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Dr. Eugene Grigsby's Connections to Art, African American Life in the South, and Social Justice Education: Implications for Art Education Curriculum

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by

REGINALD STEPHENS

(Under the Direction of Sabrina Ross)

ABSTRACT

Building on concepts of double consciousness (Dubois, 1903/1994), the negative effects of a lack of visibility in curricula (Woodson, 2010), critical race theory, and the notion that artists' lived experiences of oppression encourage actions and art that challenge injustice (Bey, 2011), this study sought to demonstrate that the lives and works of Black artists from the South in the early 20th Century are pedagogical. Inspired by the critical race methodology of counter-storytelling (Solorzano & Yosso, 2002), the life and works of 20th Century Black artists, with special emphasis on the life and work of Dr. Eugene Grigsby, were examined within the socio-historical context of the U.S. South. Through a critical aesthetic analysis of the life histories and artwork of Dr. Eugene Grigsby and other Black artists, this study sought to illuminate the informal curriculum of social justice (i.e., the ways in which the everyday lived experiences of Black Southern artists taught lessons on how to challenge racism and other structures of oppression) evident in the life and work products of each artist. By making connections between the life and work of Black artists and issues of social justice, this study sought to demonstrate that infusing art curricula with information on the lives and works of Black artists holds potential for enriching art curriculum in U.S. public schools and altering the miseducation of public school students who suffer as a result of a lack of Black visibility in the curriculum.

INDEX WORDS: Black artists; art education; curriculum studies; Eugene Grigsby; social justice; double consciousness; counter-storytelling

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By

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DEDICATION

To my great grandparents, the late Toby and Anna Davis Stephens, the late Robert and Virgil Johnson; to my grandparents; the late Lucina Johnson, and the late Elbert and Fannie L. Stephens; to my late parents, Grady L. and Virginia E. Stephens; to my wife, Diane Dennis-Stephens; to my brothers, Barry L. and Michael J. Stephens; to my daughters, Mary Grace Stephens and Danielle C. Stephens; to my granddaughter, Penelope Stephens; to my late great aunts; Nellie Henderson, the late Rosa Boulware, Beatrice Jarrett, and the late Nette Mae Brooks; to my late uncle and aunt, James N. and Dr. Eunice S. Thomas; and to the following deceased family friends, the late Minnie (Harvey) Robinson, Cora M. Johnson, Eva Embry and Everett and Gladys Lewis.

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To all who helped me along the way as ‘stepping Stones ‘.

A STUMBLING BLOCK OR A STEPPING STONE

Isn’t it strange how princes and kings
and clowns that caper in sawdust rings,
and common people, like you and me,
are builders for eternity?
Each is given a list of rules;
a shapeless mass; a bag of tools.
And each must fashion, ere life is flown,
A stumbling block, or a Stepping-Stone.

R.L. Sharpe

Finally, a special thanks to God who sustained me.

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CHAPTER I

THE EDUCATIONAL SIGNIFICANCE OF BLACK LIFE AND BLACK ART

In his book *The Souls of Black Folk,* W.E.B. DuBois (1903/1994) explored the strivings of Black Americans for dignity and opportunity within a racist society that persistently constructed barriers to both. DuBois argued that a psychologically devastating question haunts the minds of Black people: "How does it feel to be a problem?" (1903/1994, p.1). According to DuBois, the struggle of continually responding to the perception of being a "problem" alters the Black psyche and prevents those who are Black from gaining a true sense of self. Instead of knowledge of self, Black Americans have what DuBois refers to as a double-consciousness – full knowledge of the White world and only a refracted knowledge of self. Describing the double-consciousness of Black Americans, he writes:

> ...the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, - a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity" (Dubois, 1903/1994, p. 2).

Similarly, in *The Miseducation of the Negro*, Carter G. Woodson described the psychological and educational damage to Black people who are denied curricula that provide them with knowledge of Black cultures and history. Woodson argues that issues of race are played out daily in the lives of Americans, both Black and White, and that infusing the curricula with information on Black history and cultures will serve as a counter-balance to the negative representations of Blackness circulating through the wider social environment. Speaking specifically of the need

for issues of race to be introduced into the curriculum for Black students, Woodson, like DuBois, referenced the problem of the color line that continues to influence life and education for Blacks; he writes:

> Looking over the courses of study of the public schools, one finds little to show that the Negro figures in these curricula. In supplementary matter a good deed of some Negro is occasionally referred to, but oftener the race is mentioned only to be held up to ridicule. With the exception of a few places…no effort is made to study the Negro in the public schools as they do the Latin, the Teuton, or the Mongolian…Several mis-educated Negroes themselves contend that the study of the Negro by children would bring before them the race problem prematurely and, therefore, urge that the study of the race be deferred until they reach advanced work in the college or university. These misguided teachers ignore the fact that the race question is being brought before black and white children daily in their homes, in the streets, through the press and on the rostrum. How, then, can the school ignore the duty of teaching the truth while these other agencies are playing up falsehood? (Woodson, 1933/2010, p. 73).

The above quotes by Dubois (1903/1994) and Woodson (2010) speak to the vicious cycle of racism, invisibility, and double consciousness that continues to limit opportunities for Black individuals in the U.S. within a racist society where Blacks are perceived as problems, their lack of inclusion in the curriculum makes it difficult for Blacks to gain senses of their true selves. This lack of inclusion ultimately results in a devastating form of miseducation for all students because the exclusion of knowledge about the unique experiences and contributions of Blacks in America impoverishes the education of all students.

While a lack of inclusion of the contributions of Blacks in U.S. public school curricula is shameful given the vast contributions that Blacks have made in the U.S., their lack of inclusion in art education and curriculum is also a missed opportunity to bring culturally relevant curriculum to art education while teaching students about issues of social justice. Referring to the significance of Black art, Albert Barnes (1925) reveals:

> That there should have developed a distinctly Negro art in America was natural and inevitable. A new people of African origin, transported into an Anglo-Saxon environment, and held in subjection to that fundamentally alien influence, was bound to undergo the soul-stirring experiences which always find expression in great art. The contributions of the American Negro to art are representative because they come from the hearts of the masses of a people held together by like yearnings and stirred by the same cause. It is a sound art, because it flows from the spirit of the Negro, which alien cultures have been unable to harness. It is a great art because it embodies the individual traits of a race and reflects its suffering, aspirations and joys during a long period of acute oppression and distress (p. 673).

Art is a medium that can be used in the public domain for social transformation (Greene, 2001). The art of Black Americans, particularly those who lived and created their work amid the racial turmoil of the early 20th century, often "…carried a social message regarding the dismal realities of segregated African American life…" (Bey, 2011, p. 118). Thus, in the work of Black artists of the early 20th century, students can encounter skilled and imaginative works of art that also provide commentaries about oppression. In addition to the pedagogical value of the work of Black artists, the lives of Black artists of the early 20th century are also educational. In a study of the expanded pedagogy, or formal and informal curricula taught to students by artists Aaron

Douglass and Hale Woodruff, Bey (2011) found that both artists provided learning opportunities for their students that extended beyond the formal art curriculum by incorporating lessons on how to successfully navigate the White socio-economic power structure. These findings are significant because they suggest that a study of the life and work of Black artists can reveal important information about ways in which these individuals worked to end forms of discrimination and oppression through their everyday actions and through the content of their art.

However, if the contributions of Black artists hold tremendous educational significance, why is their work so invisible in U.S. art education curricula and, particularly relevant for this dissertation, the Georgia art curricula? The argument put forth in this dissertation is that the invisibility of the contributions of Black artists in the U.S. art education curriculum reveals the racism that is ever present in U.S. education.

The Georgia Fine Arts Performance Standards (2009) clearly states that students need to recognize the unique contributions of past and present artists, art periods, and movements (e.g. Asian regions and African regions). Despite this recognition, the Georgia art curriculum is still void of artists of color. This void represents drastic differences in the rhetoric of diversity that is stated in the Georgia art curriculum and the actual practices of art educators that fail to teach about the diverse contributions of African American and other artists. The invisibility of Black Americans and other culturally diverse groups in the Georgia art curriculum results in a culturally deprived curriculum. Institutionalized processes of racism that help to maintain this culturally deprived curriculum influence the curriculum art educators teach and the art education students receive.

Mcfee (1973) argues that every teacher has a different level of multicultural training or awareness. As a result students are the recipients of whatever cultural bias a particular teacher may possess. Mcfee (1973) states:

> All of us have varying strengths of stereotypes deep seated and often built in fears… We have learned a sense of ourselves which influenced how we perceived and interacted with others. We have all experienced discontinuities between our sense of self and the ways others accept, reward or reject us. These cumulative experiences strongly influence our attitudes and skills in interacting and understanding others (p. x).

There is a pressing need for all teachers to be culturally competent. Our public school populations are becoming increasingly diverse, but many of our current and pre-service art teachers have little or no training in regards to teaching children with multicultural and multiethnic backgrounds. This trend towards an increase in student diversity will continue as long as other countries view the United States as the land of opportunity.

An art education that honors diversity would encourage students to share in their cultural similarities and appreciate their unique differences. However, ill-prepared art educators who lack multicultural/multiethnic training are not capable of providing art education that honors diversity. As a result, teacher development in multicultural awareness becomes a necessary element of a culturally rich art education curriculum.

The presence of institutionalized racism in U.S. schools and the accompanying perceptions of students of color as less valuable than non-minority students (Ladson-Billings & Tate, 1995) makes culturally relevant curriculum for art and other subject areas a low priority. As a result, many of our students will not receive the benefit of an art education that honors principles of diversity and multiculturalism unless drastic changes are made. In the absence of

changes to teacher education programs that address the cultural competency of teachers, informal modes of education that can help attune art educators to the significance of culturally relevant art curriculum are needed.

For students of color, access to rich and diverse art curriculum content is vitally important because many lack access to this content outside of the formal educational environment. As an art educator for more than thirty years, I have often been frustrated with African American students who know very little about African-American artists. Many of the students I teach know something about traditional mainstream artists such as Michelangelo, Pablo Picasso, Leonardo Da Vinci, Claude Monet and others. Yet there exists a void when it comes to African-American students knowing something significant about artists within their own cultures. I have come to believe that this void is due to a lack of access to information.

In the early nineties, I took a group of my art students to the High Museum of Art located in Atlanta, Georgia to view the Jacob Lawrence Migration Series Exhibition. To my amazement most of my students had never been to an art museum and also had not even been out of Atlanta before. Interestingly, some of the parents who attended the trip as chaperones had also never been to an art museum either. The museum trip afforded students the opportunity of making cultural connections and obtaining complex understandings of life that are not possible through standardized modes of education (Eisner, 2002). The trip to the museum was part of the art education curriculum that I provided for my students. It represents how important student access is towards the acquisition of culturally rich information and knowledge.

My trip with students to the High Museum of Art is also historically significant. Bearden & Henderson (1993) revealed that in the 1930's Hale Woodruff, an accomplished African American artist and art educator credited with establishing the art department at Atlanta

University took a group of art students to the High Museum of Art but was initially denied entrance because of racism. Referring to Woodruff's trip, Bearden & Henderson (1993) write:

> ….it was a very big thing when Woodruff took us to the High Museum. He had to get special permission because blacks didn't go in there at all unless they worked there, for they were not welcome to any of the shows. You couldn't just walk in there as a viewer…I remember his taking his class to the gallery, but there really wasn't much there. Yet it was really wonderful since it was our first contact with a museum (p. 205).

Woodruff chose to confront racism by ensuring that his students had equal access to the same information as everyone else. I was not confronted with the overt racial barriers that Hale Woodruff encountered during my trip to the High Museum of Art, but the trip nevertheless was a means of confronting the subtle, but insidious effects of racism that block access to resources for students of color. I realized that in order for my students to know about Black visual artists they too would need equal access to the information. Thus, the trip to the High Museum of Art provided an important connection between my art students and the work of famous Black visual artists. The trip was also an individual effort at infusing the culturally deprived Georgia art curriculum with content about the contributions of Black artists.

Purpose of the Study

A culturally deprived art curriculum is troubling for a number of reasons. One reason is that the absence of culturally rich art content robs students of tools that they need to properly orient themselves in a diverse world. Greene (1995) confirms, "To recognize that things, truths, and values are constituted by all human beings, including children, as they orient themselves to aspects of their own lived worlds, is to begin to ground what we do in classroom…" (p. 55).

Returning specifically to the void of African-American artists or artists of color from the art curriculum, this void makes it more difficult for art educators to develop their capacities for awareness and acceptance. Similarly, this void reduces the ability of students to develop an awareness, acceptance, appreciation and tolerance of others. How can we expect students to understand the unique differences of others when their access to 'others' is limited in the art curriculum?

Recognizing both the lack of culturally relevant art content in the Georgia art education curriculum and the need for art educators and students to be exposed to culturally rich art content, the purpose of this study is to illuminate connections between art, Black life in the South, and social justice education. Building on the ideas of Dubois (1903/1994), Woodson (2010), and Bey (2011), this study begins with the premise that the lives and work of Black artists from the South in the early 20th Century hold educational significance. Through their lived experiences and art, these individuals lived out informal curricula of social justice; their artwork provided examples of excellence and their expanded pedagogies taught lessons of survival and critical citizenship to their students (Bey, 2011).

In this inquiry, I argue that infusing art curricula with information on the lives and work of Black artists can enrich art curriculum in U.S. public schools, help art educators develop an awareness and appreciation for diversity, and alter the miseducation of all public school students. To support my argument, I will explore the lives and work of numerous Black Southern artists of the early 20th Century before focusing specifically on the life and work of the late Dr. Eugene Grigsby, an artist and educator whose art and work for multicultural education and social justice represents the major inspiration for this inquiry. By presenting the counter-stories of Dr. Grigsby and other Black artists of the South, my goal is to: (1) challenge the racist assumptions that Dr.

Grigsby and other Black artists have little to contribute to the Georgia art curriculum; (2) demonstrate the many ways that Dr. Grigsby and other Black artists from the South taught lessons on how to survive and challenge racism and other intersecting oppressions through their lives and their art; and (3) identify ways that art can serve as a transformative tool for social justice in the lives of students of color.

Autobiographical Roots of My Inquiry

My passion for art and this study actually began with the influence of my father. My father worked several jobs while we lived in Lima, Ohio. One specific job involved working in a paper mill. Usually the paper mill job was his last one each day so that when he got home we would have plenty of scrap paper. After we had dinner and got cleaned up our routine was to get on either side of my dad on the couch and watch him draw. I would watch in utter amazement as he drew a variety of cars and trucks from memory. Keep in mind my father had no formal training in drawing and in fact most of his teachers were not certified in their subject areas. The schools he attended in LaGrange, Georgia were all segregated so most of their textbooks were used or discarded textbook editions.

My fascination with art began as I watched in total disbelief, lines here lines, placed there and all of a sudden a picture would emerge. My fire was lit and all I needed was a boost! Well, that boost came in two parts. The first part was my high school art teacher, Ms. Brown who was an exceptional African-American art teacher/artist. From the first day I arrived in the class there was something special about the way she encouraged all of us to ‘see beyond’ the obvious and to delve deeper into our artwork so that it became a personal statement. I enjoyed her class so much that I would come after basketball practice to work on school play back drops and other projects.

Eventually, my senior year I talked to Ms. Brown about various art schools and asked for recommendations. Ms. Brown recommended Miami University of Ohio because that was where she received her masters' degree. One of her favorite professors while attending Miami was Dr. John Michaels. This leads me to my second boost, Dr. John Michaels.

Rarely can you find someone who can challenge your growth in a particular area. That person for me was Dr. John Michaels who served as the Art Education chair and an art education professor. One of my fondest memories of Dr. Michaels is of him 'rolling up" his shirt sleeves as a way of saying, "it's time to get to work!" Dr. Michaels studied under art educator Viktor Lowenfeld who is credited with building the art program and department at Hampton University. Dr. Michaels also encouraged me to pursue my doctoral program and recommended Dr. Grigsby as my dissertation topic.

Significance of the Research for Curriculum Studies

This inquiry contributes to curriculum studies literature in three ways. First, this research joins the continuing dialogue on curriculum of the South and emphasizes the ways that counter narratives contest dominant presentations of disenfranchised individuals as inadequate, inferior or otherwise deficient (He & Ross, 2012). Second, by examining intersections of race, class, and gender on the lived social justice pedagogies of Black artists from the South, this inquiry furthers understandings of curriculum as racialized and gendered text (Pinar, Reynolds, Slattery, and Taubman, 1995); this inquiry also attends to the significance of place for curriculum work (Kincheloe & Pinar, 1991). Finally, Pinar (2004) identifies curriculum as a site of struggle and possibility. This dissertation is concerned with the struggle to infuse curriculum projects with work that honors the complexity of ideas and experiences developed by curriculum workers of color while also identifying the lingering presence of white supremacy within the curriculum

field; as such, this work positions itself within practices of browning the curriculum (Gaztambide-Fernandez, 2006).

Key Areas of Inquiry

My dissertation will examine the following questions.

1. How do lived experiences and art of various Southern Black artists represent an informal social justice curriculum?
2. How does the life and work of Dr. Eugene Grigsby specifically illuminate the ways that an informal curriculum of social justice teaches lessons on surviving and challenging racial, class and gender oppression?
3. How might the inclusion of information on the life and work of Dr. Eugene Grigsby and other Black artists from the South enrich art education curricula?

Organization of the Dissertation

Chapter One, "The Educational Significance of Black Life and Black Art" presents the argument that the life and work of Black artists are pedagogically significant and that including information on Black artists in the Georgia art curriculum can enrich art educators, public school students, and society in general. Chapter One also discusses the purpose of this study and connects this inquiry to the field of curriculum studies. Chapter Two, "The Theoretical Framework of Racism's Influence on Black Education in the South" reviews the theoretical framework of critical race theory, discusses the influence of racism on the history of African American education in the South, and provides a review of critical race theory scholarship that uses the methodology of counter-storytelling to explore educational issues. Chapter Three, "Critical Race Methodology and the Important Role of Counter-Storytelling," discusses critical race methodology and details the methods of critical race counter-storytelling that will be used in

this dissertation. Chapter Four, "An Analysis of Counter-Stories from Black Artists and the Impact of Informal Social Justice Curricula on the Life and Work of Dr. Eugene Grigsby," presents and analyzes the counter stories of numerous Black artists to demonstrate the general theme of informal social justice curricula that connect these artists and their work. Next, chapter Four provides a detailed counter-story and analysis of the life and work of Dr. Eugene Grigsby. Chapter Five, "The Implications of Counter Stories from Dr. Grigsby, Other Black Artists, for Georgia Art Curricula, Art Educators, Public School Students and the Field of Curriculum Studies," discusses findings from the analyses of the counter-stories of Dr. Grigsby and other Black artists with particular emphasis on the significance of these findings for the Georgia art curriculum, art educators, public school students, and the field of curriculum studies.

CHAPTER II

THE THEORETICAL FRAMEWORK OF RACISM'S INFLUENCE ON BLACK EDUCATION IN THE SOUTH

This section consists of three areas of relevant literature: critical race theory; the role of racism in the education of Blacks in the South; and critical race theory scholarship using counter-storytelling to explore educational issues.

Theoretical Framework: Critical Race Theory

Critical race theory began in the field of legal studies as a way of addressing racial issues in law and society (Lynn, 2004). Critical race theory is now used in diverse academic fields including education. The use of critical race theory in education is widely credited to Gloria Ladson Billings and William Tate (1995). Critical race theory focuses on race and other intersecting oppressions and has the goal of identifying and eliminating race and other forms of oppression within social systems such as education (Ladson Billings & Tate, 1995; Lynn, 2004). Critical race scholars identify a number of tenets or guiding principles of critical race theory including: (1) The centrality of race/racism and other forms of oppression; (2) the challenge do dominant ideology; (3) a commitment to social justice; (4) a recognition of the importance of experiential knowledge; and (4) an interdisciplinary or transdisciplinary perspective (Solorzano & Yosso, 2002).

Critical race theory attempts to discuss and explain the role that racial identity plays in the formation and shaping of scholarship and curriculum in the United States. Critical race theory recognizes that white Anglo cultures have been the prevailing force in social, political, economic and educational policy in the United States (Delgado & Stefancic, 2001). Most of the critical race theory is focused on the African-American social, political and academic experience

in the U.S., but it does encompass other minority groups, such as Chicano, Latino, Asian and Native Americans.

The historical roots of critical race theory go back to a time of racial oppression in the U.S during the 19th and 20th Centuries with figures such as W.E.B. DuBois, Anna Julia Cooper, Rufus Lewis Perry, Frederick Douglass (Crenshaw, 1995). Critical race theory actually began as a legal theory as a result of the civil rights movement in the 1970's. Its focus was on the discussion of how race impacted the implementation of justice and legislation. From the late 1970s, discussions continued to emerge which centered around the effect of race on social, educational and economic institutions (Critical Race Theory, 2015).

One of the unique features of critical race theory is that it attempts to benefit racially and culturally subordinated students, and it may be the best possible approach for shattering the deep institutional oppression that is found within our educational system. Marvin Lynn (2006) writes that critical race theory has four strengths and themes. These strengths are an open discourse of the systematic nature of racism and social injustice, the importance of minorities to find a cultural identity, the interaction of race, class and gender in these discussions, and the practice of pedagogy that supports academic richness for all races. In choosing critical race theory as my framework it allows me an opportunity to examine the role of race and racism in art education and its significant impact in the life of Dr. Eugene Grigsby and other Black artists. Before proceeding to a discussion of the key pieces of critical race scholarship and counter-storytelling that inform my study, the next section of this chapter reviews the history of Black education in the South. In order to adhere to the critical race theory tenet of the primacy of race and other intersecting oppressions, this section will emphasize the role of racism in the history of Black education in the South.

The Role of Racism in the History of Black Education in the South

Dubois (1949/1970) (as cited in Darling-Hammond) argues the following:

> Of all the civil rights for which the world has struggled and fought for 5000 years, the right to learn is undoubtedly the most fundamental. The freedom to learn has been bought by bitter sacrifice. And whatever we may think of the curtailment of other civil rights, we should fight to the last ditch to keep open the right to learn, the right to have examined in our schools not only what we believe; not only what our leaders say, but what the leaders of other groups and nations, and the leaders of other countries have said. We must insist upon this to give our children the fairness of a start which will equip them with such an array of facts and such an attitude toward truth that they can have a real chance to judge what the world is and what its greater minds have thought it might be (Darling-Hammond, L., Williamson, J .A., Hyler, M. pp. 281-296, 2006).

According to Joel Spring (2001), Blacks have endured many struggles and challenges just for the right to be educated in the South during the 1930's. Some of their struggles included such things as inadequate teacher training; lack of access to adequate school resources; limited course offerings such as art; physical education; music; foreign language; and transportation to school just to name a few. One of the most important areas that caused struggles and challenges involves slavery. J. D. Anderson (1988) acknowledges that during the three decades before the Civil War, slaves lived in a society in which for them literacy was forbidden by law and symbolized as a skill that contradicted the status of slaves. F. Douglass (1995) states, "I now understand what had been to me a most perplexing difficulty- to wit, the white man's power to enslave the Black man. It was a grand achievement, and I prized it highly. From that moment, I

understood the pathway from slavery to freedom" (p. 20). This section is often translated to suggest that "knowledge is the pathway from slavery to freedom" (Federer, 2012).

The thirst for Blacks to receive a quality education began long before slavery was ever abolished. In fact most slave owners were encouraged to punish or put to death those slaves who attempted to read or write. Slave owners who adopted this attitude were afraid that literate slaves would cause insurrection and confusion. Unfortunately many slave owners were also concerned that an educated slave would somehow disrupt the slave owners' ability to make money.

The South was essentially an agricultural region in which crops such as cotton helped bring in lots of money for the Southern economy. Cotton is one example of a product that helped create the need for textile mills and other related industries to flourish in the South. DuBois (1935) makes the point that

> …slavery represented in a very real sense the ultimate degradation of man. Indeed, the system was so reactionary, so utterly inconsistent with modern progress, that we simply cannot grasp it today. No matter how degraded the factory hand, he is not real estate. The tragedy of the black slave's position was precisely this, his absolute subjection to the individual will of an owner and to the cruelty and injustice which are the invariable consequences of the exercise of irresponsible power, especially, where authority must be sometimes delegated by the planter to agents of inferior education and coarser feelings (DuBois, pp. 8-10, 1935).

DuBois vividly expresses how slavery altered opportunities for Blacks to obtain the American dream.

Even after slavery was abolished and slaves were emancipated, the American dream for Blacks was still a nightmare. How were freed slaves going to get a job? What constitutional

rights did they have to vote? How could they legally own property? How could they learn to read and write? Anderson (1988) states, “There is one sin that slavery committed against me,” professed one ex-slave, “which I will never forgive. It robbed me of my education” (p.5). Many ex-slaves viewed education as the great equalizer and began to realize “education is an act of knowing” (Freire, 1993 p.100).

Woodson (1919) asserts that the history of education of the antebellum Negroes falls within two general periods. The first extends from the time of the introduction of slavery to the rise of the insurrectionary movement in 1835. The second period begins with the industrial revolution as slavery changed from a patriarchal to an economic institution (p.5).

The Freedman’s Bureau, established in 1865 by John Alvord, through a government initiative, began a movement by freed slaves to focus on “their self-reliance and deep-seated desire to control and sustain schools for themselves and their children” (Anderson, 1988, p. 5).

In spite of the attempts at control by northern missionaries, as well as their belief that slaves were “little more than uncivilized victims who needed to be taught the values and rules of society” (p. 6), they quickly discovered that the freed slaves were more than capable of establishing “their own educational collectives and associations, staffed schools entirely with black teachers, and were unwilling to allow their educational movement to be controlled by ‘civilized’ Yankees” (p. 6). A system of normal schools or common schools began from the 1900’s thru 1935, were managed, and manned by freed slaves despite reports from Northern missionaries (p. 110).

According to Anderson (1988), Sabbath schools were established around 1866 to provide basic literacy instruction. These schools were typically church-sponsored and were open mainly

in the evenings and on weekends. In his report to the Freedman's Bureau, Alvord (1988) commented:

> Sabbath schools among freedman have opened throughout the entire South; all of them giving elementary instruction, and reaching thousands who cannot attend the week-day teaching. These are not usually included in the regular returns, but are often spoken of with special interest by the superintendents. Indeed, one of the most thrilling spectacles which he who visits the Southern country now witnesses in cities, and often upon the plantations, is the large schools gathered upon the Sabbath day, sometimes of many hundreds, dressed in clean Sunday garments, with eyes sparkling, intent upon elementary and Christian instruction. The management of some of these is admirable, after the fashion of the best Sunday schools of white children with faithful teachers, the majority of whom it will be noticed are colored (p. 12).

In 1896, in the landmark *Plessy v. Ferguson* decision, the conservative Supreme Court upheld the racist policy of segregation by legalizing "separate but equal" facilities for blacks and whites (Anderson, 1988).

Bullock (1967) explains chief Justice Warren's position on *Plessy v. Ferguson* in the following manner:

> This finding is amply supported by modern authority. We conclude that in the field of public education the doctrine of 'separate but equal' has no place. Separate educational facilities are inherently unequal. Therefore, we hold that the plaintiffs and others similarly situated for whom the actions have been brought are, by reason of the segregation complained of, deprived of the equal protection of the laws guaranteed by the

> Fourteenth Amendment. Thus came to an end the legal basis for Negro education as it had been known for more than three quarters of a century (p. 234).

In 1954, Thurgood Marshall, the NAACP's chief counsel, finally managed to overturn the established *Plessy v. Ferguson* 'separate but equal' doctrine in *Brown v. Board of Education of Topeka, Kansas*. Sympathetic Supreme Court Chief Justice Earl Warren convinced his fellow justices to declare unanimously that segregated public schools were inherently unequal (Willie, Garibaldi & Reed, 1991, p. 31).

By the end of 1918, many Blacks were leaving the South in hopes of finding work in the North. Poor crop failure and poor overall working conditions contributed to their desire to move. The North symbolized an industrial opportunity for work and the South represented an agricultural work environment. A new dilemma would surface as a result of this migration. Should Blacks aspire towards a liberal arts education or a vocational approach? This debate has been around a long time. Philosophers Plato and Aristotle also debated the educational course individuals should pursue as well as their social positions. Noddings (2012) asserts,

> Aristotle believed, as Plato did, that people should be educated or trained for their appropriate place in life. As they perform their tasks and fill their particular functions, they develop (or fail to develop) excellences peculiar to these tasks and functions. The best leaders, artisans, wives, and slaves all possess excellences or virtues, but these virtues differ. Those of a ruler differ from those of a slave: those of a husband are not the same as those of a wife (p. 12).

Booker T. Washington and W. E. B. DuBois represent two key Black leaders with opposing views, which directly affected Black education in the North and South. I will briefly provide background information on both Booker T. Washington and W.E.B. Dubois.

Washington was born a slave in 1856 and worked the fields and mines in Franklin County, Virginia. He raised enough money to attend Hampton Normal and Agricultural Institute (Hampton Institute, Virginia) where he was accepted as a student. Rather than go into the ministry, Washington decided to become an instructor at Hampton Institute. He later moved to Tuskegee, Alabama where "he began to work at the Tuskegee Institute in 1881 and built it into a center of learning and industrial and agricultural training" (Progress of a People: Booker T. Washington, 2004, para. 1). While at Tuskegee, Washington is credited with developing and producing teachers, carpenters, tinsmiths and farmers. Washington was given an honorary Harvard degree, the distinction of being the guest of the Queen of England at Windsor Castle, an advisor to President Theodore Roosevelt and, more importantly, an early spokesperson for African-Americans (Graham, 1955, p. x.).

W.E.B. Dubois was born on February 23, 1868 in Great Barrington, Massachusetts, a town in which there were very few Blacks (DuBois, 1996). This climate of discrimination caused young Dubois to be very introspective and quiet. In high school, Dubois became particularly interested in helping his fellow Black students persevere periods of blatant racism. It was also obvious to his fellow classmates that he was truly a gifted student (p. x). Upon completion of high school, Dubois entered Fisk College and later transferred to Harvard. It was while at Harvard that he began working on his master's and then doctor's degree. DuBois is considered the first American Black to earn a Doctor of Philosophy degree from Harvard University. The title of his doctoral thesis, *The Suppression of the African Slave in America,* started his quest for empowering Blacks to live out their full potentials (p. xiii).

W.E.B. DuBois was a prolific writer concerned with the Black plight in America and produced more than 17 texts on the subject (DuBois, 2003).

DuBois' other accomplishments include: 1) development of the talented tenth principle, which sought to guide Blacks to higher standards and uplift civilization; 2) along with Ida B. Wells, Jane Addams and John Dewey, DuBois was one of the early founders of the NAACP; 3) was a sociology professor at Atlanta University; 4) was the recipient of several fellowships; and 5) applied for membership in the Communist party of the United States (pp. 438-439).

The world in which Washington grew up was devoid of educational opportunities because legally from the early 1800's thru 1835 Southern states banned the education of enslaved Africans (Spring, 2001, p.218). As a result, Washington proposed that economic empowerment through vocational training would be a better alternative to unequal educational and political standards (Spring, 2001, p. 221). Washington realized that he would have greater success in transforming the economic conditions of Blacks than in changing the educational and political agendas of the day. Thus, he encouraged Blacks to put up with the current injustices but engage themselves in a skilled trade or profession.

In stark contrast to the philosophy of Washington, W. E. B. DuBois felt compelled by racial discrimination and social injustice to get involved in politics (Spring, 2001, p.225). Education was an instrument used by DuBois to develop the social consciousness that there was a better world out there. DuBois (1976) asserts:

> Consider, for a moment, how miraculous it all was to a boy of seventeen, just escaped from a narrow valley: I willed and lo! my people came dancing about me,-riotous in color, gay in laughter, full of sympathy, need, and pleading…I studied eagerly under teachers who bent in subtle sympathy, feeling themselves some shadow of the Veil and lifting it gently that we darker souls might peer through to other worlds (DuBois, 1976, p. 19).

DuBois became painfully aware that accepting Washington's plan of economic empowerment was not going to improve the social injustices of Blacks in America. Another important distinction between Washington and Dubois is that DuBois visualized the struggle for racial, social and political equality from a more global perspective. In a speech made to the Pan-African Conference, Dubois (1976) asserts:

> I tried to say to the American Negro…. There are certain things you must do for your own survival and self-preservation. You must work together and in unison, you must evolve and support your own social institutions, you must transform your attack from the foray of self-assertive individuals to the massed might of an organized body. You must put behind your demands, not simply American Negroes, but West Indians and Africans, and all the colored races of the world (p. 82).

Both Washington and DuBois represent Black philosophers who passionately shared and discussed the plight of Blacks in the South. Although their visions were different each man clearly articulated how Blacks were marginalized. In addition, both men also fought for the concept of social justice or social activism which involves actively supporting those who have been treated unfairly.

DuBois (1926) asked the following questions:

> What has this Beauty to do with the World? What has Beauty to do with Truth and Goodness—with the facts of the world and the right actions of men? "Nothing," the artists rush to answer. They may be right. I am but a humble disciple of art and cannot presume to say. I am one who tells the truth and exposes evil and seeks with Beauty and for Beauty to set the world right. That somehow, somewhere eternal and perfect Beauty

sits above Truth and Right I can conceive, but here and now and in the world in which I work they are for me unseparated and inseparable.

Washington and DuBois approached the problems of racism, segregation and social injustices differently but their common goal and resolve was to be a catalyst for change. A change that would illuminate the many social injustices and inequalities caused by racism.

Finally, racism in the South through the early 20th century impacted the quality of life for Blacks in the following profound ways: 1) Jim Crow Laws segregated Blacks from whites in schools, military, housing, transportation, restaurants and restrooms 2) the 15th Amendment to the U.S. Constitution adopted in 1867, restricted voting rights 3) poverty, low standard of living conditions and 4) riots, physical violence, lynchings, threats and intimidation sponsored by the KKK forced many Blacks to flee the South and migrate to the North.

Chapter III

CRITICAL RACE METHODOLOGY AND THE IMPORTANT ROLE OF COUNTERSTORYTELLING

Theories that give primacy to issues of race help to center the experiences of individuals who are marginalized in society (Solorzano & Yosso, 2002). This dissertation joins the continuing dialogue on curriculum of the South and emphasizes the ways that counter narratives contest dominant presentations of disenfranchised individuals as inadequate, inferior or otherwise deficient (He & Ross, 2012). One feature of racism is that it creates and sustains what critical race scholars refer to as majoritarian tales, master narratives, or stock stories; these stories justify oppression by presenting marginalized groups as lazy, inferior, and otherwise deserving of their marginalized statuses (Delgado & Stefanic, 1997; Solorzano & Yosso, 2002). Because counter-stories present the often untold stories of marginalized groups, they challenge majoritarian tales of white supremacy and the inferiority of persons of color; perhaps more importantly, counter-stories share stories of survival and resistance and, in doing so, strengthen the overall survival of marginalized groups (Solorzano & Yosso, 2002). I want to use counter-storytelling to tell the story of Dr. Eugene Grigsby's 'lived experiences' and also share the stories of other art educators/artists, including myself.

Daniel Solorzano and Tara Yosso (2002) developed the methodology for constructing critical race counter-stories that is used in this dissertation. This methodology begins with focusing on relevant primary and secondary sources of data using theoretical and cultural sensitivity to the ways in which various sources of data pertain to the phenomenon of interest. The primary sources of data for this study include: (1) Personal interviews with Dr. Eugene Grigsby over several years; (2) publicly available recordings of interviews Dr. Grigsby has

consented to over the years; (3) Dr. Grigsby's book, "*Art & Ethnics: Background for Teaching Youth in a Pluralistic Society;*" (4) art work created by Dr. Grigsby over the years; and (5) artwork created by other Black artists from the South over the years. Secondary sources of data for this study include art reference books and historical accounts of life for Blacks in the South in the early 20th Century. In this study, these primary and secondary data sources will be examined through lenses of race, gender, and history (Solorzano & Yosso, 2002) to identify meaningful and compelling aspects of the counter-story. These aspects will then be combined to create the counter-story of Dr. Eugene Grigsby and select other Black Southern artists. Data analysis will begin when I explore interviews, articles, books, personal correspondence and artwork in relation to Dr. Grigsby's and other Black artist's contributions in art and art education.

Although Solarzano and Yosso (2002) present their methodology in relation to the education of students of color, it is used in this study as a way to illuminate the racialized, gendered, and classed experiences of Dr. Eugene Grigsby and other Black artists from the south. According to Solorzano & Yosso (2002), a critical race methodology has the following components: (1) it maintains the primacy of race and racism throughout all aspects of the research while also attending to issues of intersectionality; (2) it challenges dominant research traditions normally used to show the experiences of people of color; (3) it provides a transformative solution to race, class, and gender oppression; (4) it focuses on the intersectional experiences of persons of color; and (5) it uses interdisciplinary knowledge to illuminate the experiences of persons of color (Solarzano & Yosso, 2002). The connection of each of these components to Dr. Grigsby's counter-story is explained below.

Maintaining the Primacy of Race and Racism Throughout the Research Process While Attending to Issues of Intersectionality

Racism is an endemic and potentially permanent feature of U.S. society (Bell, 1992). The goal of this dissertation is to highlight the informal social justice curricula of Dr. Eugene Grigsby and other Black Southern artists in order to demonstrate the value of infusing art education curricula with content on Black artists. The fact that art education curricula is not currently infused with information about the lives and work of Black artists despite a stated reference to diverse content in the curriculum guidelines speaks to the influence of racist ideology in U.S. art education curriculum. Thus, the primacy of race will be maintained in this inquiry by maintaining focus on the role of racism in the exclusion of Black artists from the art education curriculum. Issues of intersectionality will be attended to in this inquiry through focus on the ways that race, gender, and class influenced the informal curricula of Dr. Grigsby and other Black Southern artists.

Challenging Dominant Research Traditions Normally Used to Show the Experiences of People of Color

While any number of methodological approaches could be used to explore the life and work of Black Southern artists, critical race counter-storytelling is particularly useful for this inquiry because it contests negative and deficit-oriented perspectives of people of color and other marginalized groups (He & Ross, 2012). By utilizing a critical race methodology based on the counter-story of Dr. Eugene Grigsby, this dissertation challenges dominant research traditions that fail to honor the agency and complexity of the experiences of people of color.

Providing a Transformative Solution to Race, Class, and Gender Oppression

The autobiographical roots of this inquiry stem from my experiences as an artist and art educator working with African American students who lack foundational knowledge of the significant contributions of Black artists. The invisibility of Black artists in the art education curriculum perpetuates a miseducation (Woodson, 2010) and lack of cultural knowledge and for African American students that diminishes their ability to engage in what Friere (2001) identifies as the necessary process of humanization. In this dissertation, illuminating connections between the life and work of Dr. Eugene Grigsby and social justice education is seen as a way to honor the contributions of an African American artist who influenced my own career. Just as importantly, by identifying the ways in which Dr. Grigsby and other Black artists taught lessons on how to resist racism and other intersecting oppressions through their lives and art, spaces can be created for African American students who learn about these contributions to gain deeper understandings of their cultural heritage that may be transformative.

Focusing on the Intersectional Experiences of Persons of Color

Intersectionality refers to the ways that structures of oppression blend together in unique ways based on the social positions of the individual (Collins, 2000). While issues of race and racism in U.S. education form the basis of this inquiry, focusing only on race would not reveal the complicated ways in which racism is gendered and classed (i.e., racism is experienced differently by males, females, and members of different social classes). By focusing on the intersectional experiences of Dr. Grigsby and other Black artists, a more authentic rendering of connections between art, Black life in the south, and social justice can be achieved.

Using Interdisciplinary Knowledge to Illuminate the Experiences of Persons of Color

Critical race methodologies use interdisciplinary knowledge to explore the experiences of people of color (Solorzano & Yosso, 2002). This study combines narrative research and theoretical contributions on the importance of the arts in education (Eisner, 2002; Greene, 1995b) to develop a counter-story that reveals the informal social justice curricula of Black artists such as Dr. Eugene Grigsby.

Critical Race Theory Scholarship Using Counter Storytelling

This section reviews key critical race theory scholarship that has informed this study. Fasching-Varner (2009) notes the importance of not limiting CRT analysis to compelling counter-stories. The article begins with a counter-story, but then provides detailed theoretical analysis of the counter-story. This article is significant for my own research because it reminds me that it is not enough to tell an engaging counter-story; the story must be connected back to broader issues of racism and other intersecting oppressions through theoretical analysis.

Howard (2008) used critical race theory as a lens for examining the schooling experiences of African American male students in preK-12 schools. In this article, CRT was used as a way to analyze the ways that race and gender intersected to influence the schooling experiences and life options of African American male students. The author also used counter-storytelling as an intervention to help African American males share their experiences in their own words. This article is helpful to my own research because it highlights the importance of an intersectional analysis of race and gender to better understand the phenomenon of interest. This article reminds me to carefully attend to issues of race and gender as well as class in constructing the counter story of Dr. Eugene Grigsby and other Black artists from the south. The article also

supports my goals of using the counter-stories of Black artists from the south as a way to disrupt the invisibility of Blacks in the U.S. art curriculum.

Asimeng-Boahene, L. (2010) describes how the use of counter storytelling in the form of African proverbs can serve as a tool for teaching the concepts of social justice in an urban, U.S. school environment. This article is significant for my study because it reinforces the notion that counter-storytelling involves languages, skills, attitudes, interests, and concerns of culturally diverse students. My research explores how these various languages, skills, attitudes and interests help inform our lived experiences and its impact on social justice and racism. This article is also important to my research because it helps expose the questions, who is telling the story? And from what perspective?

The article by Ladson-Billings, G. & Tate, W. (1995) establishes a new precedent by aligning education, critical race theory and legal scholarship all on an equal footing. Several key components include the idea that race in the United States of America continues to be an issue, property rights in the United States has more value than human rights and the intersection of property rights and human rights presents an opportunity to examine inequality. The article concludes by discussing the limitations of critical race theory as applied to education and multiculturalism. This article is useful for my research because it provides an important framework for understanding how racism affects the equality and quality of the education of Blacks in the South.

The goal in the article by Kraehe, A. & Acuff, J. (2013) is to consider how the field of art education can develop meanings and theories about the 'underserved' populations in the U.S. A major focus of the article is to examine how the 'underserved' can be researched thru historical, economic, political and social institutions. A secondary goal is to determine how and why these

‘underserved’ groups don’t have full access to effective, high-quality education. The article concludes by discussing the four theoretical positions; critical race theory, intersectional methodology, critical multiculturalism and social justice education. This article is critical to my study because it links each of the theoretical positions; critical race theory, intersectional methodology, critical multiculturalism and social justice education to those who have been marginalized in the curriculum.

Bagley and Castro-Salazar (2012) discuss the importance of critical arts-based research in education and how this research can empower the voices of those who have been marginalized. The article examines the life histories of undocumented American students of Mexican origin and their struggles to challenge the dominant social order. This article is important to my study because it establishes an important conversation about the power of those who have been marginalized.

The article by Bey, S. (2011) examines how Black educators, Aaron Douglas and Hale Woodruff positioned themselves to expand the learning opportunities for Black students in Southern universities during the 1930’s. Bey makes a point to share vital biographical information about Douglas and Woodruff while also highlighting their expanded pedagogy and productivity as artists in spite of racism. The article concludes by discussing the influential role of Douglass and Woodruff as they prepared students to enter into the segregated South. This article is critical to my study because it analyzes how Douglas and Woodruff refused to allow racism to define and place limitations on how high they could advance as educators and artists. Lastly, this article discusses the unique relationships Hale Woodruff shared with his students while teaching at the Atlanta University. One such student in particular was Dr. Eugene Grigsby.

CHAPTER IV

AN ANALYSIS OF COUNTER STORIES FROM BLACK ARTISTS AND THE IMPACT OF INFORMAL SOCIAL JUSTICE CURRICULA ON THE LIFE AND WORK OF DR. EUGENE GRIGSBY

This chapter presents the counter-stories developed from an analysis of primary and secondary data sources related to Black artists from the South. The first section of this chapter provides a counter-story of Black artists from the South. It begins with a historical overview and then discusses specific works by each artist with social justice themes. The purpose of this first section is to demonstrate the theme of an informal social justice curriculum that permeates the lives and work of Black Southern artists of the early 20th Century. The second portion of this chapter focuses specifically on the counter-story of Dr. Eugene Grigsby.

Counter-Stories of Black Artists from the South

According to Vlaach (1978), the artwork produced by Black folk artists or craftsmen in the South such as basketry, musical instruments, woodcarving, pottery, boatbuilding, blacksmithing, grave-decorations and quilting all had connections to Africa. This is an important concept because the African tradition of improvisation is often expressed thru oral histories, storytelling, and music, or in artwork.

The Harlem Renaissance or the New Art Negro Movement of the 1920's was an exciting time of 'Beauty and Truth' for Blacks in the areas of literature, music, dance, drama, and the visual arts. Bearden and Henderson (1993) argue that this period maybe seen as a fundamental change in African-Americans' attitudes toward themselves and their participation in American life. This creative activity had a synergistic effect, particularly on the demand for better conditions, education, and the encouragement of talented individuals. Black visual artists Palmer

Hayden, Malvin Gray Johnson, Richmond Barthé, James Lesesne Wells, Ellis Wilson, and Augusta Savage were all born in small Southern towns. I will briefly provide background information on their lives, types of artwork and significance.

Palmer C. Hayden was actually born Peyton Cole Hedgeman on January 15, 1890, in Widewater, Virginia, the fifth of ten children. Although he showed a talent for drawing as a child, art was secondary to his life until he was in his mid-twenties. As a young man, Hedgeman worked at a number of menial jobs, such as a janitor, a drug store errand boy, a roustabout, setting up the circus tents and creating drawings of clowns and circus performers (Otfinoski, 2003).

Otfinoski comments that Hedgeman enlisted in the armed forces during World War I. It was there that his White sergeant gave him the name Palmer C. Hayden because he could not pronounce his real name. While in the army, he also enrolled in a correspondence school that provided his first formal training in art. After completing military service Hayden got a job working for the United States Postal Service and painted at night.

Hayden won an award for his painting through the Harmon Foundation. His success at painting attracted a wealthy patron to sponsor Hayden's travel to Paris. It was during his stay in France that Hayden became interested in ethnic subject matter. His first paintings of African Americans were done in Europe and were part of the American Legion Exhibition held in Paris in 1931 (2003).

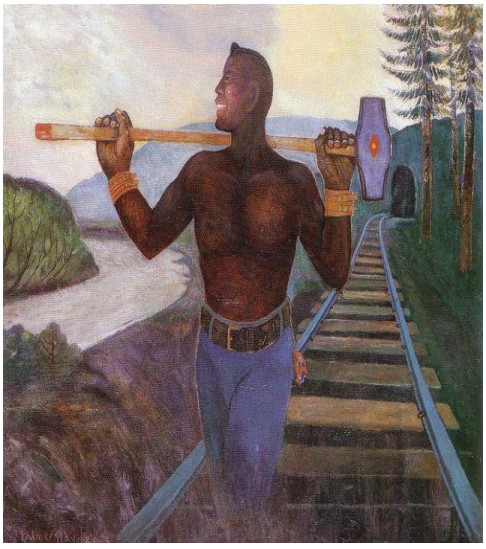

Figure 1.1, "His Hammer in His Hand" Palmer

Hayden is credited with incorporating the Black experience in many of his drawings and paintings. One

of his most important contributions was a series of twelve paintings depicting the life and death of folk hero John Henry. In the painting titled, *His Hammer in His Hand,* Figure 1.1, Hayden portrays John Henry as a powerful Black man, confident in his ability to overcome any obstacle and certainly able to meet any challenge. For Hayden, John Henry represented the struggle of African Americans to move from an agricultural to an industrial life. "It was Hayden's belief that this series would serve as a symbol of ethnic greatness to a people struggling for economic survival" (Lewis, 2003, p. 94).

Artist Malvin Gray Johnson was born in Greensboro, North Carolina on January 28, 1896. His family moved to New York when he was still a child. Although he showed exceptional artistic ability at an early age, his family did not have the money to send him to the National Academy of Design until he was twenty-five years old. To support himself, Johnson had to work menial jobs to pay for his tuition. After he left the academy, he was able to work as a commercial artist and paint at night and on the weekends (Bearden, & Henderson, 1993).

Figure 1.2, "Swing Low, Sweet Chariot" Malvin Gray Johnson

According to Bearden & Henderson, Johnson first gained success with a painting titled *Swing Low, Sweet Chariot*, Figure 1.2, in which Johnson visually expressed the desire or longing to be removed from pain and suffering by way of a chariot. This painting of a famous spiritual became the foundation for his experimentation with African themes and images. In many of his earlier works Johnson seemed to follow the strict format for painting in a formal or academic style. A painting titled *Marching Elks* marks a new focus on reductionism or simplification of forms. As a result of this new focus,

Johnson was inspired to continue this style because of artists such as Paul Cezanne, Arthur Dove and Charles Demuth (1993, pp.180-182).

The significance of Johnson's work lays in the fact that in the span of a few years Johnson confronted the academic traditionalists who controlled American art and by extension African American artists. He is acknowledged as a "sensitive communicator of African American images" (Lewis, 2003, p. 74).

James Richmond Barthé, a figurative sculptor, was born on January 28, 1901, in Bay St. Louis, Mississippi. His parents were of African, French, and Native American descent. His father, Richmond Barthé, Sr., died when his son was only an infant. His mother recognized at the tender age of six that her son was a gifted artist. Unfortunately, the family lacked the money to pay for art lessons. A local pastor became aware of Barthé's talent and family circumstances. The pastor was so moved by Barthé's ability that he decided to pay for him to attend the Art Institute of Chicago. Another fact that prompted the pastor into action was the revelation that no local art school would accept Black students (Otfinoski, 2003, p.14).

Bearden & Henderson acknowledged that Barthé received the greatest influence from painter Charles Schroder, an art instructor at the Art Institute of Chicago. Barthé had originally started his career as a painter; however, Charles Schroeder was able to convince him to become a sculptor. The sculpture titled, *The Boxer*, Figure 1.3, is one of Barthé's most famous works and was possibly inspired by the first black fighter to hold the heavyweight boxing championship of the world, Jack Johnson. The white establishment of the 1870's hated the idea that Johnson defeated

Figure 1.3, "The Boxer"
Richmond Barthé

white male boxers and was involved in several interracial marriages. (Compton's 2001) It is also alleged that after Johnson defeated an opponent in the ring, a black male would be lynched the next day. These factors may have been the inspiration for Barthe to create, *The Boxer*. Barthe's particular gift was in modeling a figure or face with a certain elegance and sensitivity. Lastly, his contribution to the art world was his ability to "bring new insights to the individuality and physical grace of all types of Black people" (1993, p.136).

James Lesesne Wells, a talented printmaker and teacher, was born on November 2, 1902, in Atlanta, Georgia. His Father, Reverend Frederick W. Wells, was a Baptist minister, and his mother, Hortensia Ruth Lesesne Wells, a teacher. Otfinoski (2003) explains that Wells developed a passion for teaching art while teaching art to students at his mother's private kindergarten school.

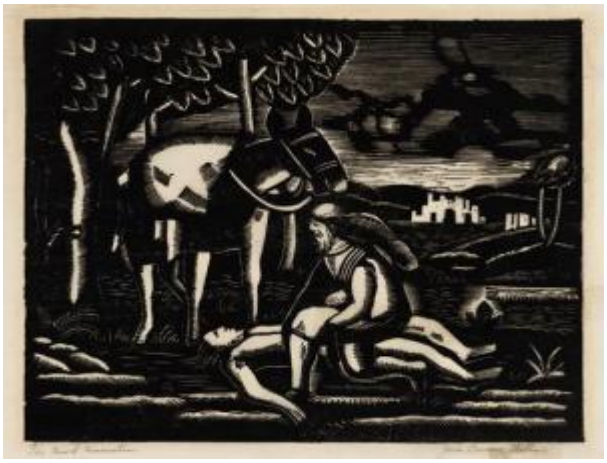

Figure 1.4, "The Good Samaritan" James Lesesne Wells

In 1921, Wells earned a degree in Art Education from Teacher's College at Columbia University in New York City. As an artist and student, Wells admired the German Expressionist painters and African sculpture, so much so that he would often incorporate their styles into his own artwork. In addition, Wells often used biblical scenes in his paintings and prints (Otfinoski, 2003, p. 218). The print titled, *The Good Samaritan,* Figure 1.4, depicts a parable about how an ordinary person demonstrates care and compassion for a person of Jewish descent. Wells joined the art department of Howard University in 1929, teaching printmaking, ceramics, sculpture and clay modeling. Later in Wells' career he decided to focus mainly on printmaking because he

believed the common everyday person could afford a print rather than a painting. Wells was "considered a successful printmaker and designer as well as a pioneer of many modern methods of teaching art to all age groups" (Lewis, 2003, p. 96).

Wells received many outstanding art awards, but his most cherished legacy was inspiring such artists as Jacob Lawrence and Charles H. Alston. Lastly, Wells actively contributed to the civil rights movement and taught art workshops in the Harlem Library Project for Adult Education (Otfinoski, 2003, p.29). In 1928, Wells moved to a studio on the East 18th street of New York City, where he would work and live for the remainder of his life.

Ellis Wilson was born on April 30, 1899, in Mayfield, Kentucky. Wilsons' father was also an artist, a barber and a cabinetmaker. Unfortunately, Ellis attended a segregated school in which students only attended six months a year; this allowed students to work in the fields. Ellis did odd jobs to help support the family. One of his odd jobs involved producing drawings out of soap on dress shop windows (Otfinoski, 2003, p. 228). The business owner enjoyed his drawing so much that he encouraged Ellis to do weekly drawings. This motivated young Ellis to continue pursuing his artwork.

Wilson was not permitted to attend art schools and/or art education in the state of Kentucky because of segregation (Bearden & Henderson, 1993, p. 340). He decided to move to Chicago where he took commercial art classes at the Art Institute School of Chicago and met such famous artists as Charles C. Dawson and sculptor Richmond Barthé.

Figure 2.5, "The Haitian Funeral" Ellis Wilson

Wilson developed a unique style of painting in which the figures were usually tall, elongated and flat. Many of the figures were styled after the work of Spanish artist El Greco, and Black artists Aaron Douglas and Horace Pippin. Ellis' early work portrayed Southern Black people making turpentine with an old still, cutting lumber in the swamps, planning in saw mills, harvesting, and picking tobacco (Bearden & Henderson, 1993, p. 339). The subject matter for most of his later work included everyday scenes from the West Indian island of Haiti.

The two paintings considered his most important works include *The Open Market at Charleston*, and in Figure 2.5, *The Haitian Funeral Procession.* Wilson's ability to expressively capture the African American experience and effectively 'change perceptions of Black people wherever they were shown' is his contribution to art history (Bearden & Henderson, 1993, p. 343).

Sculptor Augusta Savage was born Augusta Christine Fells on February 29, 1892, in Green Cove Springs, Florida. She was the seventh of fourteen very poor children born to a fundamentalist preacher, Reverend Edward Fells, and his wife Cornelia. Initially, Savage's father beat her because he viewed her talent for sculpting with clay as "fashioning graven" images

(Bearden & Henderson, 1993, p168). Later, as he recognized his daughter's gift for sculpture, his views changed.

While a senior in high school, Savage's principal recommended that she be paid one dollar a day for every day she taught modeling in the last six months of her senior year. This event marked the beginning of her passion to teach (Bearden & Henderson).

Figure 2.6, "The Harp"

Patton (1998) confirms that in 1934 Savage became the first African-American elected to the National Association of Women Painters and Sculptors. Other honors included becoming the first director of the Harlem Community Art Center and being commissioned by the World's Fair Corporation to make *The Harp,* in Figure 2.6, a sculpture based on James Weldon Johnson's poem *Lift Every Voice and Sing* (pp. 129-130).

Savage's contributions to art history include influencing a generation of African-American art teachers by overcoming racial and sexual discrimination. Lastly, Savage was "considered one of the most significant leaders of Black artists to emerge in the 1920's" (Bearden & Henderson, 1993, p. 168).

The Informal Social Justice Curricula of Black Artists in the South

Black artists in the South developed their skills in a number of different ways. Artists such as Palmer C. Hayden, Marvin Johnson, Richmond Barthé, James Lesesne Wells, Ellis Wilson and Augusta Savage all benefited from formal art training. Formal training typically consisted of academic instruction from an accredited school, academy or institution in which a specific curriculum was followed. The curriculum generally featured a European or classical

orientation. The expectation was that superior artists studied and were well trained in the masters who included artists like Michelangelo, Leonardo da Vinci, Raphael and Picasso. Black artists became proficient in the European techniques in an attempt to gain credibility and respect as artists. Unfortunately, because of racism, even Black artists who were formally trained did not receive equal respect as their white counterparts. As a result Black artists like Augusta Savage, Richmond Barthé, Henry Tanner and Hale Woodruff sought refuge in Europe to continue their development as artists.

Informal education represents another way Black self-taught folk artists such as Lonnie Holley and Mose Tolliver have developed their skills. Informal education is learning which occurs outside of formal education or school settings and can occur by sharing information or by learning through experiences. Watkins W. (1993) explains functionalist curriculum as "learning occurring through imitation, recitation, memorization and demonstration." For Watkins W. "the informal curriculum of early Southern Black education fell very much within a functionalist framework" (p. 324). Ballengee-Morris & Stuhr (2001) make the following assertion:

> Since prehistoric times, all peoples have had informal and, at times, formal teachers who have helped the younger generation to understand and create meanings of and for life. We may have lost sight of this essential teaching mission, of life's meaning, and we may have become bogged down in the teaching of school subjects or disciplines in a way that they are no longer connected to the students' lives in contemporary institutional education (p. 6).

Alain Locke (1928) also argued that

> …the Negro has exerted in no other way since so general an influence, but in passing, we must note a near approach to a similar influence, nation-wide though more superficial, in

> our own generation, - the contagious influence of the "jazz spirit," a corrupt hybrid of the folk spirit and modern commercialized amusement and art. Both of these influences, we shall see, have direct relevance to formal art and literature, but have had their profoundest effect on the general background of life outside the boundaries of formal expression (p. 235).

Aesthetics can be defined as a branch of philosophy that deals with the artistic expression of beauty. According to Addison Gayle (1971), *Black Aesthetics* are defined by a fusion of Black vernacular cultures, African aesthetics, and ethics designed to uplift the Black community or challenge the White establishment (Gayle, 1971). In Neperud and Serlin (1986), Morrison defines Black aesthetics as consisting of characteristics such as pattern as a two-dimensional means of expression, the use of bright color, and the use of textiles as a direct means of expression (p. 16). The use of strong vibrant color and textiles refers to the connection with African cultures and heritage (Vlaach, 1978). Thus, the origin of Black aesthetics is rooted in the rich traditions and experiences found in African cultures. African craftsman produced masks, headdresses and other ceremonial objects to serve specific roles in the daily lives of their people.

During the early stages of the Black Arts Movement, Alain Locke and W.E.B. Dubois challenged Black artists to create artwork which embodied their dynamic African heritage. Locke and Dubois were concerned that the older Black artists were still trying to use subject matter and techniques acquired by white artists. Addison Gayle, Jr. (1971) explains:

> The black artist of the past worked with the white public in mind. The guidelines by which he measured his production were its acceptance or rejection by white people. To be damned by a white critic and disavowed by a white public was enough to damn the artist in the eyes of his own people. The invisible censor, white power, hovered over him

> in the sanctuary of his private room- whether at the piano or the typewriter - and, like his black brothers, he debated about what he could say to the world without bringing censure upon himself. The mannerisms he had used to survive in the society outside, he brought to his art: to paraphrase Richard Wright, he was forced to figure out how to sound each note and how to write down each word. The result was usually an artistic creation filled with half-truths (Gayle, Jr., 1971, p. xxi).

The functionalist curricular work of Black artists such as James Lesesne Wells, Palmer Hayden, Malvin Gray Johnson, Richmond Barthé, Ellis Wilson and Augusta Savage produced a Black aesthetic that helped to nurture a U.S. Black consciousness. Collectively, their artwork provides a counter-story that challenges the legitimacy of racial discrimination in the U.S. The work of these artists can consequently be understood as constituting informal curricula for social justice. Their works expressed concerns about identity and place, and varying views about Black life. Because of their work we are better informed about the political, social and racial issues embedded in the aesthetics of Black art. Because of their lives that were lived in the necessary struggle against the racism that they encountered others who struggle against racism and other intersecting forms of injustice have gained informal lessons on how to survive and transcend these barriers.

The Counter-Stories of Dr. Eugene Grigsby

This section of the chapter provides the counter story of Dr. Eugene Grigsby. A brief overview of Dr. Grigsby's significance begins this section and the section that follows chronicles Dr. Grigsby's life from his early years through his attainment of an Artist in Residence position. This portion of Dr. Grigsby's life is discussed in detail because he had significant experiences and encounters with famous Black artists that shaped his later life and work. The final section of

this chapter is an examination of the curricular and social justice implications of select works of art by Dr. Grigsby.

"Only by a union of intelligence and sympathy across the color line in this critical period of the Republic shall justice and right triumph" (DuBois, p. 113). In the best of all worlds, art education for social justice is culturally pluralistic and prepares students to be socially responsible citizens. What does social justice for art education look like? Education for social justice is education for a society where the rights and privileges of democracy are available to all. Art education for social justice places art as a means through which these goals are achieved (Garber, 2004, p. 16). An example of what social justice in art education looks like can be found in Grigsby's book titled, "*Art & Ethnics: Background for Teaching Youth in a Pluralistic Society*." Grigsby shares a story about teaching high school youth from a variety of cultural backgrounds. One day the students come into class angry, belligerent, and frustrated but once they began working on an art project and talked with someone with whom they could relate, things calmed down. Grigsby's story illustrates the value of an art educator who listens, cares and responds compassionately to the multidimensional personal issues of students.

Dr. Grigsby's stories are far different than the attitude which seeks just to acquire knowledge about multiculturalism or diversity. The simple acquisition of knowledge will not solve the problem. As Angela Davis (1996) states, "Policies of enlightenment by themselves do not necessarily lead to radical transformations of power structures" (p. 47). We know all too well that just celebrating Martin Luther Kings' holiday will not cause transformation or enlightenment, just as the election of Barack Obama as our president will not immediately remove racial or social injustice.

Dr. Grigsby's contributions to art education have provided a rich legacy of engaging students in thoughtful, caring art lessons - lessons that transcend pencils and paper but ultimately expresses the universal theme of the 'human condition' or social injustice. Current art educators have the same profound and unique opportunity to inspire their students to intentionally transform and impact the institutional structures of injustice. It is because of the potential current art educators hold that they can benefit from learning about the life and social justice work of Dr. Eugene Grigsby. Finally, Martin Luther King, Jr. (1964) asserts: "It is an axiom of social change that no revolution can take place without a methodology suited to the circumstances of the period" (p. 27). Methodology refers to a set plan or strategy to accomplish something. Dr. King used the concept of non-violence as a methodology to address racism and social injustices. Similarly, I use counter-stories as a methodology to highlight why it is important for students, teachers and art teachers to know about the contributions of Dr. Grigsby and Black artists of the South.

Artist and art educator, Dr. Eugene Grigsby has had an extensive career as an artist and educator, community activist, and he continues to actively exhibit and lecture throughout the United States. Grigsby's major contribution to the field of art education was his 1977 book titled, "*Art and Ethnics: Teaching Youth in a Pluralistic Society"* which examined the importance of culturally relevant art education. This is the first book written for art teachers by an African-American artist and author, and also the first to address the issues of students respecting the heritage of diversity in American society. Dr. Grigsby organized the Black Caucus within the National Art Education Association, which is now called the Committee on Multiethnic Concerns (Chapman, 2001). He was also awarded the Distinguished Fellow of the National Art

Education Association, which now honors his own legacy of thought and action with the annual J. Eugene Grigsby, Jr. Award for Meritorious Service.

On a local level, Dr. Grigsby initiated a number of art programs in community centers, housing projects and day care centers. One example that Dr. Grigsby founded is called the Consortium of Black Organizations for the Arts (COBA). This group is responsible for sponsoring inner city children in art exhibitions, awards and scholarships. Dr. Grigsby's work as an artist, art educator and as a community activist pays homage to the pioneering work of Black artists Palmer Hayden, Malvin Gray Johnson, Richmond Barthé, James Lesesne Wells, Ellis Wilson and Augusta Savage.

The Early Years

Life began for Jefferson Eugene Grigsby, Jr. on October 17, 1918 in Charlotte, North Carolina (Raunft, 2001). Dr. Grigsby was one of two children born to parents who were both educators. His father began his teaching career as a high school mathematics teacher in Lynchburg, Virginia (Stevenson, 2006). In addition to teaching, he also coached basketball. This seemed odd to Grigsby because he did not consider his father to be very athletic. An important take-away Dr. Grigsby learned about making prejudgments (such as his views of his father's lack of athleticism) is summed up in the following statement: "…that you can do things that others might not expect of you if you just try" (Raunft (2001, p. 256). This reflection would prove to be an invaluable lesson for Dr. Grigsby because attending segregated schools was normal in the 1920's for African-Americans. To validate this point, Anderson states that for the majority of Black children in the South during most of the period under study (1860 to 1935), not even public elementary schools were available. High schools were virtually nonexistent, and the general unavailability of secondary education precluded even the opportunity to prepare for

college. The education of Blacks in the South reveals that various contending forces sought either to repress the development of black education or to shape it in ways that contradicted blacks' interests in intellectual development (p. 258). In addition to education, Blacks were forced to make other accommodations in restaurants, housing, public restrooms, voting and public transportation. Grigsby's abilities to surpass the expectations that others held of him are evident throughout his life.

Another piece of wisdom imparted by Dr. Grigsby's parents was the importance of pursuing education. W. E. B. DuBois makes a similar plea in his autobiography, stating, "Above all the American Negro needs to be taught to read and to support a school of art and literature which will preserve his history and cultures and add to the great treasure of human accomplishment; rather than let the unique and marvelous life and experience of the black race in America be distorted or even lost to memory as it threatens to be today" (The Autobiography of W. E. B. Dubois: *A Soliloquy on Viewing My Life from the Last Decade of its First Century*, 1968, p. 339).

The family moved from Lynchburg to Columbus, Ohio. Dr. Grigsby's father decided to attend Ohio State University (OSU) to retake some course requirements needed for the Master's Degree in Education, which he began at Johnson C. Smith University in Charlotte, North Carolina (Raunft, 2001). After Dr. Grigsby's father graduated from OSU, it was on to Prairie View College located in Prairie View, Texas (Stevenson, 2006). Prairie View was situated on a beautiful fifty-acre ranch at least fifty miles south of Houston.

One key reason this location holds special meaning for Grigsby is the concept of respect. Dr. Grigsby often shared the story of how his father would get visibly upset when a store clerk refused to refer to him as Mr. Grigsby. Just like his father, he would politely request that

everyone also refer to him as Mr. Grigsby rather than "Doc." or Dr. Grigsby. To validate this point further, Dr. Grigsby decided to join the United States Army as a Warrant Officer in WWII because the title for this rank was 'mister.' Therefore, anyone addressing a Warrant Officer had to use 'mister' as a matter of protocol. In the movie, *In the Heat of the Night* (Jewison, 1967), Virgil Tibbs played by Sidney Poitier insisted his fellow officers address his as Mr. Tibbs. Just as Mr. Tibbs wanted respect, Dr. Grigsby and his father also valued the importance of giving and showing respect to others. This character trait would become a significant element in his teaching philosophy.

From Prairie View, Texas the family moved to Winston-Salem, North Carolina because Dr. Grigsby's father had accepted a job in the Education Department of Winston-Salem State Teachers College (Stevenson, 2006). Dr. Grigsby held fond memories of this time because the family's next-door neighbor called "T," would teach art to the children on weekends and holidays. Since art was not taught in the segregated Southern schools reserved for Negroes, the time with "T" became a fun and treasured experience.

The family moved a few years later to Charlotte, North Carolina, where Dr. Grigsby's father became the Principal of Second Ward High School. His tenure during the first few years proved to be very challenging because teachers and students were very lax in their discipline. Students were cutting classes, smoking and engaging in other infractions on campus. One aspect of his father's discipline procedures that Dr. Grigsby retained was that he was always fair. As a principal, Dr. Grigsby's father accomplished several important milestones. He reduced the school dropout rate; increased the numbers of students going to college; and increased active parent-community involvement. In his interviews, Dr. Grigsby noted that he learned a lot about

student learning from his father. An important take-away from his father's example was that discipline was an important component for student learning.

The middle of the great Depression provided yet another opportunity for Dr. Grigsby to learn more lessons. Dr. Grigsby secured a morning paper route delivering papers to between 120 and 180 customers (Raunft, 2001). The customers were a mixture of African-Americans with diverse economic and professional backgrounds, all in a segregated neighborhood. For example, there were numbers runners; pimps and prostitutes; clergy and educators; business people; and trades people. The papers sold for twenty cents a week, and naturally, there were those who paid on time and those who did not (Raunft, 2001). Dr. Grigsby's father would get upset when he did not collect what was owed from each customer, primarily because each paper that was not paid for by the customer was deducted from his profits.

The bootleggers, numbers writers, and prostitutes were his best paying customers, primarily because their customers paid up front, which meant they had plenty of cash on hand (Raunft, 2001). Sometimes the numbers writers would let him play the 'numbers'. Unfortunately, he never hit any of the numbers. Another lesson learned from this experience was that it was futile to gamble.

One of the customers, Mr. Foster, a skilled Stonemason who was in high demand throughout the Carolinas, was a very difficult person to catch; he was a robust, jovial person with a persistent smile on his face (Raunft, 2001). He also had a rather large family that seemed to place the burden for paying for the newspaper on him.

Mr. Foster was several months behind in paying for his paper, which resulted in frustration over his nonpayment status. To remedy the situation, Dr. Grigsby decided to make a personal visit to Mr. Foster's house early in the morning. Upon arrival at his house, Dr. Grigsby

realized that Mr. Foster was not only a skilled Stonemason, but also a gifted painter. In fact, Dr. Grigsby could not believe that a 'black' man could paint such beautiful pictures. His views about what a real artist should look like were based on the perception that only 'white' educated men or women could be artists. It was revealed by a source close to Dr. Grigsby that Mr. Foster had only finished the fourth grade. In spite of strong doubt and disbelief, Dr. Grigsby was moved by Mr. Foster's obvious passion for art, so much so that Mr. Foster agreed to allow Dr. Grigsby to watch him paint after school in the evenings. Eventually, Mr. Foster started teaching him how to paint, and within weeks, he was painting copies of the old Greek masters, night scenes, landscapes and imaginary scenes. The lesson learned from this experience was that race and/or academic standing should not determine one's ability to achieve. Mr. Foster never completed formal art training, but instead persistently practiced his craft. His persistence and passion more than made up for any academic deficiency.

During the summer of 1935, Dr. Grigsby persuaded his parents to let him visit a young woman in Atlanta. He had already completed his first year at Johnson C. Smith University in Charlotte, North Carolina. Two events occurred which would later shape his resolve to persevere no matter what the obstacle. The first event happened when he tried out for the track team. The track event he had entered ended abruptly because he blacked out midway around the track. Having regained consciousness in the hospital, he was told that he would need to undergo an appendectomy. The second event occurred during the first and second semesters of school when he registered for French and English classes. Professor Wiggins was the instructor for both classes, and had met Hale Woodruff while visiting Paris. Hale Woodruff was a prominent African-American artist and art educator credited with developing the first art program at Spelman College and Atlanta University. Along with distinguished professors such as W.E.B.

DuBois, Woodruff quickly earned a reputation as a great teacher and for producing outstanding annual art exhibits. Professor Wiggins and his wife had been seriously injured in an accident, which left him with two broken legs, and his wife with a broken neck.

Grigsby's cousin, Dorothy, arranged for him to care for Professor Wiggins and his wife. His cousin cooked while he tended the fireplace, cleaned the house and did anything else that was needed. Unfortunately, during this time he neglected his French homework and his English assignments, the consequences of which were a "D" in English and an "F' in French. The important lesson Dr. Grigsby learned here was that one should never take anything for granted and particularly, "Find a Way, or Make a Way" (1997, p. 258).

Atlanta and Morehouse

Dr. Grigsby met a young woman while on a trip to Atlanta to visit relatives. The two corresponded and within a few weeks before the next school year, his parents had given him permission for another visit. Dr. Grigsby and the young woman had arranged to meet at an art exhibit. While there, she introduced him to the instructor, Hale Woodruff. Dr. Grigsby complained that at Johnson C. Smith there were no art classes, and Woodruff recommended that he attend Morehouse where he could take art classes on Spelman's campus. Dr. Grigsby thought this was a good idea and called his parents to request permission to remain in Atlanta. Their response was an immediate - come home! The first thought that occurred to Dr. Grigsby was that his parents somehow knew that the only reason for the move was the 'young lady'. As a result, Grigsby had prepared to catch the bus back to Charlotte. Later that evening a telegram from his dad arrived instructing him to stay put until he heard from him again. That same weekend, his dad arrived with some clothes. His father's arrival there on campus would come to symbolize the beginning of a new journey. Dr. Grigsby would stay in Atlanta for the next three productive

years attending school. It was in the Atlanta University system where Dr. Grigsby would receive the necessary fundamentals to thrive artistically.

In 1865 the Georgia State Legislature charted Atlanta University as a primary school to teach freed slaves reading and writing (Katers, 2013). Powell and Reynolds (1999) discuss the history of Clark Atlanta University, established in 1988 by the consolidation of Atlanta University, established in 1988 by the American Missionary Association, and Clark College, founded in 1869 by the Freedmen's Aid Society, is the largest of the United Negro College Fund Institutions. It is accredited by the Commission on Colleges of the Southern Association of Colleges and schools to award the bachelor's, masters', specialist, and doctoral degrees through its schools of Arts and Sciences, Business Administration, Education, International Affairs and Development, Library and Information Studies and Social work (p. 19).

The Atlanta University system was comprised of Atlanta University, a graduate school; Spelman College, for women; Morehouse College, for men: The Laboratory High School, an elementary school, and Gammon Theological School. Morris Brown College was close by and Clark College was on the other side of town. Only Clark would later join the university system.

The majority of Dr. Grigsby's classes were taught on Spelman's campus because that's where art classes were taught. Dr. Grigsby minored in theatre arts so those classes were also taught on Spelman's campus. The bulk of his time was either spent in one of the art studios or in the theatre. Dr. Grigsby's involvement in theatre arts consisted of designing, constructing or painting scenery on a small or large part in one of the productions. The Summer Theatre was an important outlet for the theatre program. In an effort to keep things moving, Dr. Grigsby spent two summers in Atlanta, one with the theatre and one helping to pay tuition. Many major actors and writers such as playwright Owen Dodson, director of "Beanie" Butcher, and poet Sterling

Brown came from Howard University to participate in the Atlanta University Summer Theatre (Raunft, 2001). The Atlanta University Players Summer Theatre completed four plays in six weeks: a comedy, a classic, an original play by student, faculty or staff, and a Shakespearean production. Each of these performances was professionally done and attracted crowds from Atlanta and outside the city.

Throughout the course of the regular season major productions were presented, and the Atlanta University Theatre became known as one of the premier groups in the South (Raunft, 2001). Two people responsible for developing excellence within the theatre group were Anne Cooke and John Mclinn Ross. Mr. Ross had an MFA from Yale and was both an excellent director and actor.

During this time period a double standard existed concerning what Blacks & whites could say or do. For example, Blacks could not vote, or hold an elected office, could not use public restrooms, could not eat in certain restaurants, could not ride in the front area of the bus and yet Blacks were considered Americans. During an interview, Dr. Grigsby shares a true story about how whites were permitted to attend rehearsals or performances given by black theatre groups but Blacks were not permitted to view rehearsals or performances of white theatre groups. John Mac Ross, one of the directors of the Atlanta University Players Summer Theatre decided to accept an invitation to attend a rehearsal performance on Emory's campus (Raunft, 2001). Later during the week members of the group found out that the professor from Emory who had invited Mac Ross had been fired.

Dr. Grigsby was elected Business Manager of the theatre group and also served in a number of different capacities such as; stage manager, production manager, and/or scenic designer (Raunft, 2001). The vast majority of these jobs involved an 'honor code', being trusted

to maintain responsibility or accountability in a given situation. Several of Grigsby's jobs also required the use of a key to have access to and from various parts of the building. Grigsby's integrity was put to the test on many occasions because the girls' dormitory was located on the second floor of his assigned work area. Dr. Grigsby would later come to understand that his early work experiences helped shape and develop his strong sense of integrity.

Another lesson Dr. Grigsby learned from the AU Theatre experience was responsibility. Dr. Grigsby had a small part in a play called "Cherry Orchid". At some point just before the play was about to begin, Dr. Grigsby took a nap. Once awakened, he quickly realized that the director had already opened the play. This meant that the character he played was about to enter. As a result of this action, Dr. Grigsby came to understand that the show must go on no matter what.

The war in Europe had come to an end; this meant soldiers had lots of free time. Dr. Grigsby was asked by the company commander to develop a play for the unit. The commanding officer had read Dr. Grigsby's file to confirm that Dr. Grigsby could actually write a play. The play he wrote was called "2 Points Shy," about a soldier named "Sad Sack" who wanted to get out of the army. However, the soldier was two points shy because he had been fraternizing with the German girls. The play was a huge success and traveled around army bases and German cities for several months. Unfortunately, the cast members started to get full of themselves by showing up late for rehearsals and performances. To put an end to this behavior, Dr. Grigsby decided to open the main curtains earlier than normal. The main character Sad Sack did show up just before the curtain was to be raised. This incident with Sad Sack was used by Dr. Grigsby to illustrate the importance of being on time and demonstrating responsibility. Dr. Grigsby transferred these newly acquired lessons to the classroom. For example, to encourage students to be on time to class, Dr. Grigsby would require students to complete a daily composition project.

A daily composition project typically involved students completing a timed still life drawing. Students had to observe a pre-arranged set of objects then complete a drawing visually representing those objects just as they appeared. Sometimes, a light was shone on the objects to cast shadows. This would be yet another element students had to include in their drawings. This activity would require students to concentrate fully on the task at hand. Naturally, these daily composition projects were counted as a grade so students did their best to avoid being late to class.

Spelman's campus was always alive with activity, particularly the studio classes which were more often than not very full. A few dedicated students would stay several hours after class and also on weekends and holidays. Sometimes, when Hale Woodruff was out of town, some students would take turns helping one another as needed to complete various assignments. This attitude of helping one another was encouraged and modeled after Hale Woodruff, so much so that it became a regular habit for the students.

Grigsby also learned important lessons on how not to teach from instructors. Nancy Prophet began her first professional teaching career on September 19, 1934, as Spelman's first African-American female instructor of sculpture in the Atlanta University Center (p. 53). Ms. Prophet was considered one of the more accomplished female sculptors of the early twentieth century (p.44). As a teacher, she was described as being sedate and aloof towards most students. Dr. Grigsby also explains that Ms. Prophet was not considered a great teacher because she taught by criticizing rather than by positive example. Dr. Grigsby illustrates this point as he describes one particular incident in which he had been working hard building a female head out of clay. Ms. Prophet shared information on how to build armatures and various sculptural materials. However, she rarely provided critiques about how to use form and shape. During one of the

critique sessions, Ms. Prophet rudely asked Dr. Grigsby whether or not he had ever kissed a girl. Within moments after that statement was made, Ms. Prophet smashed the sculpture Dr. Grigsby had been working on. This action devastated and angered Dr. Grigsby so much so that he contemplated immediate retaliation. His plans to act out his frustration ended when he was not able to re-enter the building because of the tight security. The take-away from this experience was to never use insults or destroy a "student's artwork, because this has the opposite effect of stimulating or encouraging one to produce" (Raunft, p. 260).

It was required for students to attend chapel. Chapel referred to a place where students gathered to hear from speakers or musicians for encouragement and inspiration. As one might imagine, chapel could be exciting or boring depending upon on the speaker. The speakers who commanded the most attention included the president of Morehouse, Dr. Samuel Archer; Dr. W.E.B. DuBois; Dr. Rayford Logan, sociology professor; and violinist, Drew Days. Former president Read of Atlanta University required all students to repeat the following affirmation:

> Be strong! We are not here to play!
>
> Be strong! We are not here to play,
>
> To dream, to drift; we have hard work
>
> To do and loads to lift; shun not the
>
> Struggle, face it, its God's gift.
>
> Be strong, be strong! (Amaki & Brownle p. 44).

All of the events, speakers and musicians involving the chapel are relevant for this lesson because they provide the necessary contextual foundation for how one survives ridicule. Dr. Grigsby recounts how one particular singer was ridiculed by his peers during chapel. Eventually, this singer would go on to receive critical acclaim in concerts such as the Carnegie

Hall in New York City. The major lesson learned here was that "if you want to achieve something bad enough you must keep trying, in spite of the reaction of others" (Raunft, p. 261).

Atlanta to Charlotte

Although Dr. Grigsby decided to move from Charlotte to Atlanta to attend art school, his family could not afford it. Hale Woodruff shared with Dr. Grigsby a revolutionary idea about an artist who incorporated himself by selling shares, which were paid off in the form of paintings. In an interview Dr. Grigsby recalls, "And I sold shares for 10 and 20 dollars, 25 dollars for a painting. I think 10 dollars for a print. And I went off to art school with... I think I had 150 dollars to go to New York" (Stevenson, p.4).

One stop Dr. Grigsby would typically make when he visited Charlotte was a visit to the Mint Museum. He would show the director all of his latest artworks and bring him up to date with his latest projects. On one particular visit to the Mint Museum Dr. Grigsby found out that the museum had been moved from its downtown location to a placed called Meyers Park. Meyers Park was considered to be a wealthy suburb of Charlotte. The next time Dr. Grigsby met with the museum director, Dr. Grigsby discussed plans to attend the Students Art League in New York. The director revealed to Dr. Grigsby that she knew a New York artist who was coming to Charlotte for a visit. The director made arrangements for the artist to call Dr. Grigsby before he was scheduled to leave Charlotte. The New York artist whom the museum director spoke about agreed to meet with Dr. Grigsby. In the 1930's it was truly rare for a white man in Charlotte to visit the home of a Black family. This New York artist had come for the expressed purpose of advising Dr. Grigsby about whether to attend the Art Students League or the American Artists School in New York. Dr. Grigsby would eventually discover that the artist, Bob Gwathmey, was a leading member of the Socialist Realist movement that flourished from the 1930's through the

1950's. Gwathmey is credited with using his art to expose privilege and pretense, demand social justice, and call for major changes in the socioeconomic system (Kammen, p. 4). In an interview with Pam Stevenson, Dr. Grigsby says that Gwathmey suggested the American Artists School "because it's much less expensive, but also the instructors were as good as at the, uh, uh Art Students League" (p. 5). Dr. Grigsby would later become one of Bob Gwathmey's best friends. Dr. Grigsby decided to follow Gwathmey's advice and was admitted to the American Artists School in New York.

Charlotte to New York

The long bus ride from Charlotte to New York was uncomfortable for several reasons. First of all, it was a common practice of many bus companies to make frequent stops in small towns or out of the way places in route to a final destination. Second, the segregation laws in the South required Blacks to sit only in the back of the bus even if there were empty seats in the front of the bus.

Upon arriving at the bus station, Dr. Grigsby found a YMCA branch annex as a place to stay. Dr. Grigsby shared with the desk clerk his interest in art and immediately the desk clerk mentioned an art exhibit just across the street. Without hesitation, Dr. Grigsby quickly rushed to get to the art exhibit before it closed for the day. As Dr. Grigsby entered the room there was only one young man standing in the front of a painting. Dr. Grigsby extended his hand and introduced himself to artist Jacob Lawrence. Bearden & Henderson (1993) refer to Lawrence as 'one of the most original artistic talents to develop in America. (p. 293). Patton reveals that Jacob Lawrence is acclaimed for producing a series of paintings called the 'The Migration of the Negro' which tells a story based on the Lawrence family's experiences during the Great Migration (p. 156).

It was obvious Dr. Grigsby was serious about meeting other artists and developing his skills. Jacob Lawrence decided to make Dr. Grigsby's wish come true by actually introducing him to some real artists. Lawrence took Dr. Grigsby thru the midtown area to a building where a number of artists had studios. On the lower level they met an artist by the name of Henry Banner, also known as 'Mike'. Mike was born and raised in Minneapolis, Minnesota. He had gained a reputation as a sculptor, painter, and printmaker, and was best known for his watercolors. The second level was occupied by Charlotte native, Charles Alston. Alston received his early training from Columbia University in art education. He also was the recipient of the first Arthur Dow fellowship in art education as a graduate student. In addition, Alston was recognized by *Time Magazine* for teaching art in the New York City community center. Alston was a prolific artist as well, exhibiting his art work in many of the major museums in the country (Raunft p. 262). Regarding Alston, Fine asserts:

> Now he is interested in what he terms the "human condition." As a Black American who sincerely believes in the ideals espoused by the founders of this country, Alston holds that he "cannot but be sensitive and responsive in my painting to the injustices, the indignity and hypocrisy suffered by Black citizens." And, as an artist formed by the cultural and social traditions of Western civilization, continued Alston, "I am intensely interested in probing, exploring the problems of color, space and form, which challenge all contemporary painters"(p. 139).

Dr. Grigsby was introduced to Ad Bates, an actor who shared the studio with Charles Alston. Bates had a starring role in *Androcles and the Lion* and was a respected cabinetmaker. The studio shared by Ad Bates and Charles Alston became a regular gathering place for writers, visual artists, musicians, diplomats, politicians and others who could be identified as being the

creative type. An added benefit of knowing Ad Bates was in getting to know his brother John who worked as a bouncer for the Savoy Club. Anytime such artists as Ella Fitzgerald, Duke Ellington, Count Basie, Fletcher Henderson and others came to town, demand for tickets were at an all-time high. John Bates provided Dr. Grigsby with free access to see these musical greats live at the Savoy Club. As a result, Dr. Grigsby really appreciated and enjoyed these live performances as a participant and as an observer. As an observer, Dr. Grigsby attempted to draw the fast moving dancers as they moved across the floor. One take away from this experience was that "Learning to dance was so enjoyable that it reduced the time spent attempting to draw these fleeting dancing figures" (Raunft p. 262).

For Dr. Grigsby the American Artists School was both a challenge and a blessing. It was a challenge because during the period Dr. Grigsby was enrolled there was always a concern for how to make enough money to pay for tuition and all of the other expenses. The dean of the college realized Dr. Grigsby was having some difficulties with his finances so he offered Dr. Grigsby a work scholarship to carry him through the semester. Dr. Grigsby was able to find some work posing for a three hour life drawing class over a period of two weeks. The blessings from this experience were that Dr. Grigsby was able to meet some interesting people, develop an appreciation for those who model, and learn new skills and art techniques for his future art classes.

The theatre represents yet another passion of Dr. Grigsby. Upon his arrival in New York, Dr. Grigsby joined a small theatre group called the Rose McClendon Players headed by Dick Campbell. Perry Watkins was the scenic designer for the group and Dr. Grigsby became his (unpaid) assistant. Dr. Grigsby's very first assignment was for a Broadway production called *Mamba's Daughter* in which he constructed models for the various sets.

Other art related work experiences for Dr. Grigsby included; working as an (unpaid) assistant to Charles Alston, enlarging the small drawings so they could be transferred to the actual wall for a mural; travelling with Hale Woodruff to get approval for the Amistad Mural at Talladega College in Alabama; and meeting with cartoonist Ollie Harington. Dr. Grigsby reveals in a taped interview with Pam Stevenson that:

> He offered me the chance of working with him on the Amistad Mural. But at the same time my dad called and said that the state of North Carolina would pay my way to go to graduate school any place but North Carolina. So I took that and went to Ohio State. There had been a number of Southern colleges and universities at that time who didn't want to admit blacks because of some of the rulings. They had to either admit or find a way for them to go (p. 5).

Columbus and Ohio State

Dr. Grigsby was familiar with only one family in the Columbus area, the Harrisons. The Harrisons lived in the Southern- most tip of Columbus. Herman Harrison had the distinct honor of being the first Black fireman in the Columbus Fire Department. Dr. Grigsby's original plan called for him to stay with the Harrisons while he attended the Ohio State campus. Unfortunately, their house was too far away from the campus to be considered convenient. Instead, Dr. Grigsby decided to stay in an area called the Brassfields which is where a number of the Black students lived. One famous tenant of the building was former track star, Jesse Owens. Dr. Grigsby's roommate, Ralph Hammon was also on a track scholarship.

Dr. Grigsby was convinced that he needed to pursue art education as a major because this would lead to a job. Dr. Grigsby's first instructor, Miss Robinson, began her classes with an assignment that Dr. Grigsby has used ever since. The assignment called for students to complete

a self-portrait drawing and also a written autobiographical account of their lives. This assignment provided the instructor with an excellent way to assess a student's ability and skill level while at the same time connect with the student.

One example of a disconnection occurred with one of Dr. Grigsby's major professors, Mr. Hopkins, who served as the head of the Art Department and also taught painting classes. Unfortunately, Mr. Hopkins had the opinion that his students should model their paintings after the work of 19th Century American figure and portrait painter, Frank Duveneck. Duveneck incorporated a dark, realistic and direct style of painting. Dr. Grigsby's style of painting mirrored that of his mentor, Hale Woodruff. Woodruff's style of painting was more abstract and expressionistic.

This disconnect resulted in Dr. Grigsby receiving a 'C' at the end of the first and second quarters. The resolution of their differences occurred when Dr. Grigsby decided to have a one on one conversation with Mr. Hopkins. Finally, Dr. Grigsby received an 'A' at the end of the last quarter.

Another issue having to do with Dr. Grigsby's thesis topic was also resolved. Dr. Grigsby's art history professor, Dr. Gordon Hullfish encouraged him to pursue his topic, "The Influence of African Art on Modern Art." This was a bold, revolutionary statement to make for any student or faculty member back in the 1940's. During this time period racism and segregation were prevalent and included such things as having 'colored only' signs for restrooms, drinking water fountains, restaurants, movie theaters, museums, libraries, retail stores, parks, public transportation, separate schools & churches, and no voting rights. Essentially, Blacks were treated like second class citizens and were not deemed to be equal in terms of talent, academics or intelligence. In an interview with Pam Stevenson, Dr. Grigsby explains that

> …my thesis was the influence of African art on modern art. At that time none of the historians, any of them, felt that art coming out of Africa could be called art. They didn't realize the strong influence that the African art had on people like Picasso, and Matisse, and that whole group of modernists. And there was one professor at Ohio State who was crazy enough to let me work that for a subject (p. 5-6).

Also, Hale Woodruff had documented some of the influences African art had on Modern artists, especially on Picasso (Raunft, p. 264).

Dr. Grigsby's thesis topic was approved by the committee so he continued working on it throughout the semester. The state of North Carolina paid Dr. Grigsby's tuition and some other expenses but that was not enough to cover everything. As a result, Dr. Grigsby quickly realized that he would need other streams of income. His first thought was to reflect on his affiliation with the Alpha Phi Alpha fraternity because this would increase his employment possibilities. In fact one of the fraternity members, Maceo Glenn had some special contacts at the Sigma Chi house. Dr. Grigsby served lunch and dinner at the house and was compensated by receiving two free meals. Another job Dr. Grigsby had was developing photographs in the dark room. The summer semester provided an additional opportunity to make money while at the same time develop skills. Another job involved teaching children how to do art activities at the South Side Community Center. Dr. Grigsby recognized that of all the jobs, working with children was the most rewarding. He believed it was extremely important to introduce art activities at an early age because it would enhance their lives and also improve their work in school. The ride from the art center to the school was approximately one hour so this time provided ample opportunity for Dr. Grigsby to complete class assignments. An added bonus occurred when the art center director wanted Dr. Grigsby to meet her niece, Thomasena Marshall. Dr. Grigsby and Thomasena went

out on an enjoyable date which resulted in an exchange of letters. Those letters began to dissipate as their course work became more intense (Raunft, p. 264).

One reminder that racism was still alive and present was demonstrated by the fact that Black theater majors could not perform with white members even in the same departmental productions. Dr. Grigsby was able to successfully encourage the Black members to form their own production company. Their first play under the direction of George Moore was about Langston Hughes' *Suitcase Theatre in Harlem*. Dr. Grigsby wrote a letter to Langston Hughes to get his approval for documenting his work. The name of the newly formed group was called the Ohio State Playmakers. The group performed so well that the professional group decided to include production of the drama department. Thus, racism was dealt a heavy blow because for one moment in time, quality trumped the color of one's skin.

Another example of racism occurred when Dr. Grigsby decided to attend a movie theatre off campus. There was a long slow moving line in front of the ticket window. All of a sudden the line stopped as Dr. Grigsby approached the window. The person selling the tickets then closed the window. Dr. Grigsby knocked on the window repeatedly but there was no response so he decided to walk away. Within moments after Dr. Grigsby walked away, the ticket window reopened and people in line continued purchasing tickets.

Dr. Grigsby reflected back on his years at Ohio State as having highs and lows. Primarily, his most cherished accomplishment was receiving his Master of Arts degree. A close second would be acknowledging his wife as the one whom he credits for his personal and professional achievements.

Johnson C. Smith University and Bethune Cookman College

Dr. Grigsby‘s mother and father had attended Johnson C. Smith University. So Dean McKinney’s job offer was welcome news, particularly since Dr. Grigsby desperately needed a job. The job offer was for Dr. Grigsby to be ‘An Artist-In-Residence’. This meant that Dr. Grigsby would be responsible for teaching students a variety of art skills and techniques over a specified period of time. In addition he would be responsible for producing a pre-determined body of artwork during his artist-in-residency. The pay was only fifty dollars a month.

The Informal Social Justice Curricula of Dr. Eugene Grigsby

Eugene Grigsby produced an extraordinary body of work using watercolors, woodblock prints, serigraph prints, acrylic and oil paintings. Grigsby like his mentor, Hale Woodruff and other artists who influenced his style of art such as Charles Alston, William H. Johnson, Jacob Lawrence and Rip Woods, were considered Social Realists. Social Realism is defined as a naturalist realism focusing specifically on social issues and the hardships of everyday life. The term usually refers to the urban American scene artists of the Depression era, who were greatly influenced by the Ashcan school of early 20th century, New York. The Ashcan school was a small group of artists who sought to document everyday life in the turn-of-the–century, New York City, capturing it in realistic and un-glamorized paintings and etchings of urban street scenes (Maylon, 2014). Other artists such as Thomas Eakins, Henry Ossawa Tanner, Charles White and Romare Bearden also used Social Realism to visually express social issues during the time that they were producing artwork. The art work that follows depicts multiple ways Grigsby and his mentor Hale Woodruff used visual narrative to tell a story about the different social conditions in each specific period of time.

Figure 2.7, "Atlanta Shacks" Eugene Grigsby

The serigraph print by Grigsby titled "Atlanta Shacks" is comprised of two wooden buildings or shacks. One of the two shacks appears to be smaller in size than the other structure. The smaller buildings also have a different roof design, a porch or overhang in the front door area and three crooked windows. The tops of two trees extend above the smaller structures. A rope is wrapped around the lowest branch. Blue skies and clouds also surround the three shacks. The largest shack, closest to the front of the

picture has a chimney made out of stone. The crooked windows on the large shack are boarded up and appear to be closed. There are also two stone structures in the front area of the picture next to a tree limb. In the front of the largest shack stone or brick columns are used to support the structure.

All of the design elements in the picture such as texture, value, form, space, line, color and shape are all rendered in a manner consistent with visually expressing extreme poverty. The color scheme and value system also play a significant role in setting the tone, mood and atmosphere of the work. Somber browns, greens, grays and black establish an earthly quality to the work. In addition, the repetition of wooden timbers, stones and roof tiles add to the lyrical quality of the work.

The rope hanging from the tree may have some reference to the history of lynching in the South. Lynching can be defined as murder by mob, often by hanging, but also by burning at the stake or shooting in order to punish an alleged transgressor, or to intimidate, control, or otherwise manipulate a specific sector of a population (Lynching, n.d.). More often than not, lynching in the South were the result of accusations that a Black man had raped a white woman or for having assaulted or murdered a white man.

The "Atlanta Shacks" print by Eugene Grigsby was completed in 2008. The biggest news story of 2008 was the election of the first African-American, Barack Obama, as our forty-forth president of the Unites States of America. This is a significant accomplishment for a variety of reasons. First of all, before the 1964 voting rights bill was passed, it was illegal for a person of color to vote. Barack Obama's election as president of the United States of America proved that we are now one step closer towards fulfilling Martin Luther King, Jr.'s iconic speech titled, "*I Have a Dream*,"

In 2008, major banking institutions such as, Lehman Brothers, Merrill Lynch, Bears and Sterns, Washington Mutual and others were affected by the global financial crisis. Corporate greed influenced lenders to accept bad loans which in turn created unsustainable growth, resulting in one of the worst recessions of all times. Many people lost their homes due to foreclosure and also many lost their jobs. This created a time of panic and uncertainty about the future. The events described above may have affected how Dr. Grigsby created the "Atlanta Shacks" print.

In the watercolor painting titled, "Carolina Shacks", Grigsby expresses a similar theme. There are two structures that appear to be connected. The largest structure, closest to the viewer has a small tree with two branches and two clusters of leaves in front. Two limbs in the shape of a "V" appear behind the roof of the largest structure. There are two large trees positioned to the left of the composition in front of the smaller structure. The larger structure has a chimney in the top middle of the roof line and two uneven darkened windows on either side of a partially opened door. In front of the doorway is a small rectangular step with five legs. Behind the largest structure and to the right are clusters of green shapes resembling trees. The smaller structure has two darkened windows and is rendered highlighting the deep shadows where the structures connect. The blue skies provide an interesting contrast with the lush greenery of the leaves and grass. The somber browns used on the structures and trees add a mood or atmosphere of poverty and neglect.

Figure 2.9, "Carolina Shacks" Eugene Grigsby

Hoskins (2002) asserted that the watercolor painting titled, “Carolina Shacks” was completed by Grigsby in 1939 and is reminiscent of the social-realist style of the time in its naturalism and subject matter. A focus upon the poor and downtrodden was a popular pictorial and literary motif coming out of the experience of the depression and the new race consciousness of the 1920’s and 1930’s. It is often typified among blacks and whites by a concern with the vernacular especially in iconic images like rural Southern shacks (p.38). The Great Depression had rendered many families destitute for financial assistance. The black communities were hit extremely hard because prior to the depression many blacks were already living in sub-standard conditions. The effects of racism made it difficult for families to make ends meet. Kelly and Lewis (2000) observe: “As the nation edged toward war in the years after 1939, African Americans continued to face a pattern of racial discrimination. Despite growing U.S. protests against the racism of Nazi Germany, African Americans confronted racial injustice at home and abroad. “(p. 158) Grigsby’s portrayal of rural poverty in “Carolina Shack” helps the viewer understand the bleak despair that must have been prevalent in 1939.

In Woodruff’s oil painting titled, “Results of Poor Housing” the composition is arranged in such a way as to emphasize the social depravity during that particular time period. The stark treatment of the background, trees, weather-beaten houses and figures in distress all contribute to the low economic, social and political decay. “Results of Poor Housing” was completed in 1942. During 1941 the United States of America had just entered World War II after Japan bombed Pearl Harbor. Many of our resources had been used to keep our troops and related personnel adequately

Figure 3.0, “Results of Poor Housing” Hale

supplied. Any concerns involving education were put on hold because of the war effort. Young men quit school to enlist in the war and teachers also left their jobs to support the war (Kandel, 1948, pp 4).

Grigsby's work also pays homage to Woodruff's acknowledgement of Southern cultures. Woodruff intentionally created a series of artworks which addressed the living conditions of rural Southerners during the Depression period. Atlanta University, under the direction of Hale Woodruff was commonly called his "Outhouse School of Painting" so labeled because so many shacks and outhouses were painted (p. 45). Thus, Woodruff and Dr. Grigsby produced artwork about shacks to visually express the social injustices that were prevalent in the South.

Figure 3.1, "Freedom March" Eugene Grigsby

Another theme which Grigsby used in artwork to address social injustices was "freedom". The artwork titled, "Freedom March" is framed in a rectangular format. There are a series of vertical undulating, rhythmic marks that span the width of the picture. These vertical marks capture a syncopated beat similar to that of people marching towards an event. The lower part of the picture seems to suggest pavement or a pathway. The addition of vibrant color such as blues, yellows, greys and green in contrasting color scheme also enhances the feeling of movement like that found in a parade or march.

This push/pull or shimmering effect also reinforces a rhythmic movement. Artist Romare Bearden also captured a similar effect in his collage artwork titled, "The Prevalence of Ritual: Baptism." In his work titled "The Prevalence of Ritual: Baptism" (Lewis, p.124), Bearden uses

placement, repetition, color, shape and frequency to express movement. Dr. Grigsby uses the same elements to achieve a dignified triumphant march quality.

In the pastel drawing titled, "Migrant March" Grigsby uses a slightly different approach to the 'Freedom' theme. "Migrant March" was completed in 2005 and marks Grigsby's first use of gestural drawing to express an idea or concept. Nicolaides (1941) refers to gesture as the character of the action (p. 29). The drawing consists of a group of seven or eight figures positioned horizontally across the paper. In 2005 there were several important news stories that dominated the cultural landscape. The first event involved the arrest of Mississippi Civil Rights workers' murderer, Edgar Ray Killen. The arrest was for the 1964 murders of three Civil Rights workers (Brunner, B. & Haney, E, 2007). A second event was the death of civil rights activist, Rosa Parks. Parks was recognized as being the catalyst for starting the civil rights boycotts by refusing to give up her seat on a bus to a white man (Rosa Parks, 2015).

Figure 3.2, "Migrant March" Eugene Grigsby

A final event was Hurricane Katrina which was identified as a category 3 hurricane, caused massive destruction along the U.S. Gulf Coast from Louisiana to the Florida Panhandle. It is estimated that more than 1,836 people were killed and over $115 billion was spent to repair the damage (Historyorb, n.d.). The events

Figure 3.3. "Protestors" Eugene

previously mentioned highlight the context in which Grigsby produced his artwork concerning racial, political, social and economic disparities.

In Grigsby's painting titled, "Protestors" there are six black figures broadly painted. The figures in the forefront of the picture have their hands out stretched towards the top of the picture. The top background portion of the picture has a yellowish glow, almost symbolic of a fire raging out of control. The lower part of the painting is covered in medium shades of gray. The repetition of the figures in a vertical rhythmic pattern suggests a sense of movement much like that of a march. Similarly, Hoskins (2002) describes the 'The Protestors "as having staggered brush strokes creating silhouetted figures, this painting, with its raised fist salute, captures the Black Power Movement of the sixties. On closer inspection however the hands are not completely closed, and rather than one arm (as was customary) two figures raise both arms. In this way the figures are also reminiscent of certain African sculpture, in particular Dogon/Tellum Nommo figures representing ancestors in a gesture of ritual purification that may also signify the linkage of heaven and earth. Thus, Grigsby has taken a topical and important social moment and given it mythical resonance. He has correctly seen that the black power salute will historically emerge as the iconic image of social protest. (p. 37) "The Protestors" painting was completed in 1965 and mirrors the civil rights movement and the many protests which were occurring because of racism and inequality. An artist that Grigsby was deeply influenced by was Charles Alston. Bearden and Henderson (1993) acknowledged that Alston was an exceptionally skilled painter, sculptor, and teacher. In addition, Alston played a significant role in the activities of Black artists in New York for nearly fifty years (p. 260). Grigsby's "Protestors" painting parallels that of Alston as Otfinoski (2003) points out that 'about this time Alston painted what

he called ‘protest paintings’ depicting the African American bus boycott in Birmingham, Alabama, and other events in the civil rights movement’ (p. 3).

The painting titled “Freedom Now” includes eleven figures painted showing faces and their upper bodies. One face has a blank face in the shape of a female. She has a white top with a rose on her upper right shoulder. Two of the faces are painted in a mask like manner with geometric shapes. Three of the figures in the lower portion of the picture have white collars possibly suggesting that they maybe ministers. In the background there are stars and stripes which suggest a reference to the American flag. Also there is a poster to the right suggesting words of hope. In the middle background portion of the picture are words which seem to spell out the phrase “Freedom Now.” Grigsby painted “Freedom Now” in 1964, a time of social unrest because Blacks did not have equal protections under the law such as the right to free speech, education, voting rights and basic quality of life issues. King (1963) confirms this by stating that ‘we know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed” (p. 91).

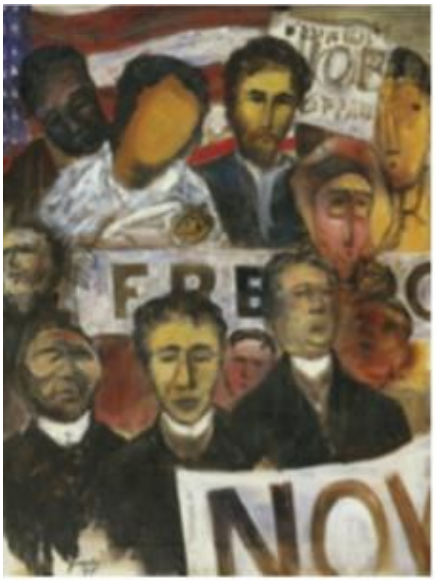

Figure 3.5, “Freedom Now” Eugene Grigsby

Dr. Martin Luther King Jr. also delivered a powerful speech titled “We Shall Overcome” on March 13, 1968 which embodied the mood of the country and also represents an expression of freedom and justice. Grigsby’s artwork titled “Freedom Now” stands as a perfect example of artwork which embodies the concept of ‘protest artwork.’

In the oil painting titled “Cotton Family,” there are three central figures abstractly painted. What appears to be a mask like mother figure occupies the major composition of the picture. The mother figure is painted with angular shapes looking downward. The mother figure embraces her child with an arm cradled around the child’s shoulder. The young child reaches a hand outstretched towards the mother. A father figure peers over the right shoulder of the mother figure. The features of this figure are painted in an angular manner. The father figure also appears to have a cotton plant on his lapel. There are also four cotton plants with cotton balls and leaves located at the bottom of the painting. Grigsby’s handling of the three figures is reminiscent of Kuba African mask designs. Another important feature is the fact that the mother figure occupies a dominant role in the composition just as in real life African cultures.

Figure 3.6, “Cotton Family” Eugene Grigsby

Grigsby painted ‘Cotton Family’ in 1970 during a time of transition in education. In the Serrano vs. Priest case, the California Supreme Court ruled that property tax based school financing was unconstitutional. Funding had come from the state along with increased regulation. Districts such as Los Angeles that had large tax bases and often poorer students suffered loss of income (Ritchey, n.d.).

Another important Supreme Court case affecting education was the Swann v. Charlotte-Mecklenburg Board of Education case, which upholds busing as a legitimate means for achieving integration of public schools. This ruling met with some violent opposition in local

school districts, court-ordered busing plans in cities such as Charlotte, Boston, and Denver continued until the late 1990's (Brunner, B. & Haney, E, 2007).

Grigsby's skillful use of a parody in "The Cotton Family" highlights yet another example of 'protest art.'

The painting titled "Diversity" by Grigsby was done in 1990. The painting consists of six multi-colored and multi-sized African mask-like faces. Three mask faces appear to float in the top area of the composition with a blue/purple background. One purple mask face is slanted in a profile view gazing towards the opposite side. The three bottom faces are positioned in a frontal view staring straight ahead. The mask-like faces are a reflection of Grigsby's interest in African art. A poem by Paul Laurence Dunbar (1997) titled "We Wear the Mask" illustrates how Grigsby's painting titled "Diversity" could be viewed as 'protest art.'

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes-
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.
Why should the world be otherwise?
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

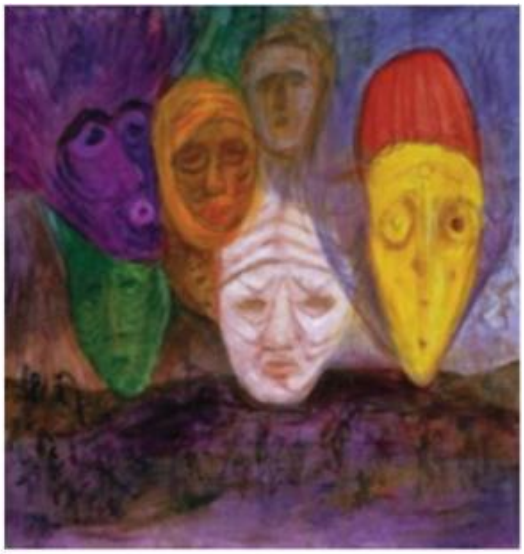

Figure 3.7, "Diversity" Eugene Grigsby

We smile, but O great Christ, our cries

To thee from tortured souls arise.

We sing, but oh the clay is vile

Beneath our feet, and long the mile;

But let the world dream otherwise,

We wear the mask! (p. 93)

Figure3.8, "Homeless" Eugene Grigsby

In the acrylic painting titled "Homeless," the structure is formatted vertically. There appears to be a dark figure in the center of the picture supported by broadly painted areas of modulated colors. A mixture of warm colors, yellow ochre, greens, browns, cool colors, blues, whites establish the mood for desperation and isolation. The downward brushstrokes also accentuate the feeling of being trapped, pressured or confined under the weight of oppression. Paulo Freire (2001) asserts that the oppressed, having internalized the image of the oppressor and adopted his guidelines are fearful of freedom. Freedom would require them to eject this image and replace it with autonomy and responsibility (p. 47). This style of painting is also reminiscent of the manner in which Hale Woodruff painted the "Caprice" (Amaki & Brownlee, p. 176).

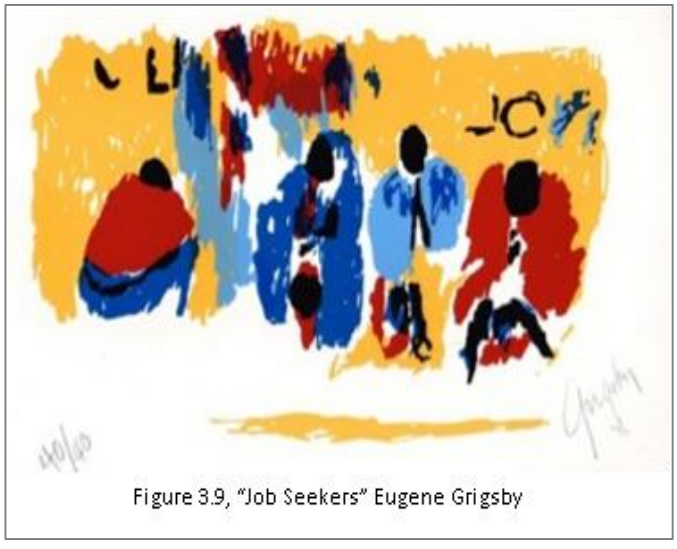

Figure 3.9, "Job Seekers" Eugene Grigsby

Grigsby completed the acrylic painting titled, "Jobseekers" in 2010. It consists of four figures positioned in a horizontal format. Three of the seated figures are positioned facing the viewer. The figure seated on the left is positioned

with his back facing the viewer. The background is composed of muted oranges and blues. There are some initials LI and JO in the background sections of the picture. The figures are painted in blues, greens and red colors. In 2010, the recession was indirectly responsible for causing millions of people to lose their jobs. The housing market also was affected; millions of homeowners lost their homes due to foreclosure. Employers were laying off workers due to the down turn in the economy. King (1964) makes a similar assessment by saying that new laws are not enough. The emergency we face is economic, and it is a desperate and worsening situation. For the 35 million poor people in America, there is a kind of strangulation in the air. In our society it is murder, psychologically, to deprive a man of a job or an income. You are in substance saying to that man that he has no right to exist (p. 29). Thus, Grigsby's painting titled "Jobseekers" is an example of protest art because it visually expresses the widening gap between the haves and have-nots in our nation today.

In the acrylic painting titled "Work for Food," Grigsby contrasts the simple dark background with the bold circular shape of the face and rectangular shape of the sign. Hoskins (2002) observed that the coloration of the face is not realistic but ritualized as in masks and the face is round not gaunt and is somewhat expressionless. The figure becomes thereby a universal everyman, although he is clearly black. This is fitting as Grigsby is obviously protesting hunger and the lack of work matter while elevating the supplicant (p. 42).

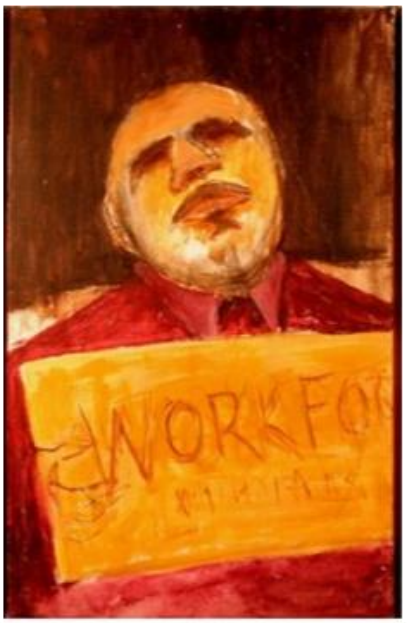

Figure 3.10, "Work for Food" Eugene Grigsby

The woodcut print titled “No Vacancy” has nine figures with white & black triangular shaped hoods. One of the nine hooded figures has a skull in the middle of the print. Two of the figures in the front of the print have mask like features. The eyes, nose and mouth are carved in African designs, which include bold geometric patterns. In an interview with Dr. Young and Camille, Dr. Grigsby explains that “No Vacancies” was a parody on Jesus and Mary looking for a place for the child Jesus to be born. At that time Blacks could not get into hotels and I had this couple with a child and behind them was a sign of the Ku Klux Klan (KKK) (p. 6). According to Grigsby, such works express “my concern for the conditions under which people live, particularly the less fortunate.” Blending this concern ‘for people and the search for heritage’ with strong formal design, Grigsby creates some of his most forceful figurative work (Bezner p. 51).

Figure 3.11, “No Vacancy” Eugene Grigsby

Each of the works of art created by Dr. Grigsby and analyzed above contains salient themes of social justice. Like the work of other Black artists described in this chapter, Grigsby’s work reveals the complex humanity of Blacks, their detestable treatment in the U.S., and their determination to overcome. Grigsby’s life and his work tell the counter story of resistance, respect, and perpetual energy to overcome the negative expectations that were held for Blacks in the U.S.

CHAPTER V: SIGNIFICANT FINDINGS AND IMPLICATIONS

There were three inter-related purposes to my dissertation inquiry. The first purpose was to highlight the numerous ways that the lives and work of Black artists from the South in the early 20th century reflect an informal social justice curricula. The second purpose was to argue that infusing art curricula with information on the lives and work of Black artists can enrich art curriculum in U.S. public schools and can alter the mis-education of all public school students by correcting the lack of visibility of Black art and cultures that currently plagues U.S. public schools (Woodson, 2010). The third purpose was to argue that art can serve as a transformative tool for social justice in the lives of students of color.

Exploration of these inter-related purposes was guided by three research questions:

1. How do lived experiences and art of various Southern Black artists represent an informal social justice curriculum?
2. How does the life and work of Dr. Eugene Grigsby specifically illuminate the ways that an informal curriculum of social justice teaches lessons on surviving and challenging racial, class, and gender oppression?
3. How might the inclusion of information on the life and work of Dr. Eugene Grigsby and other Black artists from the South enrich art education curricula?

In support of the above goals and research questions, this inquiry examined the lived experiences and artwork of Southern Black artists with a specific focus on Dr. Eugene Grigsby. Analysis of the lives and work of these artists yielded significant insights. These insights are organized by the research questions listed above and are discussed in the following sections of this dissertation.

How Do Lived Experiences and Art of Various Southern Black Artists Represent Informal Social Justice Curricula?

Many of the works of art by the Southern artists presented in this inquiry actively challenged the prevailing racism that existed during the time the art works were developed. The active challenge of these artists' work to established systems of oppression demonstrates courage through art. Yet just as important as the active challenge to racism posed through work of U.S. Black artists from the South were the creatively subtle challenges to racism and discrimination evident in the lives and work of this group. While artwork that explicitly denounced racism was vital for anti-racist efforts, so too were the complex renderings of Black life portrayed by these artists. Such complexity helped negate racist and essentialist narratives about Black life and also illustrated the double consciousness (DuBois, 1903/1994) that U.S. Black artists from the South had to endure in order to function successfully within their own cultural worlds while surviving and contesting racism within the broader society.

Each of the Southern Black artists discussed in this inquiry found practical and creative ways to deal with racism and other forms of discrimination. Studies of their lives highlighted the ways that their lived experiences and artwork could be understood as lessons on how to survive within and challenge systems of racial injustice. Thus for their art students, and for anyone around them who took the time to notice, the lives of these artists served as living pedagogies that instructed others how to live with dignity within a racist U.S. society and to fight against racism with persistence and creativity.

In summation, all of the artists whose work was analyzed in this dissertation contributed to racial justice through their complex renderings of Black life, through the forms of protest against racism and discrimination their work captured, and through the minor and major forms of

activism they engaged in throughout their lives. When taken together, the counter-stories of these Black artists contest the meta-narrative of Black invisibility in general and the invisibility of Black artists specifically, enabling the lived experiences and art of this group to represent informal social justice curricula.

How Does the Life and Work of Dr. Eugene Grigsby Specifically Illuminate the Ways that an Informal Curriculum of Social Justice Teaches Lessons on Surviving and Challenging Racial, Class, and Gender Oppression?

Like other U.S. Black artists from the South whose lives and work were honored in this project, Dr. Eugene Grigsby's protest art represented an active challenge to systems of racism and discrimination. One example of such protest art is reflected in Grigsby's print titled, "No Vacancy." In this piece, Grigsby visually contrasts the proud heritage of the Kuba masks with the despised and hated imagery of the KKK. The underlying story reveals that because of racism there is no room or vacancy for this black family.

This powerful work forces the viewer to confront the ways in which racism can marginalize people of color. Grigsby (1977) also makes the point that the artist producing a work of protest is seldom a part of the ruling establishment against which the protest is made. Perhaps the safest and most easily executed works of protest are historical ones, which depict an event of the past. The most difficult are those which defy ruling establishments (p. 91).

At a personal level, Dr. Grigsby's life has taught me many important lessons on how Black artists can survive and challenge racism and other forms of discrimination. One of the ways Dr. Grigsby's life helped me to understand how to survive and challenge racism is by showing respect for yourself. Dr. Grigsby's life exemplified a constant theme of self-respect and

accepting one's own identity. I learned that if I am confident in my own identity and ability, no one can make me feel inferior. A second lesson I have learned from Dr. Grigsby's life involves knowing one's history. Far too often the existing dominant culture has left out the history of people of color. Dr. Grigsby's life challenged the role of racism by expressing various social and historical events using artwork as a form of civil disobedience or protest. A final lesson Dr. Grigsby's life taught me in challenging racism and discrimination is the importance of embracing the diversity and heritage of others. Dr. Grigsby's book, *Art & Ethnics; Background for Teaching Youth in a Pluralistic Society* revolutionized how art educators, educators, administrators and students should appreciate and respect the diversity of others. I believe this book also serves as a form of protest against racism and discrimination.

How Might the Inclusion of Information on the Life and Work of Dr. Eugene Grigsby and other Black Artists from the South Enrich Art Education Curricula?

Significant themes gleaned from the counter stories of Black artists from the U.S. South that were examined in this dissertation provide valuable contributions to bettering public schools. Awareness and appreciation of the contributions of U.S. Black artists from the South by policy makers and school leaders is an important step in altering curricula and school practices that encourage miseducation. Additionally, the counter stories of Black artists from the U.S. South offer pedagogies of anti-racism that can alter the mis-education of public school teachers and students. These points are significant and will be elaborated below.

Altering Mis-Education for Teachers and Students

Woodson (2010) argued that school curricula needed to include lessons on Black cultures. Omitting these lessons, Woodson argued, only contributed to further racial injustice

because "…the race question is being brought before black and white children daily in their homes, in the streets, through the press and on the rostrum." (2010, p. 73). Thus, these counter-stories are capable of providing for public school curricula what Woodson (2010) advocated, an inclusion of Black cultures into the curriculum. Such inclusion is necessary to alter processes of mis-education that currently affect teachers and students in public schools.

Altering Mis-Education for Art Teachers

For art teachers, knowledge about the contributions of Dr. Eugene Grigsby can help them to honor the standards set forth in the Georgia Fine Arts Performance Standards (2009) that require content that recognizes the unique contributions of diverse artists, art periods, and art movements of the past and present. Other added benefits for art teachers in knowing about the contributions of Dr. Eugene Grigsby (1976) include the following: the development of self-concepts, knowledge of cultures, art appreciation, art history, skills involved in creating art, becoming sensitive to the environment and improving the quality of living (p. 48).

Altering Mis-Education for Students

Grigsby (1977) suggests that students learning about the contributions of Black artists will learn about cultural respect and self-image construction (p. 24). Given the current state of cultural impoverishment within U.S. art curricula, and the resulting miseducation of public school students, infusing the curricula with information on the lives and contributions of the Black artists discussed in this dissertation would help correct the existing void of cultural diversity in art education and facilitate the cultural respect and self-image construction that Grigsby (1977) spoke of.

Art, Transformation, and Social Justice

Art can be used in public spaces to encourage social transformation (Greene, 2001). The artwork of U.S. Black artists from the South examined in this dissertation is significant because it challenges racism. The work reviewed supports the claim that Black artists' lived experiences of oppression encourage actions and art that challenge injustice (Bey, 2011). The counter-stories of Dr. Eugene Grigsby and other U.S. Black artists from the South counter the negative images of Blackness that continues to pervade U. S. society. These counter-stories revealed the courageous acts of resistance that these artists evidenced in the dignity of their lives amidst rampant racial prejudice and discrimination. Additionally, the counter-stories revealed the ways in which U.S. Black artists from the South used their art to fight racial injustice and depict imagery of justice and anti-racism.

As mentioned previously in this chapter, infusing information on Dr. Eugene Grigsby and other Black artists from the South into U.S. art curriculum can serve as a corrective intervention. This intervention could be transformative for all students, but particularly for Black students and other students of color and/or students in poverty. The stories of courage, achievement, and artistic excellence demonstrated by Black artists from the South could inspire students whose stories and cultures have traditionally been excluded from the curriculum to persevere. Art, taught in this way, serves as a transformative tool for social justice.

Contributions to the Field of Curriculum Studies

Curriculum development for Blacks has occurred within the specific socio-historical context of U.S. slavery and racial oppression (Watkins, 1993). In a similar manner, the informal social justice curricula of Dr. Eugene Grigsby and other Black artists from the U.S. South occurred within the socio-historical context of racism and discrimination prevalent in the U.S.

South in the early 19th century. This study demonstrated the ways in which the counter-stories of U.S. Black artists from the South challenged racial injustice and reduced the mis-education of public school teachers and students; these outcomes associated with U.S. Black artists' counter-stories support the use of counter-stories to challenge injustice and oppression in the U.S. South (He & Ross, 2012). By examining the pedagogical implications of the lived experiences and work of U.S. Black artists from the South, this project extends the field of curriculum studies by further complicating understanding of curriculum as racialized and gendered text (Pinar et al., 1995) and by emphasizing the significance of place in curriculum studies (Kincheloe & Pinar, 1991).

Significantly, this study also contributes to the continued browning of the curriculum (Gaztambide-Fernandez, 2006). One of the main tenets of critical race theory is a recognition of the normalcy of racism. This normalcy, prevalent within the wider society, unfortunately continues to be prevalent within the field of curriculum studies as well. Only within the recent past has work by scholars such as W. E. B. DuBois and Carter G. Woodson been considered as applicable to the field of curriculum studies (Schubert, 2015, personal communication). Moreover, while curriculum scholars such as Greene (2001), Willis and Schubert (1991), and Kazembe (2012) have argued convincingly for connections between art and curriculum, these contributions serve to highlight a general absence of curriculum work by and about artists of color. Given this reality, the present study is significant in that it adds an additional contribution to a curriculum studies field in which Black contributions have been erased (Weaver, 2015, personal communication).

An Imagined Curriculum

While a discussion of the ways that this inquiry contributes to transformation and social justice efforts was noted previously in this chapter. Not mentioned, however, is the personal transformation that I have experienced as a result of this dissertation experience. I have argued in this dissertation, that the life and work of Dr. Eugene Grigsby and other Southern U.S. Black artists represent an informal social justice curriculum that teaches lessons on surviving and challenging racism and that such a curriculum could enrich art education curricula.

In the final section of this dissertation, I provide an imagined curriculum grounded in the works of Dr. Eugene Grigsby and other U.S. Black artists from the early 20th century. This curriculum is imagined because as a soon-to-be retired middle school art educator, I will not have an opportunity to implement this curriculum with my students. This curriculum is imagined because I recognize the potential of art to transform the lives of public school students just as it has transformed my own. This curriculum is imagined because I believe that the practice of writing out the ways in which I would use the stories of U.S. Black artists from the South to inspire Black students and other students marginalized in U.S. schools must be recorded so that it may one day be implemented.

Below, I describe the students with whom I would engage this imagined curriculum, the curricular goals, the works of art that I would share, the types of questions I would ask of students, and the benefits I believe they would receive. The actual lesson plan is appended to this document (Appendix B).

The students I would engage in this imagined curriculum would be middle school students (6, 7 & 8th grade), from diverse cultures and ethnicities, various socio-economic backgrounds, male and female students. The broad curriculum goals for this imagined

curriculum would include: (1) Developing knowledge about the history of Black artists in the South; (2) developing an interdisciplinary unit combining the history of Blacks in the South and Black artists in the South; (3) developing knowledge about how Black artists challenged racism The lesson goals or objectives for this imagined curriculum would be to visually demonstrate how Black artists represented their struggles and hardships. Historical markers or timelines for important events in history will be also provided.

The artists and their artwork for this imagined curriculum include but are not limited to the following: Hale Woodruff, *The Mutiny on the Amistad* (1939) and *Results of Poor Housing* (1941-43); Palmer Hayden, *His Hammer in His Hand* (1944), Malvin Gray Johnson, *Swing Low, Sweet Chariot* (1929), Richmond Barthe, *The Boxer* (1942), James Lesesne Wells, *The Good Samaritan* (1932), Ellis Wilson, *The Haitian Funeral* (1950), Augusta Savage, *The Harp* (1939), and Eugene Grigsby, *Protestors* (1965) and *No Vacancy* (1960).

The following questions will be asked to evoke students' ideas of an imagined curriculum: (1) How might Black artists in the South visually express their struggles and hardships? (2) What major historical events are linked to discrimination and racism? (3) How has racism affected you and your family? (4) How would you define racism or discrimination? 5) If you could create an artwork expressing racism and/or discrimination what would it be? (6) What do you think are the main causes of racism and discrimination? What strategies will you use to challenge racism and discrimination?

I sincerely hope that through this imagined curriculum, students would gain a deeper appreciation and understanding of the many sacrifices that were made on their behalf. They would develop knowledge about the history of Black artists in the South. They would develop pride and self-respect. They would learn to appreciate the role of art as a form of protest. They

would increase their ability to think critically about ways to eliminate racism and discrimination. They would learn to accept the unique differences of others. They would increase their knowledge about other cultures and ethnicities. They would learn about the various forms of racism and discrimination and develop wise strategies to fight back.

Conclusion

Building on concepts of double consciousness (Dubois, 1903/1994), the negative effects of a lack of visibility in curricula (Woodson, 2010), critical race theory, and the notion that artists' lived experiences of oppression encourage actions and art that challenge injustice (Bey, 2011), this study sought to demonstrate that the lives and works of Black artists from the South in the early 20th Century are pedagogical. Inspired by the critical race methodology of counter-storytelling (Solorzano & Yosso, 2002), the life and works of 20th Century Black artists, with special emphasis on the life and work of Dr. Eugene Grigsby, were examined within the socio-historical context of the U.S. South. Through a disciplined analysis of the life histories and artwork of Dr. Eugene Grigsby and other Black artists, this study sought to illuminate the informal curriculum of social justice (i.e., the ways in which the everyday lived experiences of Black Southern artists taught lessons on how to challenge racism and other structures of oppression) evident in the life and work products of each artist. By making connections between the life and work of Black artists and issues of social justice, this study sought to demonstrate that infusing art curricula with information on the lives and works of Black artists holds potential for enriching art curriculum in U.S. public schools and altering the mis-education of public school students who suffer as a result of a lack of Black visibility in the curriculum.

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APPENDIX A

CHRONOLOGY OF DR. EUGENE GRIGSBY'S LIFE

CHRONOLOGY

October 17, 1918	**Eugene Grigsby Jr**.— *African American artist, educator, author, lecturer, band leader, poet, playwright, and researcher*—was born in Greensboro, North Carolina.
1933	Grigsby first attended Johnson C. Smith University in Charlotte, North Carolina. Within a year, Grigsby transferred to Morehouse College in Atlanta, Georgia.
1938	While at Morehouse, Grigsby first met his long time mentor, Hale Woodruff. Grigsby graduated from Morehouse College with a B.A. degree and because of Woodruff, he was equipped with extensive artistic experience that he would retain throughout his life. This same year Grigsby had two group art exhibits at Dillard University, New Orleans– 2nd Annual Exhibit of Negro Artists, and Baltimore Museum, Baltimore, Maryland
1940	After Morehouse he earned a master's from Ohio State University.
July 4 – September 9, 1940	Grigsby exhibited with other artists at Tanner Art Galleries- American Negro Exposition– The Art of the American Negro, Chicago, Illinois,
July 4 – September 9, 1940	Grigsby exhibited with other artists at Tanner Art Galleries- American Negro Exposition– The Art of the American Negro, Chicago, Illinois,
1942	Grigsby volunteered for the U.S. Army during World War II serving as master sergeant in the 573rd ammunition company under 3rd Army's General George Patton. Even during wartime, his creative genius touched the lives of those around him. It was Grigsby's idea to issue and reload ammunition directly from trucks that helped to facilitate the fast-moving 3rd Army from Omaha Beach through Europe. The cruise over to Europe aboard the Queen Elizabeth Eugene had the duty of adding a performance to the "Variety Show" of director Joe Pevney (later to become the first director of 'Star

	Trek'). The performing multicultural group he assembled was the hit of the show and the 'Ocean News' stated: …In fact, the entire band of M/Sgt. Gene Grigsby, called '/Grigsby's Gators', could well compete with any big-time Hollywood band.
1943	His first one man art exhibition was at the Wirsham Art Gallery in the Grand *Duchy of Luxemburg it* featured drawings of soldiers on the Queen Elizabeth.
1943 - 1954	Grigsby married Rosalyn Thomasena Marshall, a high school biology teacher and social activist. Three years later, at the invitation of the school's principal, W.A. Robinson, Grigsby began working at Carver High School as an art teacher.
April 1- 29, 1951	He exhibited his work with others at Atlanta University, 10th Anniversary for Exhibits by Negro Artists.
1953	Participated in a group exhibition at the Ringling Art Museum, Florida.
1954 - 1966	Grigsby began working at Phoenix Union High School.
1955	Group exhibition at Phoenix Fine Arts Association, Phoenix, Arizona
1958	Grigsby was selected by the Museum of Modern Art in New York City to represent the United States as an art teacher at the Children's Creative Center at the Brussels World Fair in Belgium. This experience inspired Grigsby to initiate a number of art programs in community centers, housing projects and day care centers in the Phoenix area.
1960	Arizona Informant/ NAACP Man of the Year
1963	He received his doctorate (Ph.D.) from New York University. Further studies include Arizona State University, the American Artists School in New York City, and even Ecole des Beaux Arts in Marseilles, France.
1965	The Philadelphia College of Art conferred him with the degree of Doctor of Fine Arts in recognition of his talent, devotion and

	perception as an outstanding practitioner in the field of Art Education. And he also received the 75th Anniversary Medallion of Merit, University of Arizona.
	Grigsby also had a one man exhibit, at Texas Southern University that same year.
1966	Hall of Fame, Second Ward High School, Charlotte, North Carolina. And the National Gallery of Art 25th Anniversary Medallion of Merit.
1966 - 1988	Grigsby began teaching at the university level, working at the School of Art at Arizona State University. During this time, Grigsby published "Art and Ethics: Background for Teaching Youth in a Pluralistic Society," the first book ever written for art teachers by an African American artist and author.
1967	Morehouse College– Paintings by Eugene Grigsby,'38 & Awards Received by Martin Luther King, Jr '48 Gala 100th Anniversary, Atlanta, Georgia
1968	Grigsby had a one man exhibit at, Johnson C. Smith University.
November 1-December 30, 1968	Johnson C. Smith University– "Encounters" Carolina Black Artists, Charlotte, North Carolina 11/1-12/30/68
1970	Group exhibition at the La Jolla Museum– "Dimensions In Black", La Jolla, California
1971	Group exhibition at the Smith-Mason Gallery, Washington, D.C.
1972 - 1974	He served as vice president of the National Art Education Association for two years
1972	Group exhibitions at, Benton Convention Center, Reflections: The Afro-American Artist, Winston-Salem, North Carolina New Jersey State Museum, Trenton, New Jersey Duke University, Durham, North Carolina West Coast Black Artist, Glendale, California

April 1- July 29,	Group exhibitions at, Huntsville Museum, Black Artists South
1979	Huntsville Museum of Art– Black Artists/South, Huntsville, Maryland
1981	Meritorious Service Award, NAEA Committee on Minority Concerns.(Now the J. Eugene Grigsby Jr. Award for distinguished contributions to the profession of art education)
	Group exhibitions at, California Polytech University, Pomona, California and
	Dallas City Hall, Exhibition of Seven, Dallas, Texas
September 30 –	Group exhibitions at Arizona Bank Galleria– Artists of the Black
October 30, 1981	Community/AZ, phoenix Arizona
1983	Award for Service to Art Education, Four Corners Art Association
1984	Certificate of Appreciation, Wesley Methodist Church, Phoenix.
	Distinguished Achievement Award, First Institutional Baptist Church, Phoenix
1985	Arizona State University Graduate College Distinguished Research Scholar.
	Award for Outstanding Contributions to the Arts, Consortium of Black Artist and Others for Arts.
	Distinguished fellow, National Art Education Association
1986 - 1990	President of the Arizona Art Education Association from 1986 to 1990. Grigsby was named NAACP Man of the Year as well as Art Educator of the Year by the National Art Education Association.
1986	Group exhibitions at, Arizona State University– Artists Select Contemporary Perspectives by Afro-American Artists
December 7, 1986 –	
January 11, 1987	University Museum, Arizona State University School of Art Faculty
1988	National Art Education Association Art Educator of the Year.
October 16, 1988	Grigsby had a one man exhibit at, Hewitt Home Gallery, New York City

1989	Arizona Governor's Arts Awards: Don T. Tostenrud Individual Award for contributions to arts in Arizona.
1990	Fine Arts Award, Top Ladies of Distinction Award for Outstanding Contributions to the Community, Alpha Kappa, Delta Beta Omega Chapter Group exhibitions at the Ubiquitous Gallery, Charlotte, North Carolina and the Orpheum Theatre Foundation, Phoenix, Arizona
March 19 - April 27, 1991	Group exhibition The Apex Museum– A Salute to Black Art Educators as Artists, Atlanta, Georgia
1992	Community Service Award, Martin Luther King Celebration Committee. Arizona History Makers Award, Arizona History Museum
March 29 – May, 1992	One Man exhibit at the Delta Art Center, Winston-Salem, North Carolina
1994	Phoenix OIC 25th Anniversary Humanitarian Award Award for Distinguished Service to Education, Arizona Alliance of Black School Educators
1995	Bennie Trailblazer Award, Morehouse College
January 8 – February 5, 1995	First Phoenix Unitarian Universalist Church
1997	Visiting Artist Fellowship, Brandywine Printmaking Workshop
1998	National Art Education Association Retired Art Educator of the Year
February 4 – June 5, 1999	Anacostia Museum & Center for African American History & Culture– Locating the Spirit: Religion & Spirituality in African American Art, Washington, D.C. 2/4-6/5
2000	First Annual Community Service Award, African-American Republican Coalition.

	Griot Award, Arizona Public Service Co. Black History Heritage Celebration.
	Calvin C. Goode Lifetime Achievement, Phoenix Human Relations Commission
	Nominated for 2000 National Medal of Arts Award by Arizona Congressman Ed Pastor
2001	"The Art of Eugene Grigsby Jr.: A 65 Year Retrospective" was featured at the Phoenix Art Museum. The exhibition featured insightful commentary of Grigsby's life and influence on the art and education world by his many colleagues, friends and family.
January 2 – June 31, 2001	Eruon Center for Visual Art– Like A Prayer, Jewish & Christian Presence in Contemporary Art, Charlotte, North Carolina
October 27, 2001 – January 27, 2002	One Man Exhibits, Phoenix Art Museum – "Eye of Shamba" A 65 Year Retrospective
January 1 – February 31, 2002	One Man Exhibits at three sites, Nelson Museum, Arizona State University– Works On Paper, The Art of Eugene Grigsby, Tempe, Arizona
	Uncle Jed's Cut Hut (barber shop), Phoenix, Arizona
	West Valley Art Museum, Sun City, Arizona
No dates	Northern Colorado University, Greeley, Colorado
	Atlanta University, Annual Exhibitions
	Central State University, Wilberforce, Ohio
2005	One Man Exhibits at Faculty Exhibit Arizona State University Art Museum and
	Penn State University, State College, Pennsylvania
2007	Jefferson Eugene Grigsby, Jr. was interviewed by The History Makers on July 11, 2007.
	One Man Exhibits at Heddenart Gallery, Scottsdale, Arizona "89 Pieces, 89th Birthday"
September 2007	In September 2007 Grigsby was honored for "Distinguished Contributions to African-American Art and Education" by the

	Congressional Black Caucus' Celebration of Leadership in the Fine Arts in Washington, D.C.
2008	One Man Exhibits at An Emeritus Art Exhibition, held at University Center Downtown Phoenix Campus, Arizona State University
	"The Mask Speaks" a Sixty Year Retrospective, Stella Jones Gallery, New Orleans, LA
June 9, 2013	Jefferson Eugene Grigsby passed away.

APPENDIX B

LESSON: PROTEST AND PERSUASION

Lesson Overview:

Students will look for visual signs of protest and persuasion in the world around them. They then will develop questions to guide their investigation of African American artworks that protest or attempt to persuade. After reporting their discoveries to their classmates, students begin to identify ideas for their own art making focused on protest or persuasion.

Objectives:

1. Students learn that protest is a method of working to improve situations such as injustice, inequities, or the quality of life.
2. Students learn that to persuade means to try to convince others to agree with one's own beliefs.
3. Students learn how to identify visual evidence of protest and persuasion in the world around them.
4. Students learn that artworks can have a variety of functions
5. Students learn that some African-American artists have used art to protest injustice, to promote and glorify revolution, to persuade others to their views, and to define their own reality.
6. Students learn how to identify evidence of protest and persuasion in the subject matter of artworks.

Activities:

Lead a discussion in which you ask students to identify visual evidence of protest or persuasion in their everyday lives. Examples might include T-shirts; advertisements, CD-album covers, vandalism in the form of graffiti; jewelry, and hair styles; or tattoos.

Divide the class into five groups, each group addressing the art of one of the following artists: Hale Woodruff, Charles Alston, William H. Johnson, Jacob Lawrence and Eugene Grigsby. Provide each small group with a reproduction of the artists mentioned above. Identify each artwork, by artist, title, date, medium, and size. Ask each group to:

- List as many subject matter details as you can.
- Specify which of these subject matter details tends to support some kind of protest statement or to support an effort to persuade others to the artist's beliefs, and explain how. Identify any symbols and what they stand for.
- Read additional information about the artwork (computer or by reading information provided by the teacher)
- Study primary sources, such as photographs, films or other documents from the time when the artworks were made.
- Prepare an oral presentation to the class in which you:
    1) Explain the revolutionary or persuasive meaning of the artwork. Explain why the artist made it and for whom
    2) Point to subject matter in the work that supports a protest or persuasion interpretation of the work
    3) Share other information you have discovered that supports a protest or persuasion interpretation of the work.

Conclude the lesson by asking students to list concerns that are relevant to them in some way. Group together similar concerns and note differences or conflicts among concerns. Ask students to indicate which concerns they think are most important and why.

Assessment:

During presentations, record whether students are able to point to subject matter, as well as external information, supporting their interpretations of artworks. Determine whether the students are able to generate questions prior to seeking further information and to revise or ask new questions after reading information.

Resources:

Reproductions of artwork by Hale Woodruff, Charles Alston, William H. Johnson, Jacob Lawrence and Eugene Grigsby.