

5. CATALOGUES, 1949-1980



SCHOLDER

CASAS

HURD

RICHARDSON

HOOD

ACOSTA

SIMMS

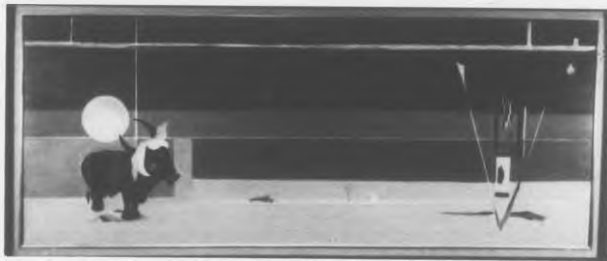
CRUMBO

"A Blending of Cultures-A Blending of Time"

PRESENTED BY THE ART DEPARTMENT, THE UNIVERSITY OF TEXAS AT EL PASO IN CONJUNCTION WITH THE EL PASO FINE ARTS COUNCIL FESTIVAL OF THE ARTS OCTOBER 24 - NOVEMBER 5, 1971 — THE UNION GALLERIES

CARROLL SIMMS . . .

was born in Bald Nob, Arkansas. Mr. Simms has attended a number of distinguished art academies, including the Slade School, and the Royal College of Art in London, the Swedish Institute, Stockholm, the Toledo Museum School, in Ohio, and Cranbrook Academy of Art, in Michigan. From the latter, he received the M.F.A. degree in 1961. Mr. Simms' work, on first view, appears to be sheer whimsy, but it is far more profound than just that. His exhibition record is probably as extensive, if not more so, than any other Black artist of the southwest. ♣



"NEW MONDAY" by Carroll Simms

Catalog of the Exhibition

MANUEL ACOSTA

"Ribbons in Her Hair" oil on canvas 22" x 28"
on loan from the artist

"Chicano" oil on canvas 30" x 36"
on loan from the artist

MEL CASAS

"Humanscape 62" acrylic on canvas 72" x 96"
on loan from the artist

"Humanscape 64" acrylic on canvas 72" x 96"
on loan from the artist

ALBERTO CARLOS DIAZ

"Sabado de Gloria" oil on canvas 32" x 48"
Note: Due to a last minute change in exhibition plans,
photos of Mr. Carlos Diaz were not available in time
for printing.

ANONYMOUS MEXICAN ARTIST, late 17th, early

18th century

"Virgin of the Rosary" oil on canvas, approx. 30" x 36"
on loan from Mr. & Mrs. R. E. McNellis

DOROTHY HOOD

"Equipois in Time" oil on canvas 70" x 60"
on loan from the artist

"Through a Glass Darkly" oil on canvas 70" x 60"
on loan from the artist

WOODY CRUMBO

"Spirit Buffalo Hunt" oil on stone 29" x 42"
on loan from Mr. and Mrs. Paul Luckett

"Thunder People" tempera on paper 30" x 42"
on loan from El Paso Art Museum

PETER HURD

"Early Spring" watercolor on paper 11½" x 15½"
on loan from the artist

"River at Las Milpas" watercolor on paper 9" x 12"
on loan from the artist

JAMES RICHARDSON

"Hardrock" oil on canvas 36" x 48"
on loan from the artist

"Loneliness in the City" oil on canvas 36" x 48"
on loan from the artist

FRITZ SCHOLDER

"Massacre at Wounded Knee" oil on canvas 60" x 46"
on loan from the artist

"Mad Indian" oil on canvas 71" x 60"
on loan from the artist

CARROLL SIMMS

"New Monday" oil on canvas 54" x 27"
on loan from the artist

"Two Corners" oil on canvas 69" x 19"
on loan from the artist

RUFINO TAMAYO

"Desnudo de Mujer" serigraph 24" x 30" approx.
on loan from El Paso Art Museum (C. D. Clark
collection)

"Fumador" oil on canvas 30" x 38"
on loan from Arizona State University, Tempe (O. B.
James collection)

46TH
ANNUAL
SAN ANTONIO
ARTISTS
EXHIBITION
1976

JOHN HARKEY DEAD PALM photography \$65
FRANK HEIN UNTITLED NO. 109 oil Purchase Prize
BUDD HEMMICK THE JUMPER watercolor \$150
ROSE HERRON JUG AND FRUIT woodcut \$50
HAROLD W. HILL SPACES IN THE WEB OF THE UNIVERSE mixed \$600
GEORGE HORNER CHAIRMAN wood/neon \$200
GERT JACOBSON THIS LAND OF OURS watercolor \$100
BOBBIE JARRETT METASTASIZE #1 mixed \$150
ANDREW JENDRZEJEWSKI UNTITLED mixed \$90
BARBARA KASTNER NATURE'S LACE pen and ink n.f.s.
PHYLLIS KATCHER WOMAN WEARING PONCHO stoneware \$300
JANE KEMMERER A MEMORIA photography \$25
MARCIA GYGLI KING TEXAS BLUEBONNETS SEEN AS THE NATIONAL
MONUMENT THEY ARE IN POT acrylic \$500
MARY HOWE KIRALY THE PLANT BY THE WINDOW acrylic \$225



CARROLL H. SIMS

Artistically (aesthetically) a sincere, symbolic expression of the human image: of form, of matter —poetically, a wholesome essence of form, of energy. A pleasant foil of creativity, tradition.

The background features several dark silhouettes of African figures. On the left, a figure stands holding a staff with a decorative top. In the center, a figure is captured in a dynamic, dancing or dancing pose, also holding a staff. Above this central figure, a curved object, possibly a hat or a piece of clothing, is shown in mid-air. The overall style is minimalist and graphic.

an

ASSEMBLAGE

of

**AFRICAN-
AMERICAN
ARTISTS**

SPONSORED BY THE SOCIETY OF ETHNIC AND SPECIAL STUDIES

THE SOCIETY OF ETHNIC AND SPECIAL STUDIES IN CONCERT
WITH THE ART DEPARTMENT OF TEXAS SOUTHERN UNIVERSITY PRESENT



n
SSEMBLAGE
of
AFRICAN-
AMERICAN
ARTISTS

OCTOBER 25-27, 1978
TEXAS SOUTHERN UNIVERSITY
HOUSTON, TEXAS

ACKNOWLEDGEMENTS

The Society of Ethnic and Special Studies expresses gratitude to the following persons in recognition of their splendid contributions to the production of this exhibition and catalogue. What at first was conceived to become a problem, that of coordinating an exhibition between two campuses — Texas Southern University and Southern Illinois University at Edwardsville — over 800 miles apart, became nothing at all. Effective use of communication systems and understanding did the job.

On the S.I.U.E. campus: Dr. Emil Jason, Assistant Vice President for Special Programs and Minority Affairs, and President of S.E.S.S., provided the initial idea and the means; Mrs. Lula Lockett, Administrative Aide to Dr. Jason directed this project; Mrs. Marion Miller, secretary and stenographer for Special Programs . . . saw to it that this project's affairs were properly channeled. Dr. Theresa R. Love, of the School of Humanities, contributed to the integrity of the catalogue by making editorial changes and suggestions. Mr. James H. Oglesby, Director of Printing Services, provided the meticulous care that made this catalogue take shape.

On the T.S.U. campus: Dr. John T. Biggers, Head of the Art Department, found time away from his vacation in California to correspond and provide his official sanctions to the proceedings of this exhibition; Professor Carroll Simms, Acting Head of the Art Department, worked tirelessly with his ideas and know-how to make everything function correctly. Then, of course a special expression of thanks goes to the artists who responded to our call with magnificence.

Photographs, by Charles H. Cox, Campus Photographer, S.I.U.E. Photography Service, Exhibition coordinated by Carroll Simms, T.S.U. and Phillip Hampton, S.I.U.E. Catalogue design, layout, art and text by Phillip Hampton, School of Fine Arts, S.I.U.E.



CARROLL H. SIMMS

- *Homage to A Shrine*
Bronze
- Prophet and Son*
Black Walnut Wood

Carroll Simms has studied in more than a score of institutions of higher education and special programs throughout three continents. Relating a few examples of places where Simms has studied will give a general indication of the width and breadth of his educational pursuits. Those few are Hampton Institute, The Toledo Museum School of Art in Ohio, Wayne University, The Slade School of Art in London, The British Museum (under Professor William Fagg), the Morris Singer Bronze Art Foundry in London, The Swedish Institute in Stockholm, the University of Ibadan in Nigeria (under Professor Akinsola A. Akiwowo), The Museum of Antiquities in Nigeria (under Professor Ekpo Eyo), and The Art Bronze Foundry Alcogonales, in Mexico City, (under Professor Abraham Gonzales).

In 1950 and 1960, respectively, Simms received his B.F.A. and M.F.A. degrees from Cranbrook Academy of Art, Bloomfield Hills, Michigan. His work experiences include engagements at the Toledo State Mental Hospital, the Detroit Institute Art School, and his present position as professor of art, at Texas Southern University.

He has been a recipient of a number of fellowships, grants, and scholarships. For example, in 1954, he was awarded the Fulbright Fellowship, to study in England, and while there, he executed a sculpture commission for the Bishop of Coventry. In 1964, he was awarded a grant to study ceramics in Stockholm Sweden. In 1968, he received a grant to study Yoruba and Benin sculptures, at the University of Ibadan, in Nigeria. More recently, he has been awarded scholarships from the Haystack School of Arts and Crafts and the Galveston County Cultural Arts Center. Finally, he has received a Texas Southern University Award, which encompasses West African studies in relation to the Department of International Development Studies.

Other indications of Professor Simms' accomplishment are numerous. To detail his bibliographical listings, exhibition list, commissions, and awards would consume more space than is available. What might be the most concise statement to make about this sculptor and educator is that he is a leader, an exhibiting artist, and a lecturer; he is sought after for consultation and for commissions; and finally, he is a documentor and communicator of his special knowledge through the media of television and films. He is listed in *Who's Who Among Black Americans*, to mention one of many directories.

John T. Scott

Born in 1940 in New Orleans, Louisiana. B.A. degree from Xavier University, M.F.A. from University of Michigan (1965). Presently he is chairman of the Xavier University (New Orleans) art department. Since 1959 his sculpture and prints have been in exhibits in several states - in more than 20 shows in the past three years. John Scott is innovative in sculpture, printmaking, and in his cast paper compositions. He believes that the direction of his work should result from the creative internalization of his experiences of living and interacting with his human and physical environment, and should not be dictated by mandates others might wish to impose from outside. That he is sensitive to the problems of discrimination and oppression to which minorities are subjected is indicated by his works in this exhibit: "Ritual Mask" and "South African Shooting Gallery" in bronze, and "Requiem for Steve Biko" in cast paper, part of a series involving target symbols.



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Thomas Sills

Born in 1914 in Castalia, North Carolina. He has lived in New York City since 1928. He has three things in common with Mose Tolliver, another "primitive" artist in the exhibition: he came from a large family in the rural South, he is self-taught, and painting was not an early development (not until 1952 in the case of Thomas Sills). The response to his work has been phenomenal. A recent listing includes more than 30 major museums and collections in the United States that own his work, among them: the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum in New York. In the exhibition are two contrasting compositions by Thomas Sills. "Alta Plana", lent by the artist, projects both an oriental landscape feeling and the patterns of a kind of planetary landscape that might exist in outer space. The undulating curvilinear shapes also convey an animated sense of rounded human forms. An interesting reversal of the convex shapes here can be seen in "Earth's Womb" by Harry Vital. (No. 189). "Moon Beams" by Thomas Sills from the Fisk University collection is a two-dimensional composition of flat areas of contrasting hues, a kind of pattern often used by the artist.



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Carroll Harris Simms

Born in 1924 in Bald Knob, Arkansas. Between 1945 and 1953 he studied at Hampton Institute, University of Toledo and Toledo Museum School, Cranbrook Academy, and Wayne State University. Study in London, 1954-56, resulted from a Fulbright Fellowship. The summer of 1964 was spent at the Swedish Institute in Stockholm, also through a grant. A grant from the Southern Fellowship Fund provided for study and research in West Africa, 1968-69. A Texas Southern University grant in 1973 enabled Simms to attend seminars in Nigeria, Sierra Leone, and Liberia. Bronze casting in Mexico was studied in the summer of 1974 through a scholarship. He has given many lectures and served as consultant, on black art, on human relations, and on arts and crafts in various parts of the country. Between 1955 and 1978 he was involved in a number of TV programs, including one each in London and Nigeria. His sculpture in various media, ceramics, silversmithing and paintings have been shown in group and one-man shows in many museums and art galleries in the United States. He has also shown in London. His commissions for sculpture and work in other media include several in metal and plexiglass for individuals and institutions, monumental installations at Texas Southern University, three large plexiglass murals (one for the Longshoreman's Temple in Houston in 1957, 9' x 40'), and stained glass windows for a private chapel. For a new church in Coventry, England, he did a nine foot bronze crucifix, "Christ and the Lambs", dedicated in 1957. His two sculptures in the exhibit are in different media. "Weaver" in bronze, is an abstraction that is still explicit in indicating the activity involved. Although it reflects ancestral African ideas in sculpture, it is a contemporary expression. His "Prophet and Son", carved in walnut in 1949, 30" high, also combines a sense of African imagery in a contemporary solution. Carroll Simms is a master at selecting the significant essentials of the idea or figure relationships involved to create a more powerful and expressive composition.

ESPIRITO de la COMUNIDAD

Vol. 3. No. 1

Enero '78

División del Desarrollo de la Comunidad
Oficina del Alcalde/Ciudad de Houston

Se Finalizan Planes Para la Comunidad

Al prepararse para entrar en su tercer año de sostenimiento bajo el Community Development Act de 1974, la División de Community Development de la oficina del Alcalde esta finalizando sus planes.

La División ha estado trabajando con otros departamentos de la ciudad para desarrollar y contratar mas de \$26 millones en programas de rehabilitación para Houston durante el primero y el segundo año de sostenimiento.

Houston también recibió mas de \$22 millones para el tercer año de sostenimiento principiando en agosto de este año.

El programa ha iniciado con éxito, muchas mejoramientos en los parques, mejoramientos en las calles, proyectos para drenaje, eliminación de barreras de construcciones, construcción de arte público, etc.



TECHO—Se han estado haciendo reparaciones en las residencias de la ciudad de Houston a través del programa de rehabilitación residencial de Community Development.

Programa de Rehabilitación Comienza

Por medio del programa de rehabilitación residencial de Community Development se ha reparado y remodelado casas de ancianos que residen en las áreas de este programa logrando al través de dos y medio millones de dolares del programa.

Este programa es uno de los mas importantes para la ciudad de Houston porque dedica fondos federales para la reparación de residencias que estan en estado de deterioro.

Proximamente el programa del desarrollo de la comunidad espera proveer prestamos bajo interes a aquellos solicitantes cuyo ingreso no califiquen para asistencia de donaciones cuyo residencia es abajo del minimo del reglamento que exige la ciudad de Houston.

Las personas que deseen informacion y asistencia para saber si pueden ser elegibles pueden llamar al tele. 222-5567 donde serán referidos a un consejero residencial.

\$500,000 Invertidos En Arte Y Mejoras de Barrios

Community Development este año patrocina la primera competencia pública de escultura de la ciudad como parte de su proyecto para mejorar la apariencia de los barrios.

Hubieron más de noventa ejemplos que fueron entregados por artistas locales y fueron juzgados por expertos en arte durante la primera parte del año. Tres de los ejemplos de escultura fueron escogidos, y el público voto por la que les gusto mas.

La escultura de Frank McGuire "Axis" fue la que ganó. McGuire recibió \$300 por ser finalista, y \$15,000 para construir su escultura en frente de Westend Multi-Service Center en Heights Boulevard.

También, Luis Jimenez, un artista Mexico-Americano cono-

ció, recibirá una comisión de Community Development y una dotación nacional para los artes en cantidades iguales para poner su "Vaquero" puesto en Moody Park. El "Vaquero," una estructura de fibra de vidrio de 20 pies estará instalado en un lugar prominente en el barrio donde predominan los México-americanos.

A Carroll Simms, profesor de escultura en Texas Southern University, se le ha pedido que produzca dos modelos de escultura para una votación pública en el área del quinto barrio. Los residentes del área podrán votar para

la estructura que quieren ver construida en frente del Fifth Ward Multi-Service Center en Market Street. Simms también recibirá una comisión para producir la escultura escogida.

Community Development esta usando parte de los fondos para mejorar la apariencia de los barrios para plantar arboles en los camellones en los areas de CD. Fondos que llegan a la cantidad de \$500,000 han sido apartados para el programa de dos años para mejorar la apariencia de los barrios.



TECHOS—Esta parada de autobus que esta localizada en Telephone y Winkler recibirá un techo para espera del autobus pagado con fondos federales de Community Development.

Inician Mejoras en Nuestros Parques

Mas y mejores parques encabezan la lista de mejoramientos requeridos por los residentes de las areas del programa Community Development.

Por esta razón el personal de C.D. ha estado trabajando muy cerca con el Departamento de Parques y Recreación de la Ciudad de Houston para acortar el periodo de tiempo propuesto para dichos mejoramientos (normalmente esto puede tomar un promedio de dos años y medio para mejorar un parque y su edificación).

La División del Desarrollo de la Comunidad (Community Development) ha designado mas de

4 millones de el año fiscal de 1976 del presupuesto para mejoramientos de parque y adquisición de tierra para parques. Para el año fiscal de 1977, principiando en agosto de 1977, mas que dos millones serán usados para ob-

tener tierra adicional para parques.

El posible mejoramiento de esas tierras serán hechas en el futuro con fondos del Programa Community Development.

Techos de Espera Para Autobus Se Instalarán en Navigation

Los áreas de Heights y Navigation recibirán diezinueve nuevos techos de espera para autobus.

Los lideres de la comunidad pidieron que una parte de los fondos del área se gastarán en esta manera. Community Development hará disponible la cantidad de \$50,000 a la oficina

de Transporte Público de la ciudad para obtener estos techos.

Junto con los fondos de Community Development, la Ciudad de Houston, es elegible para un maximo de \$1 millon de la administración de Urban Mass Transportation para techos para autobuses.

Previously Published

Adams, John A., Jr. **We Are The Aggies: The Texas A&M University Association of Former Students.** ISBN 0-89096-062-3. 8½x11. 244 pp. 365 b&w illus. \$18.50

Adams, R. J. Q. **Arms and the Wizard: Lloyd George and the Ministry of Munitions, 1915-1916.** ISBN 0-89096-045-3. 5½x8½. 272 pp. \$13.50

Ajilvsgi, Geyata. **Wild Flowers of the Big Thicket, East Texas, and Western Louisiana.** ISBN 0-89096-064-X cloth; ISBN 0-89096-065-8 paper. 6x9. 448 pp. 475 color, 80 b&w illus. \$17.50 cloth; \$9.95 paper

Alexander, Eveline M. **Cavalry Wife: The Diary of Eveline M. Alexander, 1866-1867.** Edited with an introduction by Sandra L. Myres. ISBN 0-89096-025-9. 6x9. 186 pp. \$11.50

Ashworth, Kenneth H. **American Higher Education in Decline.** Foreword by Logan Wilson. ISBN 0-89096-074-7. 5½x8½. 117 pp. \$7.95

Baker, T. Lindsay. **The First Polish Americans: Silesian Settlements in Texas.** ISBN 0-89096-060-7. 6x9. 288 pp. \$14.95

Biggers, John, and Carroll Simms, with John Edward Weems. **Black Art in Houston: The Texas Southern University Experience.** ISBN 0-89096-046-1. 8½x11. 122 pp. 80 color, 64 b&w illus. \$20.00

Billington, Ray A. **America's Frontier Culture: Three Essays.** Foreword by W. Turrentine Jackson. ISBN 0-89096-036-4. 5½x8½. 100 pp. \$5.00

Bones, Jim, Jr. (photographs), and John Graves (text). **Texas Heartland: A Hill Country Year.** ISBN 0-89096-002-X. 9x12. 104 pp. 83 color illus. \$21.50

Brett, Bill. **The Stolen Steers: A Tale of the Big Thicket.** Foreword by William A. Owens. Illustrations by Michael Frary. ISBN 0-89096-026-7. 6x9. 116 pp. \$7.95

Brett, Bill. **There Ain't No Such Animal and Other East Texas Tales.** Illustrations by Harvey L. Johnson. ISBN 0-89096-068-2. 5½x8½. 128 pp. \$8.50

Brown, Ronald C. **Hard-Rock Miners: The Intermountain West, 1860-1920.** ISBN 0-89096-066-6. 6x9. 336 pp. \$15.95

Buchanan, James M. **Freedom in Constitutional Contract: Perspectives of a Political Economist.** ISBN 0-89096-038-0. 6x9. 328 pp. \$14.95

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SUMMER 1980 4TH YEAR

Gulf Coast's only publication devoted exclusively
to all visual art activities

INSIDE:

- What is Western Art? ● The Collecting Tradition
- Location of Public Sculptures and Fountains



INFINITY NEON PIECE

by Don Foster
Hyatt Regency, 2nd Level
1200 Louisiana
Map: S-18
1972

IROKU

by Sofu Teshigahara
University of Houston,
Agnes Arnold Hall
Map: U-19

JOHNA & THE WHALE

by Carroll Simms
University of Houston,
Tennis Courts
Map: U-19
1978

JOHNA & THE WHALE

by Carroll Simms
New Education Bldg.
at TSU
Map: U-18
date unknown

LARGE SPINDLE PIECE

by Henry Moore
Allen Parkway across from
Jeff Davis Hospital
Map: Q-16
1969, donated by the Knox Foundation

LEOPARD

by Carroll Simms
Aldine Contempo-
rary Educational Center
2100 S. Victory
Map: North of A-19
date unknown

"LITTLE LEAGUER"

by Charles Southard
Pasadena Public Library
Map: U-33 1972

MARRIAGE

by Tony Smith
South side of Branard
Map: R-21
1961

MAN AND THE UNIVERSE

by Carroll Simms
Science Building at TSU
Map: U-18
date unknown

MONKEYS REACHING FOR THE MOON

by Carroll Simms
2406 Wheeler Ave.
Map: U-18
date unknown

NEW PIECE

by Tony Smith
South side of Branard
1966
Map: R-21

OLD COUPLE SEATED ON A STUMP FISHING

by Carroll Simms
Eliza Johnson Home - 10010 Cullen
Map: South of X-26
date unknown

ON 1969

by Menashe Kadishman
University of Houston,
Entrance 6
Map: U-19
date unknown

ORBIT

by Jean Woodham
2 Houston Center
Map: S-17
1974

ORBIT I

by Masaru Takiguchi
University of Houston, Science
and Research Bldg.
Map: U-19
date unknown

ORBIT II

by Masaru Takiguchi
University of Houston, Bates Law
Map: U-19
date unknown

ORPHEUS

by Gerhard Marcks
University of Houston,
Fine Arts Center
Map: U-19
date unknown

PAIR OF DOGS

Sam Houston Park
Map: R-16
1870

PAIR OF HORSES

by Bob Fowler
Jones Hall, 615 Louisiana
Map: R-17
1963

For map location . . .
turn to the center of this edition.

TEXAS SOUTHERN UNIVERSITY

Houston, Texas 77004



The First National African-American Crafts Conference & Jubilee
May 29-June 3, 1979 · Holiday Inn-Rivermont, 200 West Georgia at Riverside, Memphis, Tenn.

· Sponsors: Shelby State Community College and The Links, Inc., National Office Symposiums, Speakers, Seminars, Films/Slides, Workshops, Demonstrations, Exhibitions/Sales You are invited! All who want to understand, promote and celebrate the development of African-American crafts are welcome—African-American craftspeople, folk artists, other artists, shop and gallery owners, historians, folklorists, collectors, curators, arts administrators, community arts organizers, interior designers. The goal of the conference is to provide African-American craftspeople with access to each other and to resources, expertise and exposure which will promote the development of African-American crafts in terms of artistic and ethnic continuity, economic self-sufficiency and public support.

The Conference Objectives are: To increase knowledge and understanding about the heritage and the technical structural aspects of African-American crafts and to stimulate discussion and research on ethnicity in contemporary African-American crafts; To increase the accessibility of African-American folk artists and the interpreters and recorders of their traditions and to promote the value of black folk art traditions as a root source for the development of contemporary African-American crafts; To strengthen skills in the business of crafts, including: marketing, management, entrepreneurial activities, legal issues and public relations; To increase local and national visibility and appreciation of the diversity and high quality of African-American crafts and to stimulate the development of mechanisms for sustained public awareness and support of African-American art and crafts.

African American Crafts Conference & Jubilee



Sunday

9 a.m.-10:30 a.m.

21. Free-Time Caucuses (Organized by Conferees)

10:30 a.m.-Noon Closing Ceremonies

Noon-6 p.m. Crafts Jubilee

Conference Consultants

Symposiums

Dr. David C. Driskell, Dean of Art,
University of Maryland at College Park

Folk Artists and Artisans Teach Seminars

Dr. Gerald Davis, Chairman, Department
of Africana Studies

Livingston College, Rutgers University,
New Brunswick, New Jersey

Judy Peiser, Director
The Center for Southern Folklore,
Memphis

Contemporary Crafts Media Workshop

Wilhelmina Godfrey, Weaver/Crafts
Consultant/Author, Buffalo, New York

The Business of Crafts Workshops

Bill Carlin, Marketing Coordinator,
Tennessee Artists & Craftsmen's
Association

Karen Jenkins, Owner, "The Source"/
Attorney/Weaver, Atlanta Georgia

Public Support of African-American Crafts Seminars

Frances Marsh Ellis, Director, National
"Freedom in the Arts" Program, The
Links, Inc.
Southern University, Baton Rouge,
Louisiana

Theodore Gunn, Director, Arts & Culture
Center, Bedford-Stuyvesant Restora-
tion, Corp.
Brooklyn, New York

Robert LaPrince, Arts Planning & Develop-
ment Consultant, National Council of
Negro Women
New York, New York

Crafts Jubilee Selection Committee

William Day, Studio Museum in Harlem/
Curator, New York, NY

Wilhelmina Godfrey, Weaver/Crafts
Consultant, Buffalo, NY

Earl Hooks, Ceramicist/Plastics,
Nashville, TN

E. J. Montgomery, Jeweler/Curator,
Claremont, CA

Karen Jenkins, Shop Owner/Weaver,
Atlanta, GA

James Tanner, Ceramicist/Glassblower,
Janesville, MN

Crafts Jubilee Selection Procedures

Submit six (6) copies of three (3) slides of
three (3) different works to be reviewed by
Selection Committee. Entry Fee: \$10;
Booth Fee: \$50. DEADLINE FOR ENTRY:
April 15. Call or write for entry form and a
Jubilee Prospectus.

About the Sponsors . . .

Shelby State Community College, the largest and only urban community college in Tennessee enrolling more than 5,000 students; 64% African-American, has as its mission lifelong learning, personal growth and development for the total community. Personnel affiliated with Shelby State's Office of Continuing Education & Community Services invite the national community to participate in The First National African-American Crafts Conference & Jubilee.

The Links, Inc. is a national organization of about 4,000 black women in 166 cities, dedicated to the promotion of civic, cultural and education programs. The Links, Inc.'s most recent contribution to the understanding of the heritage of African-American crafts is the 1978 Cleveland Museum exhibit: "The Afro-American Tradition in Decorative Arts."

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OCTOBER 30 THRU DECEMBER 4
1 9 4 9

- MARGARET SCHNAIDT
Cranbrook Art Academy
395 Tumbler, white-grey smoked lustre
396 Vase, pink smoked lustre
Bloomfield Hills Michigan
- VIKTOR SCHRECKENGOST
Cleveland Institute of Art
397 Judas
398 Mrs. Cassidy, kangaroos
399 Owl
400 Cellular, hewn clay vase
401 Oceanus, hewn clay vase
Cleveland Ohio
- ELLA A. SCHROCK
402 Fantasy, brown and green plate
Bedford Ohio
- HARRY WYATT SCHULKE
403 Conical Form, terra cotta with slip decoration
404 Tripodic Form, terra cotta, slip decoration
Cleveland Ohio
- LYNN MILLER SCHWING
405 Bruin, terra cotta waxed bear
Greenville Pennsylvania
- JAMES D. SECREST
406 Covered Jar, reduced stoneware, milky glaze with copper slip
407 Flower Vase, reduced stoneware, milky glaze with copper slip
Alfred Station New York
- PHILIP J. SECREST
408 Birds, cast *Duplicates*
Alfred Station New York
- MARGUERITE L. SEGAL
409 Bowl, design cut through glaze to body
Berkeley California
- EVALINE C. SELLORS
410 Fish Story, terra cotta wall decoration
Fort Worth Texas
- CARMINE SENA
411 Large Salt Glazed Vase
412 Tea Set
Stockton California
- CALVIN MANNING SHAFER
413 Decorated Bottle, brown scraffito decoration
Angwin California
- DON SIEGFRIED
414 Casserole, yellow and grey earthenware
415 Beverage Jug, semi-opaque grey earthenware
San Francisco California
- JOHN SILLS
416 Barbecue Plate, shaded white *Duplicates*
Redwood City California
- FRANCES GOLDSMITH SIMCHES
417 Sugar and Creamer, cream matt glaze-on-glaze decoration *Duplicates*
New York New York
- CARROLL H. SIMMS
Cranbrook Academy of Art
418 Mother Earth, terra cotta
Bloomfield Hills Michigan

FIRST ANNUAL

WAYNE COUNTY
ARTISTS SHOW

March 23 - April 20, 1950

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- | | | | |
|-----|---|------|---|
| 54. | Harry Glassgold
Sun Over Rockport | 167. | Natalie Gaines
Pensive |
| 55. | Justins Marlin
Florida Scene | 168. | Richard C. Hill
Pirouette |
| 56. | J. Ann Kopec
Flowers | 169. | Margaret Sauer
Mother & Child |
| 57. | Jeanette Guysi
Still Life | 170. | Carroll H. Simms
The Sculptor |
| 58. | Raymond De Vleeschouwer
Contemplation | 171. | Natalie Gines
Torso |
| 59. | Bernice Rovin
Gypsy Girl | 172. | George Moffat
Monk |
| 60. | Guy Palazolla
Drawing | 173. | Lynn Zwickey
Bull |
| 61. | Freda Zegman
Dianne | 174. | Edward Anthony
Joan |
| 62. | Emily Romberger
Rock Isles | 175. | Edward Anthony
Mom & Babe |
| 63. | Richard C. Hill
Portrait of
Ossip Gabrilowitz | 176. | John A. Jewell
Fish |
| 64. | Margaret Schnaidt
Conformity | 177. | Fredrik Deuker
Abstract in
Pearwood |
| 65. | Angelo Caravaglia
Christ | 178. | Daralene MacDermid
Negress |
| 66. | Angelo Caravaglia
The Juggler | 179. | Carrol H. Simms
The Harvester |

NEWS BULLETIN

DECEMBER 1957

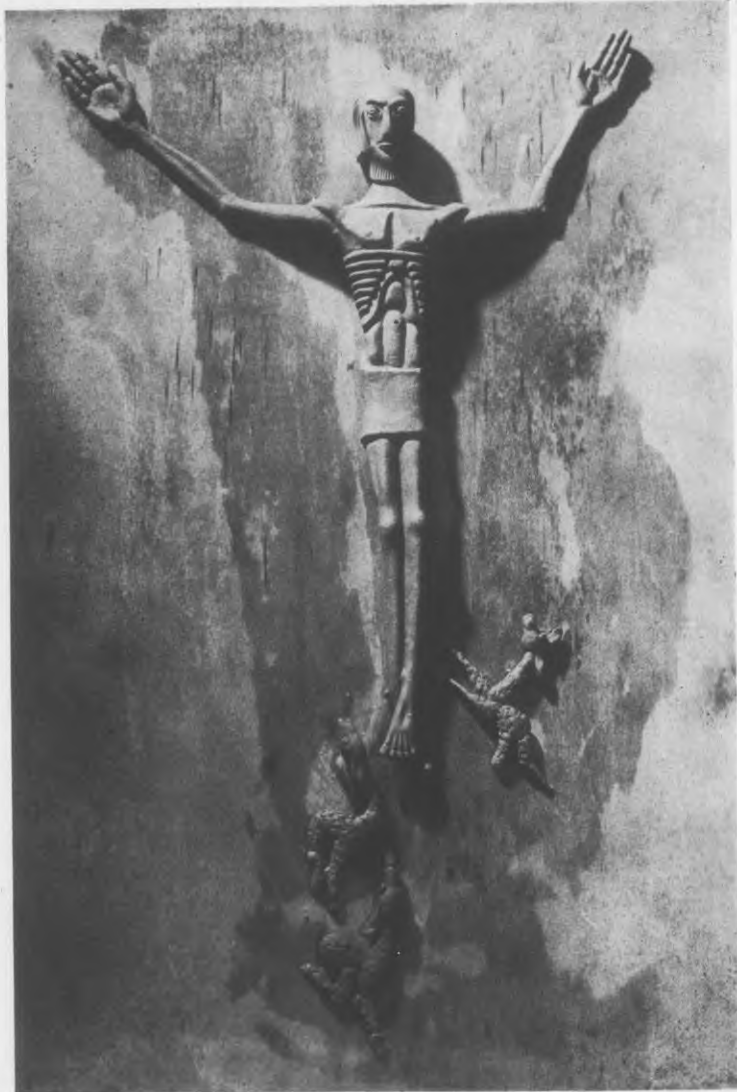
INSTITUTE OF INTERNATIONAL EDUCATION

SERIALS DEPARTMENT



see pages 28 through 31
by carroll h. simms

Special Holiday Art Issue



Christ and the Lambs

Carroll Simms



And Jesus Took Them Up In His Arms
and Blessed Them

Carroll Simms

CARROLL SIMMS of Toledo, Ohio, studied at Cranbrook Academy. The sculpture at left, executed in hammered bronze, was done on a commission he received while studying during 1954-56 at the Slade School of Art in London, as a Fulbright grantee. It now hangs in a new church at Tile Hill in Coventry.



PHRASES OF THE PIERROTS (XVI)

JULES LAFORGUE

Translated by IRVING FELDMAN

I'm only a playboy of the moon
Making circles in the basins,
And do it for no other reason
Than to become a legend soon.

Rolling with a defiant toss
My sleeves of a pale mandarin,
I round my lips and — then I grin
The sweet counsels of the Cross.

At the sill of the centuries' fake
Ah! yes, to become a legendary leer!
But where are the Moons of yesteryear?
And if only we had God to remake!

IRVING FELDMAN holds a Bachelor's degree from City College of New York and a Master's degree from Columbia University. Formerly an instructor at the University of Puerto Rico, he is now studying in France on a Fulbright grant. His poems have appeared in the *Western Review*, the *New Mexico Quarterly*, the *Partisan Review* and *The Atlantic Monthly*.

sculpture, murals and fountains at HemisFair'68®

San Antonio 825064,
see number 93
AFRICAN QUEEN MOTHER

by carroll h. simms

Miss George Cornish



93. **CARROLL SIMMS**
 American, Born Bald Knob, Arkansas,
 1924
African Queen Mother, Bronze, 12'
 high
 Lent by Texas Southern University

\$25,000



94. **DAVID SMITH**
 American, Born Decatur, Indiana,
 1906
Wagon II, Cast iron, 10' long
 Lent by the Estate of David Smith
 Courtesy Marborough Gerson Gallery,
 New York

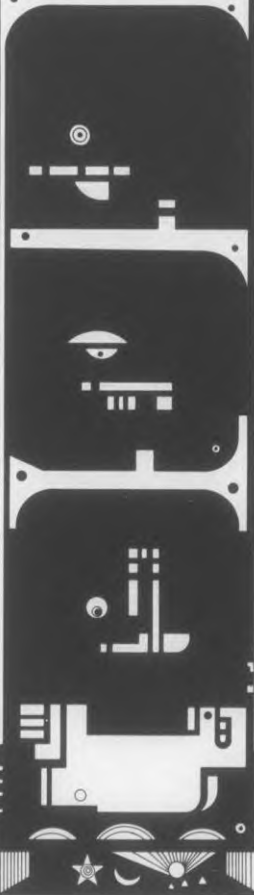


A

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DEPARTMENT



**The Aesthetics Of African
& Afro-American Art
History
Art Education
Basic Design
Ceramics**



**Drawing
Painting
Printmaking
Sculpture
Weaving**

TEXAS SOUTHERN UNIVERSITY

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CERAMICS

Inherent to early cultures, the concept of making pottery remains maternal: a tradition humanly familiar as time.

As the result of nature study, a techno-natural approach is involved in the study of making pottery. Proficiency is achieved in bringing to order the disciplines of hand-built and wheel-thrown pottery. Thus, aesthetically, a harmonious relationship exists between the organic concept of energy, form, function, and the natural elements of applied design. A creative approach is taken to understand the plastic character of clay, natural slips; the basic elements of glaze chemistry, glazes, and different kiln-firing techniques.

Historically, a comment is made in behalf of the aesthetic value of contemporary and traditional pottery, how universally amongst most cultures, the image of pottery exists in association to the cultural image of man. For example — in reference to ancestor worship — in West Africa amongst the Yoruba, classical traditional pottery sacredly exist as shrines.





KILN HOUSE

fire, fire —
Ogun!
turn the oven slowly
bake the pots wholly —
glaze the pots finely

let's peek at the bisquets
let's peek at the cones

anxious — lastly
the furnace has cooled
the heat has set —
gently, gently open the door

Similar to the kitchen at home, the kiln house is a sanctuary of magic, a shrine of excitement: it is the kitchen-house of the pottery-work-place. In "shop talk," the kiln is often referred to as the furnace, oven, or stove in which pottery is baked or fired. As the result of heat, during different firing cycles, the miracle of evolution takes place. Thusly, the plastic nature of clay assumes a stone-like quality of permanence.

In physical terms, the kiln house consists of a natural gas-burning stoneware kiln, complete of appliances and equipment necessary to finalize the ceramic process — being careful that all things made well, fires well, cleanly unspoiled of cracks, bubbles, runs, and spills.

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Your Museum Reports

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THE TOLEDO
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1969

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