Tougaloo College's relationship and the sharing of their art collections.

A 1964 New York Post headline announced, "Mississippi, art is a matter of black and white." It came to the Negro art gallery and Negro art museum. "The sentiment was far from liberal in its reference to the Negro Museum of Art was chartered until 1979; nevertheless, the two separated black and white were clearly delineated and vehemently maintained. However, two eras of the social divide, were experiencing a new era of the collection and display of visual art."

Tougaloo College, a historically black college in 1869 and is currently celebrating the 150th year of its founding. During the turbulent years in Mississippi could not enter public galleries, a group of New York artists for

“The word ‘Mississippian’ conveys a sense of belonging to a place, a crossroads of circumstance, however different individual interpretations may be.” —PATTI CARR BLACK

To emphasize contrasts between two cities, one at peace, the other in social revolt, in the classic *A Tale of Two Cities* (1859) Charles Dickens wrote, “It was the best of times, it was the worst of times . . . some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.” This exhibition, *A Tale of Two Collections*, presents one chapter in the story of how the Mississippi Museum of Art and Tougaloo College have maintained a decades-long relationship centered on the sharing of their art collections.

A 1964 *New York Post* headline announced, “In Jackson, Mississippi, art is a matter of black and white. Whites won’t come to the Negro art gallery and Negroes aren’t allowed in the white museum.” The sentiment was penned from a distance, and somewhat liberal in its reference to a museum given the Mississippi Museum of Art wasn’t officially chartered until 1979; nevertheless, the boundaries that separated black and white were clearly defined—and vehemently maintained. However, two entities on either side of the social divide were experiencing a shared interest: the collection and display of visual art.

Tougaloo College, a historically black college, was founded in 1869 and it celebrated the sesquicentennial year of its founding in 2019. During the turbulent 1960s, when

LECTURE: “Telling the Tale of Two Collections,” presented by Turry M. Flucker, Director, Tougaloo College Art Collections, March 28, 2019
The William B. and Isabel R. McCarty Foundation Gallery, Mississippi Museum of Art

black citizens in Mississippi could not enter public libraries or art galleries, a group of New York activists formed the New York Art Committee for Tougaloo College. Between 1963 and 1967, they shipped works by important modern US and European artists to Tougaloo College, effectively establishing the first collection of modern art in Mississippi. A decade later, major works were displayed as part of the Mississippi Museum of Art's inaugural 1978 exhibition.

The Mississippi Art Association (MAA), forerunner of the Mississippi Museum of Art, came into existence and established a permanent art collection in 1911. In 1926, the organization was incorporated and secured a charter. For the next fifty years, the MAA became increasingly active and in 1951 refiled for a charter of incorporation. As early as 1958, the MAA petitioned Jackson's city planning board to include an art gallery in the proposed new civic center and for the next twenty years worked toward constructing a museum building that was dedicated in 1978.

The mutual commitment to collection sharing, cultural exchange, and dialogue between the two institutions continues to this day in *A Tale of Two Collections*. This exhibition highlights works from eight artists held in both collections: Pablo Picasso, Joan Miró, Marie Hull, Hale Woodruff, Romare Bearden, Elizabeth Catlett, Benny Andrews, and Thomas Eloby, along with two of the earliest working artists representing each collection, Robert Seldon Duncanson and Heppie En Earl Wicks.



Romare Bearden (1911–1988)
The Train, 1975
 etching
 22 x 29 7/8 in.
 Collection of the
 Mississippi Museum of Art
 Bequest of Sara Virginia Jones
 1991.214

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 (ARS), NY

“Practically all great artists accept the influence of others. But . . . the artist with vision sees his material, chooses, changes, and by integrating what he has learned with his own experiences, finally molds something distinctly personnel.” —ROMARE BEARDEN



Romare Bearden
 (1911–1988)
The Street, 1971
 etching
 14 x 24 in.
 Tougaloo College
 Art Collections
 Gift of the artist
 1973.059

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 Society (ARS), NY



Pablo Picasso (1881–1973)

Faun, 1954

lithograph

17 x 14 in.

Collection of the

Mississippi Museum of Art

Mississippi Art Association purchase

1966.001

© 2020 Estate of Pablo Picasso /

Artists Rights Society (ARS), New York

*“Painting is a blind man’s profession.
He paints not what he sees, but what
he feels, what he tells himself about
what he has seen.” —PABLO PICASSO*



Pablo Picasso (1881–1973)

Le Vieux Roi, 1959

lithograph

27 x 19 1/2 in.

Tougaloo College Art Collections

Gift of Fritz Bultman

1964.055

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Artists Rights Society (ARS), New York



Elizabeth Catlett (1915–2012)

... And a Special Fear for my Loved Ones, 1946

linocut

8 3/8 x 5 7/8 in.

Collection of the

Mississippi Museum of Art

Gift of the artist

1997.032

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“Art is only important to the extent that it aids in the liberation of our people. I have always wanted my art to service my people—to reflect us, to relate to us, to stimulate us, to make us aware of our potential.” —ELIZABETH CATLETT



Elizabeth Catlett (1915–2012)

Red Leaves, 1978

color lithograph

21 x 17 in.

Tougaloo College Art Collections

Gift of the artist

1986.002

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Hale Woodruff (1900–1980)
Mississippi Wilderness, ca. 1944
 oil on canvas

22 x 27 1/2 in.

Collection of the
 Mississippi Museum of Art
 Purchase, with funds from Cheeks
 Fund, Franks Fund, The Gallery
 Guild, Inc., Herderman Fund,
 Merle Tennyson Montjoy Fund,
 and Rexford T. Brown Fund
 2011.020

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 VAGA at Artists Rights Society (ARS), NY

“I think it’s worth knowing that I’ve always been interested in African art . . . I look at the African artist certainly as one of my ancestors regardless of how we feel about each other today.” —HALE WOODRUFF



Hale Woodruff (1900–1980)
 untitled, 1946

watercolor on paper
 19 x 23 7/8 in.

Tougaloo College Art Collections
 Gift of the artist
 1977.004

© 2020 Estate of Hale Woodruff / Licensed by
 VAGA at Artists Rights Society (ARS), NY



Heppie En Earl Wicks (1857–1940)
Hudson River, 1881
 oil on canvas
 9 x 12 in.
 Collection of the
 Mississippi Museum of Art
 Gift of Dr. and Mrs. Beckett Howorth
 1983.004

“The Society takes no stand for or against any school of art or any individual. It has confidence that we have qualities worth working for and fighting for and will do its part to aid in their development.” —CLARK S. MARLOR, *THE SOCIETY OF INDEPENDENT ARTISTS, INCORPORATED*, 1918



Robert Seldon Duncanson
 (1821–1872)
*Mountain Lake with a Peak
 in the Central Distance*, ca. 1850
 oil on canvas
 22 x 33 1/4 in.
 Tougaloo College Art Collections
 Gift of Mr. and Mrs. Leonard and
 Paula Granoff
 1977.030

“I have no color [read race] on the brain all I have on the brain is paint . . . I care not for color. Love is my principal, order is the basis progress is the end.” —ROBERT SELDON DUNCANSON



Marie Hull (1890–1980)
Melissa, 1930
 oil on canvas
 30 x 25 in.
 Collection of the
 Mississippi Museum of Art
 Mississippi Art Association
 purchase
 1972.006

*“My only motive has been to make my
 work have more quality—better design
 and color relationships, regardless of
 the style or subject.” —MARIE HULL*



Marie Hull (1890–1980)
Biloxi Trees, ca. 1940
 oil on canvas
 15 x 19 in.
 Tougaloo College Art Collections
 Gift of the artist
 1983.002



Joan Miró (1893–1983)
Girl Skipping Rope, Women, and Birds
 (Petite fille sautant à la corde, femmes,
 oiseaux), 1947

etching

11 3/4 x 9 in.

Tougaloo College Art Collections

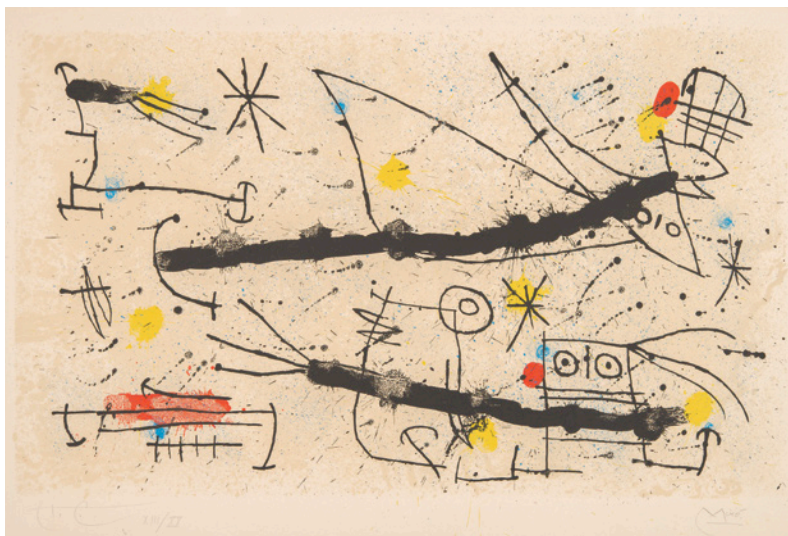
Gift of Ms. Jeanne Reynal

1964.048

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 New York / ADAGP, Paris 2020

*“In an artwork, you should
 be able to discover new things
 every time you see it.”*

—JOAN MIRÓ



Joan Miró (1893–1983)

Le Grand Jardin, 1965

lithograph

19 1/2 x 29 3/8 in.

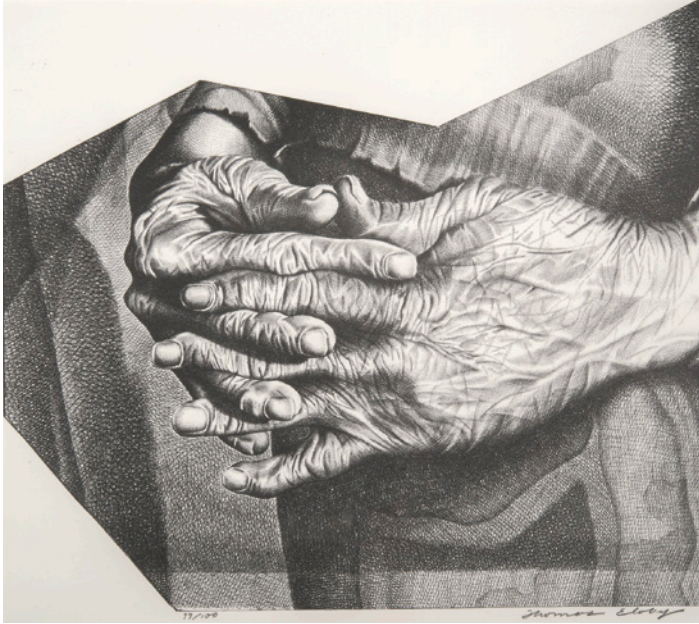
Collection of the

Mississippi Museum of Art

Bequest of Sara Virginia Jones

1991.240

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 New York / ADAGP, Paris 2020



Thomas Eloby (1944–2001)
untitled, date unknown
lithograph
10 1/2 x 11 3/4 in.
Collection of the
Mississippi Museum of Art
Gift of Harvey B. Heidelberg
1986.141



Thomas Eloby (1944–2001)
Portrait, 1969
ink on paper
20 x 16 in
Tougaloo College Art Collections
Gift of the artist
1970.013

*“Anything that is quickly seen loses
its fascination.” —THOMAS ELOBY*



Benny Andrews (1930–2006)
Critical Moment, 1998
 textile, thread, paint on canvas
 26 x 37 in.
 Tougaloo College Art Collections
 Gift of the Benny Andrews
 Foundation
 2018.095

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 VAGA at Artists Rights Society (ARS), NY, Courtesy
 Michael Rosenfeld Gallery, LLC, New York, NY



Benny Andrews (1930–2006)
Mississippi Riverbank (Trail of Tears series), 2005
 mixed media on canvas
 70 x 50 in.

Collection of the Mississippi Museum of Art
 Museum purchase, with W.K. Kellogg Foundation
 funds for the Center for Art and Public Exchange
 2018.005

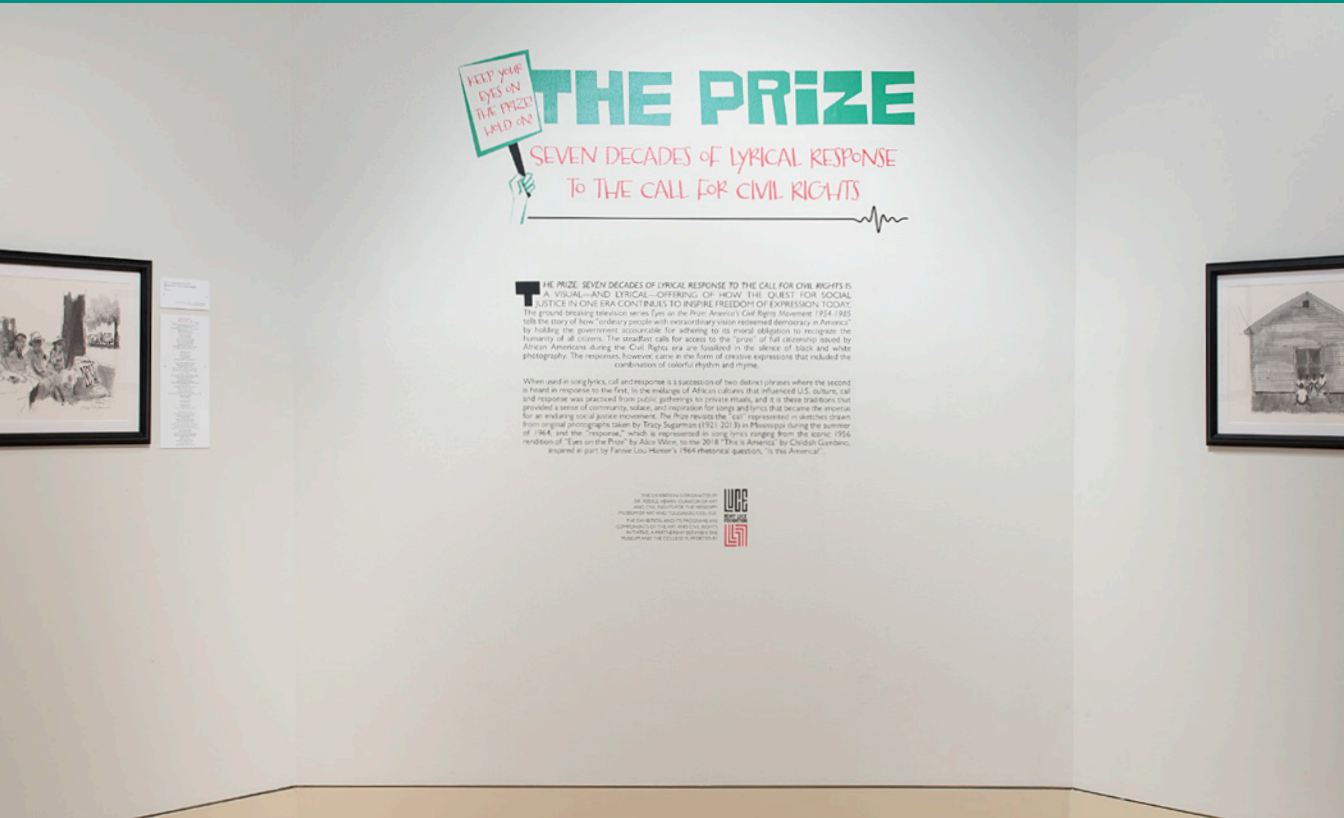
© 2020 Estate of Benny Andrews / Licensed by VAGA at
 Artists Rights Society (ARS), NY, Courtesy Michael Rosenfeld
 Gallery, LLC, New York, NY

*“I don’t really think that art really
 does that much in terms of any
 kind of social change . . . it always
 remains a selfish outlet for the
 individual.” —BENNY ANDREWS*

THE PRIZE: SEVEN DECADES OF LYRICAL RESPONSE TO THE CALL FOR CIVIL RIGHTS

The William B. and Isabel R. McCarty Foundation Gallery,
Mississippi Museum of Art, October 10, 2019–February 9, 2020

Curated by Dr. Redell Hearn, Curator of Art and Civil Rights,
Mississippi Museum of Art and Tougaloo College



LECTURE: “Shooting the Enemy: My Life in Pictures with the People Who Became Public Enemy,”
presented by Harry Allen, The Media Assassin, October 22, 2019
Bennie G. Thompson Academic & Civil Rights Research, Center Auditorium, Tougaloo College

The groundbreaking television series *Eyes on the Prize: America's Civil Rights Movement 1954–1985*, tells the story of how “ordinary people with extraordinary vision redeemed democracy in America” by holding the government accountable for its moral obligation to recognize the humanity of all citizens. The steadfast calls for access to the “prize” of full citizenship issued by African Americans during the era are fossilized in the silence of black and white photography. The responses, however, came in the form of creative expressions that included the combination of colorful rhythm and rhyme. *The Prize: Seven Decades of Lyrical Response to the Call for Civil Rights* is a visual and lyrical offering of how the quest for social justice in one era inspired freedom of expression manifestations today.

When used in song lyrics, call-and-response is a succession of two distinct phrases where the second is heard in response to the first. In the *mélange* of African cultures that influenced US culture, call-and-response was practiced from public gatherings to private rituals, and it is these traditions that provided a sense of community, solace, and inspiration for songs and lyrics that became the impetus for an enduring social justice movement. *The Prize: Seven Decades of Lyrical Response to the Call for Civil Rights* revisits the “call” represented in sketches drawn from original photographs taken by Tracy Sugarman in Mississippi during the summer of 1964, and the “response” is represented in song lyrics ranging from the iconic 1956 rendition of “Eyes on the Prize” by Alice Wine, to the 2018 song “This Is America” by Childish Gambino, inspired in part by Fannie Lou Hamer’s 1964 rhetorical question, “Is this America?”

The Student Nonviolent Coordinating Committee (SNCC) was formed in 1964 by a coalition of young civic-minded organizers who collaborated with local activists to recruit northeastern college students as volunteers to help canvas for voter registration and operate Freedom Schools, an education program designed in 1963 to empower and enlighten young people in Mississippi about the changing landscape of civil rights. Embedded in the group during the summers of ’64 and ’65 was an illustrator named Tracy Sugarman, who sought to use his photographic and illustrative skills to document SNCC’s efforts and share them with the world.

Civil rights activists in the 1960s were severely limited in their options for public displays of resistance. Visual and performing artists were able to use creative expression as a form of social protest and one of the most popular and enduring forms that remains today is song lyrics.

Listen to the playlist from this exhibition on the MMA App (available via Google Play, the App Store, or at <http://bit.ly/msartshow>) or on Spotify (through your account at <https://open.spotify.com/playlist/2qgVIDFOYJF6BdfQ9FYjKV>).

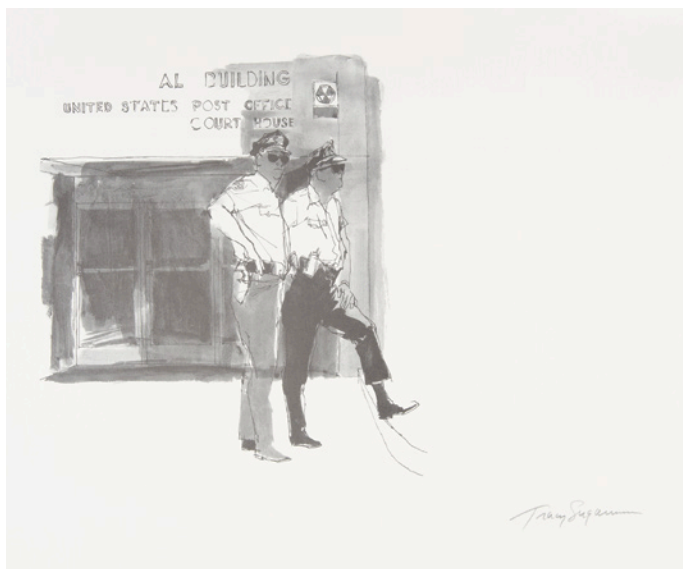


Tracy Sugarman (1921–2013)
Freedom School Student, Ruleville,
 1964
 offset lithograph, printed 1996
 22 3/4 x 19 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.06 TSF

“Eyes on the Prize” by Alice Wine, 1956

Born on Johns Island, South Carolina, Alice Wine sought help in registering to vote from a local activist whom she told “I’d like to hold up my head like other people . . . if you’ll help me . . . I promise you I’ll register, and I’ll vote.” Not only did she keep her promise, she went on to a life of civil rights activism, becoming a member of the Moving Star Hall, the Progressive Club and working as a cashier in the Club’s co-op store.

In 1956, Wine adapted the gospel song “Keep Your Hand on the Plow” to “Eyes on the Prize.” Her version gained popularity as it was sung during civil rights demonstrations from local churches and city jails, to a performance by Pete Seeger with the Freedom Singers of the Student Nonviolent Coordinating Committee (SNCC) at New York’s Carnegie Hall in 1963. In the three decades later, the song was selected as the theme song, and title, for the documentary series *Eyes on the Prize: America’s Civil Rights Movement 1954–1985*.



Tracy Sugarman (1921–2013)
*Mississippi Policemen, Greenville
 Demonstration, 1964*
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.03 TSF

“A Change Is Gonna Come” by Sam Cooke, 1964

Born into a religious family in Clarksdale, Mississippi, Sam Cooke began performing gospel songs with his family as a child. As a teen in Chicago, he formed a quintet called the Highway QCs, modeling his early work after the popular gospel group—and Cooke’s favorite—the Soul Stirrers.

While maintaining his sizable fan base from the gospel circuit, Cooke began to gain widespread recognition across genres for singing ballads and lighthearted up-tempo dance tunes. Amid his growing fame, Cooke was on tour when his entourage, which included his wife, were denied entrance into a “whites-only” motel then arrested and jailed for disturbing the peace. Within two months after this incident, Cooke wrote and recorded “A Change Is Gonna Come.” However, just before the song was released, he was shot to death at the Hacienda Motel in Los Angeles, California, under what many continue to call “mysterious circumstances.” The song was the first released in 1964, becoming a civil rights anthem and a universal message of hope. In 2007, the Library of Congress selected the song for preservation in the National Recording Registry and in 2019 the mayor of Shreveport, Louisiana, issued a public apology to the family of Sam Cooke.



Tracy Sugarman (1921–2013)
*Do you want your kids chopping
 cotton for \$3 a day? Then register!
 George Winter and Potential Voter
 in Drew, Mississippi, 1964*
 offset lithograph, printed 1996
 22 3/4 x 19 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.01 TSF

“Say It Loud—I’m Black and I’m Proud” by James Brown, 1969

James Brown was born in Barnwell, South Carolina, and began his musical career as a gospel singer in Toccoa, Georgia. By the time he was in his thirties, James Brown was more than a dominant musical voice, he was the owner of a persona that was large enough to be drawn into racially charged national politics as an inspiration and role model. As a performer, Brown experienced international success due in no small part to his electrifying stage and television performances of singing and dancing while simultaneously conducting his orchestra.

Over three decades into his professional career, Brown was compelled to write a song that spoke to the struggles for civil rights while offering an outlet for pride, “Say It Loud—I’m Black and I’m Proud,” an immediate success that became an anthem for the expression of cultural pride during the Black Power Movement. Recorded live in a Los Angeles studio, Brown used “call-and-response” between himself and a group of local children he recruited for the recording. In his 1986 autobiography, *James Brown: The Godfather of Soul*, he recounted that the song cost him white audiences because “Many white people didn’t understand it . . . People called Black and Proud militant and angry . . . But really, if you listen to it, it sounds like a children’s song. That’s why I had children in it, so children who heard it could grow up feeling pride.”



Tracy Sugarman (1921–2013)
*A View of White Ruleville from
 Black Ruleville, 1964*
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.07 TSF

“Inner City Blues (Make Me Wanna Holler)” by Marvin Gaye, 1971

One of the most influential musical performers of his generation, Marvin Gaye, born in Washington, DC, began singing in his father’s church, mastering the piano and drums at a young age. In high school, his singing experiences grew beyond the church and he embraced a love for R&B and doo-wop that would set the foundation for his career. In the late ’50s he signed with the legendary Motown Records in Detroit, Michigan, eventually playing a significant role in shaping the “Motown sound,” first as an in-house session player and later as a solo artist with a string of hits that earned him the nickname the “Prince of Motown.”

Gaye’s decision to write socially conscious songs brilliantly manifested in the album *Inner City Blues*, a lyrical indictment of the widening gulf of inequality and social hardship being endured by black people throughout the country. The influential power of the song was evident from the onset creating waves of social consciousness. In 1972, just one year after its release, the song was covered by four artists/groups. Three decades later, the song served as inspiration for “Waiting on the World to Change” by singer-songwriter John Mayer. The album *What’s Going On* is widely considered one of the greatest recordings in the history of American popular music.



Tracy Sugarman (1921–2013)
*Charles McLaurin Leads First
 Meeting in Williams Chapel,
 Ruleville, Mississippi, 1964*
 offset lithograph, printed 1996

19 3/4 x 22 3/4 in.

Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.04 TSF

“You Haven’t Done Nothin’” by Stevie Wonder, 1974

The child prodigy first known as Little Stevie Wonder was born Saginaw, Michigan, signed with Motown’s Tamla label at the age of eleven, and welcomed his first No. 1 hit, the single “Fingertips,” two years later. The song was listed on the US *Billboard* Hot 100 when Wonder was thirteen, making him the youngest artist ever to top the chart.

The song “You Haven’t Done Nothin’,” from the album *Fulfillingness’ First Finale*, features background vocals by the Jackson 5 and uses a clavinet track and an early appearance of the drum machine, both sampled on hip-hop tracks. Wonder used his platform as a songwriter to communicate political and social messages like black visual artists used art as a means of bringing awareness to the social and political discord of the era. The lyrics targeted the political frustration of the ’70s, addressing both the ongoing civil unrest of the black community and President Richard Nixon, who resigned two days after the record’s release. The song reached the No. 1 spot on the pop and soul charts and spent five weeks at the top of UK pop charts.



Tracy Sugarman (1921–2013)
*July and 100 Degrees in the Shade
 at the Sanctified Church for Freedom
 School Kids, Ruleville, 1964*
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.02 TSF

“The Message” by Grandmaster Flash and the Furious Five, 1982

Formed in the South Bronx, Grandmaster Flash and the Furious Five consists of Melvin “Mele Mel” Glover, Nathaniel “The Kidd Creole” Glover Jr., Eddie “Scorpio a.k.a. Mr. Ness” Morris, Joseph “Grandmaster Flash” Saddler, Keith “Keef Cowboy” Wiggins, and Guy “Rahiem” Williams. The group built a reputation and achieved local success by performing at parties and live shows in the late 1970s. Their rise to prominence came after signing with Sugar Hill Records in the early 1980s and the release of their first hit, “Freedom” (1980), sampled from the song “Get up and Dance” by the ’70s funk band Freedom, from Jackson, Mississippi. The Group wrote lyrics to the tune and titled the song “Freedom.”

With the release of the song “The Message” (1982) and the music video, the group made an impact on the landscape of hip-hop music that continues to reverberate through the genre from music sampling, storytelling, and performance. In addition to the song’s impact on hip-hop, it is included in academic texts like *The Norton Anthology of African American Literature*. The group is widely regarded as among the most influential hip-hop acts. Their biggest single and acknowledged masterpiece, “The Message” (1982), is often cited as one of the greatest hip-hop songs of all time. In 2007, Grandmaster Flash and the Furious Five became the first hip-hop group to be inducted into the Rock & Roll Hall of Fame in Cleveland, Ohio.



Tracy Sugarman (1921–2013)
*Eight New Voters on Freedom Day
 in Cleveland, Mississippi, 1964*
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.09 TSF

“Fight the Power” by Public Enemy, 1989

Public Enemy was formed in 1982 at Adelphi University on Long Island, New York. The original members consisted of Carlton “Chuck D” Ridenhour, William “Flavor Flav” Drayton, Norman Lee “Terminator X” Rogers, and Richard “Professor Griff” Griffin. Calling themselves Public Enemy, the group released its first album, *Yo! Bum Rush the Show*, in 1987. The album garnered some positive reviews, but it was their second album, 1988’s *It Takes a Nation of Millions to Hold Us Back*, that made Public Enemy a household name. The group’s dense, layered sound paired with a non-compromising cultural pride and a radical political message, rendered them one of the most popular, insightful, and influential groups from social gatherings newsrooms.

In 1989, the group recorded “Fight the Power,” which was the theme song for Spike Lee’s film *Do the Right Thing* (1989). Inspired by the 1975 single “Fight the Power” by the Isley Brothers, and with lyrical inspiration from James Brown, “saying it like it had to be said in the ’60s,” the song and music video were intended to be an anthem for expressing the frustrations that young black America, particularly in a racially polarized New York City, were experiencing at the time of its release. The following year, Public Enemy returned with *Fear of a Black Planet*. The album became the group’s first to reach the Top 10 with songs such as “Burn Hollywood Burn” and “911 Is a Joke” calling out institutional racism, while “Brothers Gonna Work It Out” urged the black community to work collectively for civil rights. The album was ranked number 300 on *Rolling Stone* magazine’s list of the 500 greatest albums of all time and in 2005, the Library of Congress added it to the National Recording Registry, and the song and video are part of the permanent collection of the National Museum of African American History and Culture in Washington, DC.



Tracy Sugarman (1921–2013)
No singing—keep it silent—don't answer.
Greenville Demonstration, 1964
 offset lithograph, printed 1996
 22 3/4 x 19 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.08 TSF

“I Stand Alone” by Casey Benjamin, Lonnie Lynn Jr., Patrick Stump, Robert Glasper, 2013

Robert Glasper is a jazz pianist born in Houston, Texas. Inspired to play piano by his mother, a gospel pianist and vocalist, Glasper attended Houston’s High School for the Performing Arts. His mellow, harmonically complex compositions include a wide variety of genres, including hip-hop. The Robert Glasper Experiment, consisting of a slew of guest vocalists, issued their first stand-alone album, *Black Radio* (2012), which blurred the boundaries between jazz, hip-hop, R&B, and rock & roll. It entered the jazz chart at No. 1 and went on to win a Grammy Award for Best R&B Album. The Robert Glasper Experiment followed up with their equally star-studded sophomore album, *Black Radio 2* (2014), which also won a Grammy, this time for Best Traditional R&B Performance, for a cover of Stevie Wonder’s “Jesus Children of America.”

This is an exploration of the contemporary state of music, individuality, and the artist’s role within both. The Song “I Stand Alone” maintains Glasper’s tradition of fusing jazz, hip-hop, and R&B. The track also features scholar and author Dr. Michael Eric Dyson lyrically styling a call for performers—and listeners alike—to move away from what’s popular and to reconnect to musical innovation, “. . . we should all be unsatisfied with mimicking the popular, rather than mining the fertile veins of creativity . . .”



Tracy Sugarman (1921–2013)
*Mrs. Fannie Lou Hamer and COFO
 Volunteers, Ruleville, 1964*
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.05 TSF

“This Is America” by Childish Gambino, 2018

The writer, actor, musician, comedian, producer, and director Donald Glover, who performs under the stage names Childish Gambino and mCDJ, was born at Edwards Air Force Base in Kern County, California, and raised in Stone Mountain, Georgia. In high school, Glover became involved in musicals and plays. After high school, he attended New York University’s Tisch School of the Arts and graduated in 2006 with a degree in dramatic writing. Glover made his jump onto the big screen as a television writer, then actor, then developed and starred in his own show, *Atlanta*, for the FX network. In 2017, Glover became the first African American to win an Emmy for comedy directing.

“This Is America” is a hip-hop and gospel track with metaphors about the commercialized use of institutional racism and violence as spectacle in the United States of America. Released as a four-minute, single-take music video, directed by filmmaker Hiro Mura, the song was viewed over 55 million views on YouTube. Countless words of speculation were written about the song; however, when asked about his intentions, Glover maintained that people would gain from the lyrics and images whatever they needed to. Written by Ludwig Göransson and Childish Gambino, “This Is America” went on to make history in February 2019 as the first hip-hop track to win Song of the Year and Record of the Year at the Grammys.



Tracy Sugarman (1921–2013)
*Freedom Now. Freedom Day in
 Cleveland, Mississippi. Something
 New in the Delta, 1964*
 offset lithograph, printed 1996
 19 3/4 x 22 3/4 in.
 Tougaloo College Art Collections,
 Tracy Sugarman Collection
 Gift of Tracy Sugarman
 2002.10 TSF

“Optimistic” by August Greene, 2018

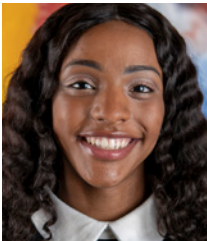
August Greene is the brainchild of rapper Common, pianist Robert Glasper, and drummer Karriem Riggins. The group formed in 2018 after sharing the Primetime Emmy Award for Outstanding Original Music and Lyrics for their song “Letter to the Free,” which was part of Ava DuVernay’s Netflix documentary *13th* (2016), which featured scholars, activists, and politicians analyzing the relationship between the criminalization of African Americans and the growth of the prison industries in the United States of America. The trio made their live debut on January 26, 2018, at New York’s Highline Ballroom as part of Glasper’s sixth annual Grammy Awards party, and released a joint album two months later, preceded by the single “Optimistic.”

Defying musical categorization, “Optimistic” was written by Gary Hines, James Harris, and Terry Lewis and released by the group Sounds of Blackness on the album *Africa to America: The Journey of the Drum* (1994). In its most recent release by August Greene, the song is described as a “remix of the remake.” This version of the song features a rap by Common and vocals by R&B singer Brandy, who was born in McComb, Mississippi. The video for the song was shot in Jackson, Mississippi, and alternates footage of the performers with images of local activists Frankye Adams-Johnson, Dr. Cindy Ayers Elliott, Hollis Watkins, the Maddrama Performance Group, and Jackson mayor Chokwe Antar Lumumba and family, who supplies the closing quote in the video: “We confront real challenges, but it’s what we do in the face of those challenges that really defines who we are.”



THE ART AND CIVIL RIGHTS **INTERNSHIP**

The Art and Civil Rights Initiative (ACRI) Internship provided opportunities for hands-on experience working with art collections, conducting gallery tours, learning about museum operations, and the role artifacts, historic records, and documents play in shaping civil society. Interns were exposed to various facets of museum careers through working closely with curators and by engaging with objects in the collections of both Tougaloo College and the Mississippi Museum of Art. Interns received a stipend each semester. Six internships were awarded from fall 2018 to spring 2020.



VANETTA BROWNLOW '21

Hometown: Lexington, Mississippi

Major: Elementary Education

ACRI Intern: 2019–2020

Favorite ACRI Artwork: Francis Picabia, *Regard et Innocence Du Mal*, 1949

The beauty of art, according to Vanetta, is its ability to go “far beyond the surface level of what appears and send a message to everyone of all ages.”

Vanetta has walked the hallowed grounds of Tougaloo College with pride, admiration, and dignity for the past three years while selflessly serving her campus community. She applied for this internship with the hope that it would support her in developing a deeper understanding of the world of art. Vanetta is now considering incorporating visual art into her academic studies because she feels that the public school system has neglected the subject of art in the curriculum. As an art teacher, she feels that she will be able to facilitate students gaining a passion for the arts. As an ACRI intern, Vanetta had the privilege of developing her public speaking skills by performing “Small Talks” or intern-led gallery tours focused on artwork selected and researched by interns in the Tougaloo College Art Gallery. She also observed and received instruction that enhanced her knowledge of the art discipline. She believes museums can play an extremely important role as change agents to communities. The message deeply rooted behind the paint brush strokes is what can be taken from works of art. One of the things that is most important to her is an artist that can grasp the attention and minds of individuals who are not even interested in art.



BENJAMIN PARKER '21

Hometown: Hattiesburg, Mississippi

Major: Economics

ACRI Intern: 2019–2020

Favorite ACRI Artwork: Francis Picabia, *Regard et Innocence Du Mal*, 1949

“ACRI offers guidance to a better understanding of self and the world.”

Benjamin has held a variety of leadership roles during his matriculation at Tougaloo including being the Vice President of the Young Entrepreneurs Club, the president of the Boxing Club, working as a resident assistant in the upperclassman dormitory, and serving as an undergraduate researcher and student liaison in Tougaloo's International Studies and Humanities department. During the summer of 2019, Benjamin worked as a corporate intern in the Mortgage Operations department of Trustmark Bank. Along with his Trustmark internship, Ben worked concurrently as a Fannie Mae future housing leader intern. While in both internships, he also completed Harvard business courses and learning modules on a variety of subjects, which helped to further develop his public speaking through presentations. The skills Benjamin developed during the internship equipped him with a varied knowledge that will aid him in combatting cultural comforts that are inimical to narrowing the current wealth gap along racial lines.



TYRA FRANKLIN '21

Hometown: Mississippi Delta

Major: Psychology

ACRI Intern: 2019–2020

Favorite ACRI Artwork: Alma Thomas, *Red Atmosphere*, 1973

“As the semester ends, I am in awe as I reflect upon the knowledge gained in only one semester as an ACRI Intern.”

Tyra diligently serves on her campus and in the local community. She volunteered at the *Tech Savvy STEAM Conference* organized by the American Association of University Women (AAUW), where she is currently president of the student affiliate group. During the program, she worked closely with young innovators and aspiring scientists as she guided them throughout workshops and provided them with insight about the influences that STEAM-related fields have on the developing world. It was then she realized that art was just as influential as the other fields of STEAM. After acknowledging the interdisciplinary role that art plays, she was ecstatic to bridge that gap for others, and her newly found love for the arts prompted her to apply for the Art and Civil Rights Initiative Internship.

Tyra has learned the importance of exhibitions and artifacts and gained insight about the significance of the meticulous and tedious roles of curators in preparing for exhibition openings. According to Tyra, “Museums do not simply provide a haven for artists, but the education behind the individual pieces is an art. When interpreting works of art, one must research to understand what events may have surrounded the artist's development, events that occurred during the time of creating distinctive pieces, or the materials used to design the works or exhibits.”



WILLIAM J. MCADOO '20

Hometown: Flowood, Mississippi

Major: History

ACRI Intern: 2018–2019

Favorite ACRI Artwork: Francis Picabia, *Regard et Innocence Du Mal*, 1949

“This internship has taught me that everything in life is connected and that the life of the artist is often reflected in their work.”

William is a history major minoring in pre-law, and after graduating from Tougaloo College he plans to attend law school. While in high school, William developed leadership skills that he carried to Holmes Community College and then Tougaloo College where he served as editor-in-chief for the Reuben V. Anderson Pre-Law Society, was a member of the NAACP, served as the 2017–2018 Mr. United Negro College Fund, served as an archival assistant for the Tougaloo Archives, and served as an intern for the Arts and Civil Rights Initiative. He also tutored elementary students, focusing on reading comprehension, and was a mentor for the Star Student Talent Search Program and a member of the Pre-Alumni Council. Outside of his academic endeavors, William takes on a leadership role in various capacities. These include the Music Ministry, Young Adult Ministry, and Children’s Ministry at both Word of Life Church, Flowood, Mississippi, and Victory Church, Hattiesburg, Mississippi. He also assisted heavily with different political campaigns around the Jackson-Metro area.



KEARA HILL '21

Hometown: Shreveport, Louisiana

Major: Psychology

ACRI: 2018–2020

Favorite ACRI Artwork: F. Clark Stewart, *Key I*, 1967

“Education is a valuable tool and the role that museums play in education introduces a sociocultural context that represents past, present, and future history. This introduction begins a domino effect of opened dialogues and shared perspectives.”

Keara’s interest in the ACRI Internship began after she decided to immerse herself into another level of professionalism. She felt the collaborative internship between the College and Museum would broaden her horizons by allowing her to incorporate knowledge from psychology courses into the world of art. During her internship, she enjoyed selecting pieces from the exhibits during each semester and conducting valuable research, which allowed her to use her knowledge from her major and find a deeper connection to the artists researched. One of those, *Key I* (1967) by F. Clark Stewart, allowed her to recognize the types of intelligence displayed within his piece. These types of intelligence are linked to different disorders within our world today. The ACRI internship experience has inspired Keara to pursue a career as a clinical psychologist.



KAYLA MCVAY '19

Hometown: Shreveport, Louisiana

Major: Mass Communications

ACRI Intern: 2018–2019

Favorite ACRI Artwork: Theora Hamblett, *Walking, Meditating in the Woods*, 1963

“I feel that this experience has allowed me to embrace new ideas and duties outside of my own major.”

Kayla has always taken pride in balancing the academic and professional aspects of college, so it was only natural for her to apply for the ACRI Internship. As a senior, she wanted to continue gaining invaluable professional experiences, while enhancing some of the skills that she had previously attained. Being selected as an intern for the College and the Mississippi Museum of Art has been a humbling experience for Kayla, one that has allowed her to gain valuable career insight into the daily operations of a museum, while understanding the enrichment art provides in society. Kayla feels that the museum plays a monumental role for trailblazers (artists) that ultimately influence a crowd of people from various demographics and psychographics. For Kayla, *Walking, Meditating in the Woods* (1963), by Theora Hamblett has impacted her internship experience the most. This piece represented her growth throughout this internship, particularly because it was a part of her first “Small Talk” or intern-led gallery tour focused on artwork selected, and researched, by interns. Kayla feels that this experience has allowed her to embrace new ideas and duties outside her own major. Upon graduation, Kayla plans to continue her studies by attending law school and pursuing a career as a media law attorney.

ART AND CIVIL RIGHTS

