



*Studio*review

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*Studio*review

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What the World Needs Now...
Lionel Lofton, PV Alumnus
Mixed Media
Photograph by Lionel Lofton

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*Studio*review is a bi-annual newsletter highlighting the work and contributions of Prairie View A&M University art program, students, and alumni.

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The Art Program serves as the cultural arm of Prairie View A&M University promoting the visual arts in the parameters of teaching, research, and service.

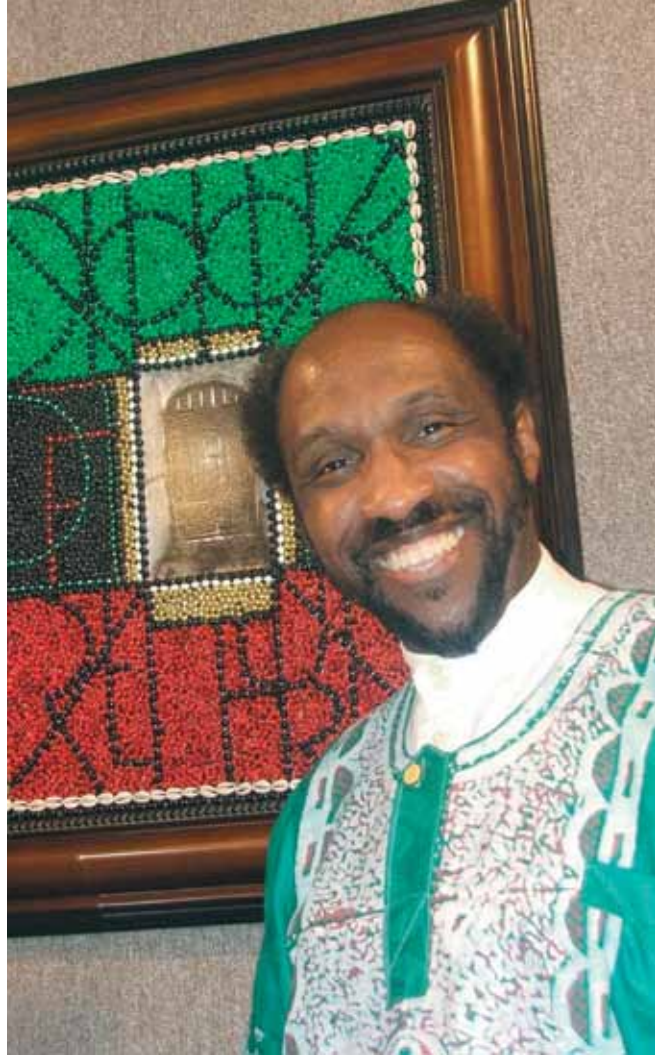
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Message from the director

In the Art Program the faculty is committed to being both academicians and practicing artists. As an artist, the faculty is able to share with students a wealth of creative experiences to which they have been exposed. It is important in the arts that faculty be immersed in their creative work in addition to teaching and service. By doing so, the art faculty has far more to instill in students than simply book knowledge.

From Ann Johnson receiving her Master of Fine Art degree from the Academy of Art University, San Francisco and then being invited to teach this summer in the nationally recognized Tougaloo Art Colony in Mississippi, to Jamal Cyrus receiving a Smithsonian Fellowship to do research at three of the nation's leading Centers, to Tracey Moore's art work being accepted in the Center for Civil and Human Rights exhibition in Atlanta, GA, the faculty has been actively engaged in the arts.

Academically, the Art Program offer a variety of core and foundational courses meant to encourage, inspire, and culturally enlighten students. The faculty believes that studies in the fine arts and art history are valuable to the liberal and professional education of our students. Beyond the normal course work and in collaboration with University Galleries, under the direction of Lauren Kelley, our students are exposed to nationally recognized artists and art historians who further broaden their perspective.



*Studio*review is, therefore, a visual and literary snapshot of our efforts. It is a production of the Art Program to share with you our tireless attempt to culturally and intellectually develop those who have been entrusted in our care.

Enjoy.

ART FACULTY Co-Authors Book to Accompany African American Art Text



Dr. Clarence Talley, Ann Johnson, and Tracey Moore have collaborated to produce the *African American Art Supplement*.

Published by Kendall/Hunt Publishing Company, the book is a resource for teachers of African-American Art History who are seeking comprehensive teaching tools and materials.

The Supplement is designed to accompany *African American Art* by Sharon F. Patton. It began with chapter study questions Dr. Talley developed for his African-American Art History classes. Using the inductive method, for some time,

the study questions were his primary source of teaching material.

When asked by Kendall/Hunt Publishing to prepare a Study Guide to accompany Sharon F. Patton's *African-American Art*, Dr. Talley enthusiastically accepted and immediately enlisted the assistance of his colleagues Ann Johnson and Tracey Moore. Johnson and Moore also teach African-American Art courses and understand the need to have such a valuable instrument to complement their efforts in the classroom.

"The idea to produce such a book" says Dr. Talley "was also motivated by the fact that we, the Prairie View A&M University art faculty, wanted to share with other professors around the country a tool that would help them in organizing their class work. In addition, the *Supplement* is packed with tests, quizzes, art projects and internet resources that will help students better understand the contributions of African-Americans to the visual arts."

African-American Art Supplement, Talley, C. et.al., Kendall/Hunt Publishing Co., 2008.



African-American Art

• • • • • *Supplement*

Clarence Talley
Ann Johnson
Tracey Moore



Detail

I wonder what she made with corn

Ann Johnson

*University***Galleries**

True to its role to culturally enlighten students, faculty, staff, and the community, the John B. Coleman Library's art galleries have been able to present a wealth of programs and exhibitions.

This past fall an exhibition of the work of Ann 'Sole Sister' Johnson was featured. An alumnus of Prairie View A&M, Ann explored her dual African-American and Native-American heritage in an exhibit entitled *It Is the Not Knowing That Burns My Soul: The Odyssey of Miss Emma Jean*. Through an ambitious series of ornate native-inspired garments, head pieces, and shadow boxes, the artist shared several ghostly tales that speak to the complexities of claiming an American identity. The exhibit was on view in the 1st Floor Art Gallery from October 8, 2008 – March 9 2009.

After being closed for two years for renovation, the 4th Floor Art Gallery reopened this spring with a myriad of exhibits and programs. In celebration of Black History Month a series of programs focused around the photographs of Jeanne Moutoussamy-Ashe, wife of the late pro tennis champion Arthur Ashe. The exhibition featured images that comprise Jeanne Moutoussamy-Ashe's first published photographic essay, *Daufuskie Islands: A Photographic Essay*. Her works are a candid exploration of the lives of the remaining Gullah-speaking black inhabitants of South Carolina's off-shore islands and coastal regions. Moutoussamy-Ashe recently released the book's 25th anniversary edition which won the 2008 Essence Literary Award for Photography.



Native inspired dresses from
Its the Not Knowing that Burns My Soul

In March, Mrs. Moutoussamy-Ashe gave a gallery talk about her photographic work and life. As an effort to give greater context to the culture represented in this exhibition, Dr. Emory S. Campbell, a specialist in Gullah culture and history, was invited to speak. During *Eating and Speaking Gullah*, Dr. Campbell shared his insightful thoughts about food and facts as they relate to Gullah heritage.

Also this spring, in the 1st Floor Art Gallery, Ann Johnson curated an exhibition celebrating Women's History month. Under the theme *Reigniting the Spirit of Sisterhood* the show featured eight artists working in photography, mixed media, sculpture, and painting.

The final event of the spring was an informative lecture by artists Andres Januaca and Julie Spielman. They spoke about their gallery efforts to develop artistic relations between Texas, Mexico, and California.

This summer the 4th Floor Art Gallery will host an exhibition of photographs by Gordon Parks. The exhibit is scheduled to open June 10th. Gallery hours this summer are by appointment and can be made by contacting the curator, Lauren Kelley, at 936-261-1523.

PV Students Embark on a Journey through African American Art in Houston



Faculty and students engage the panel with insightful dialogue.

On April 1, 2009, the Prairie View A&M Art Program took a group of approximately 50 students to visit the Texas Southern University Art Museum and The Museum of Fine Arts Houston.

The tour, sponsored by the Links, Incorporated and the Museum of Fine Arts Houston, African American Art Advisory Association (5A) was created to highlight The State of Art by African Americans. This two-part event composed of the 13th Annual Five-A Citywide Exhibition of African American Art, an exhibition which showcases local African American emerging artists.

In addition the Links and 5A also honored two key players in the nurturing and development of African American visual arts in Houston. The two honorees were Michelle Barnes, cofounder and director of The Community Artists' Collective, and Rick Lowe, founder of Project Row Houses.

Aside from being artists of noteworthy talent both Barnes and Lowe have established arts institutions in Houston which have been instrumental in finding, developing, and supporting all artists in the city, particularly artists of color.

A panel discussion and slide presentation followed the award ceremony. Four intergenerational participants: David McGee, Tierney Malone, Annette Lawrence, and M. Kahlil Taylor, discussed



Students listen attentively as Natasha Turner, TSU Public Relations Representative, discusses John Bigger's mural *The Web of Life*.

how these institutions played or are playing an important role in their careers.

David McGee, a product of Prairie View, was an inspiration to the students. He has gained a reputation both nationally and internationally. His works are satirical, whimsical, and eclectic. David congratulated the honorees for giving him an opportunity to get a foothold in the Houston art world.

Altogether, students were impressed and inspired by the works they saw, and the relevance of art in connection with the courses they are studying.



Honorees Rick Lowe and Michelle Barnes



*Alumni*spotlight

Vote

Alumnus Featured in New Book

Lionel Lofton, a 1980 graduate is featured in a new book titled *Studio and Workplaces of Black American Artist* by Dennis L. Forbes. Since graduating from Prairie View, Lofton has spent the last 27 years in the public school system.

Lofton's love for art extends beyond the classroom. He is also a practicing artist whose works have been widely published. Exhibiting locally and nationally for 30 years, his images depict the spirituality, inner strength and beauty of the black family. Much like the artist, his paintings have a quiet introspective air.

Lofton has had numerous solo and group exhibits. Most recently, he held a one-man exhibit at the University of Arkansas at Pine Bluff and he participated in a group show at the African American Museum of Life and Culture, Dallas.



Holy Spirit (detail)



Parade Series #3



Uncle Ben (detail)



Young Lady (detail)



Untitled (Women #3)

Prairie View Students Add Poetry to Art

I was trying to look at the history of photography and the way in which African Americans had been particularly depicted and inscribed through and in American photography.

Carrie Mae Weems

Students enrolled in ARTS 2283 African American Art History are encouraged to express themselves freely. They are not only studying the contributions of African American visual artists, they are creating art as well. In one such example, students were asked to research the photographic series of artist Carrie Mae Weems titled *From here I saw what happened and I cried*. In her photographs, Weems adds text that impacts the viewer and elicits a response. In reaction to the photographs, students wrote a one-page original essay, poem, or song. As a second part to the assignment, students also created a photographic image incorporating text used to describe slavery in five words or less.

The following pages include student examples.

Through a Different Pair of Eyes

Xavier Eythell

I also saw what happened
because of me they cried

Through all the pain we put them through
they held their heads up high

I didn't understand why
their skin wasn't pale like mine

Their eyes were black as the darkest night
while mine were blue as the sky

Maybe it's something scientific research shows
that our minds are different

They do have evil characteristics;
we will forever let them keep that image

Why must they be so filthy?
Do they not wash with water?

They are wild and uncivilized
we need some type of order

That Negro girl can't read
But who cares if no one taught her

Everyone that's like her is stupid
Clearly we are smarter

Let's strip them naked
and marvel at their animal-like traits

Post pictures for all to see
and compare them with the apes

When we gain control
there will be no reason for us to fear

Of course I saw what happened
and I didn't shed a tear.





Marvel at My Beauty

Quinton Linton

You place me on a block
high about the crowd.
You all gaze upon me.
You say you survey my value.
Hmm...You marvel at My Beauty.

Go ahead
observe my statuesque physique.
Examine my straight ivory teeth.
I am a monkey am I?
Well, feel the weight of my "tail".
Marvel at My Beauty.

A scientific profile.
It does not surprise me
that you want to research me.
Run your tests, conduct your studies.
"God what is this wonderful
creation of yours?
How did you do it? C'est magnifique!"
you don't have to say it,
I know you think it.
Marvel at My Beauty.

A negroid type.
Dark chocolate, milk chocolate, coffee bean,
mahogany,
pecan, Almond, walnut, and butterscotch,
nappy, kinky, curly, wavy, and straight.
Marvel at My Beauty.



She cried every night.. .



An anthropological debate.
Be my guest, present discuss,
cross-exam, rebut.
All this trouble for lil' ol' me?
Hmm... Marvel at my Beauty.

So you just couldn't take it.
i was much too much for you.
Too strong, too well built, too agile,
too creative, too proud,
too intelligent for my own good.
So, you bound me at the wrist,
and hoisted me up the tree.
Repeatedly you lashed your whip
across my back.
And if that wasn't enough,
you staked me to the ground
and poured salt in my wounds.
Well to that I say,
Thank you for the abstract art
I wear on my backside.
Marvel at My Beauty!



Faculty highlights

Clarence Talley, Sr., Painting

Talley published a variety of writings and art work. His book *God in the Land of Ghana: He's Everywhere* is a photo essay illustrating the use of proverbial and biblical text in the everyday life of the Ghanaians of West Africa. *Lie after Lie after Lie*, another book project, is a theological examination of the Old Testament writings found in 2 Kings 5. *Stations of the Cross* is a portfolio/book of images depicting the Via Dolorosa also known as the Passion of Christ. The book illustrates the traditional 14 stations with an additional 15th titled: *Resurrection*. School Arts Magazine published *Realistic, Abstract, and Non-Objective* an article that highlighted the need for students to know and understand three very important terms in art: realistic, abstract, and non-objective. Since all art falls into one of these stylistic categories, the terms are important in understanding, interpreting, and analyzing art. Student works were used to illustrate the article. Website: www.clarencetalley.com

- *Not Far From The Tree* exhibition was part of the Black History Month celebrations at PVAMU. Talley and his daughter Crystal Ann exhibited 21 works in a range of media.
- Honored by the Wyatt Chapel Missionary Baptist Church of Prairie View for Outstanding Accomplishments in Arts and Community

- Included in *Who's Who in Black Houston, 2008*
- 5x5x5 Exhibition, Group exhibit, Target Gallery, Alexandria, VA
- *Houston Collects: African American Art*, Group exhibit, Museum of Fine Art, Houston
- *Gift of the Spirit*, Group exhibit, Chase Bank, Houston, TX
- *FotoFest 2008, A View of Africa*, The Shrine of the Black Madonna Cultural Center, Karamu Gallery, Houston
- *Civil Rights: A 50 Year Reflection*, Group exhibit, Birmingham Civil Rights Institute, Alabama
- *Go Green*, Group exhibit, The Main Street Gallery, Groton, New York
- *One Square Foot* Exhibition, Group exhibit, TASA, Texas Association of Schools of Art Conference, Dishman Art Museum, Lamar University
- Panelist at North Carolina A&T University in conjunction with the exhibition *Coming by Force: Overcoming by Choice*
- Panelist at Texas A&M University, Stark Galleries, in conjunction with *GrassRoots* Exhibit
- Motivational Speaker for Student Enrichment Activity sponsored by NAACP ACT-SO, Houston
- *Coming by Force: Overcoming by Choice*, Group exhibition, University Art Gallery, North Carolina A&T University, Greensboro, NC

Jamal Cyrus, Sculpture, Mixed Media

Cyrus was recently awarded a fellowship in the 2009 Smithsonian Institution Artist Research Fellowship Program. The Office of the Under Secretary for History, Art, and Culture, together with a panel of 14 experts from across the Smithsonian, reviewed the proposals of 64 nominated applicants from which ten fellowships were awarded.

During his stay at the Smithsonian, Cyrus will investigate “sonic resistance,” the role of music in the development of mass political awareness, and the role of the music industry as a positive or negative force in this equation. His research will be conducted at the National Museum of American History, the Center for Folklife and Culture Heritage and the National Portrait Gallery.

- *Winners Have Yet to be Announced*, Solo exhibition at the Kitchen New York City, NY
- *Land Fall*, Group exhibition at the Museum of London Docklands, England
- Participated with artist collaborative Otabenga Jones & Associates in group exhibition *After 1968: Contemporary Artists and the Civil Rights Legacy* at the High Museum Atlanta, Georgia, National Museum of African American History and Culture



Super Hex, 2009. Jamal Cyrus

Ann Johnson, Mixed Media, Printmaking

In 2008, Johnson completed her MFA with a concentration in printmaking from the Academy of Art University. “I never dreamed I would be a printmaker. I’ve always assumed that my MFA would be in painting. However my path has led me to the world of printmaking. Wow.” Ms. Johnson’s thesis project was titled: *It is the not knowing that burns my soul: The Odyssey of Miss Emma Jean*. *The Odyssey of Miss Emma Jean* is an artistic exploration of the life of her paternal great-grandmother Emma Jean Henderson Coleman Hurt Mathis. The body of work explored the identity of a bi-racial Native American woman, who in her lifetime, marries three African American men, and lives in the Jim Crow state of Alabama. “The works examine what I know about Emma Jean and emphasizes what I do not know.” Ms. Johnson was the first to receive an online MFA degree. Since completing her degree Ms. Johnson has gone on to exhibit nationally and she has published two books. In addition, she has been invited to teach at the prestigious Tougaloo Art Colony in Mississippi. Ms. Johnson’s work can be viewed at www.solesisterart.com.

- *It is the not Knowing that Burns my Soul*, Solo exhibit, John B. Coleman Gallery, Prairie View, TX
- *FotoFest 2008, A View of Africa*, The Shrine of the Black Madonna Cultural Center, Karamu Gallery, Houston
- *Inklandia*, Group exhibit, Purdue University, Lafayette, IN
- *First Fruit IX: Sweetwater Arts Festival*, Group exhibit, Alaquippa, PA
- *Spring Show*, Group exhibit, Academy of Art College, San Francisco, CA

- *Houston Collects: African American Art Group* exhibit, Museum of Fine Art, Houston, TX
- *5x5x5 Exhibition*, Group exhibit, Target Gallery, Alexandria, VA
- *Another Look Exhibition*, Group exhibit, Community Artists Collective, Houston, TX
- *New Forms: Rethinking Crafts Exhibition*, Group exhibit, Community Artists Collective, Houston, TX
- *Of Women Exhibition*, Group exhibit, Houston
- *Structural Spirit Competition*, Curator, Prairie View A&M University, Prairie View, TX
- *Celebrate Texas Art 2009*, Group exhibit, Assistance League, Houston, TX
- *Gift of the Spirit*, Group exhibit, Chase Bank, Houston, TX
- *Discovering Gees Bend*, School Arts Magazine
- *American Style Magazine*, *Artists who teach*
- *Reigniting The Spirit Of Sisterhood*, Group exhibition, Curator, Prairie View, TX

Tracey Moore, Photography, Mixed Media

Moore participated in The Center for Civil and Human Rights exhibit and silent auction Learn Promote Defend on December 10, 2008. The juried exhibition, which included selections from local, national and international artists interpreting the Universal Declaration of Human Rights through visual mediums, was showcased and auctioned at the Mason Murer Fine Art Gallery in Atlanta, GA. Moore's submission was a photograph entitled

The Sublime Liberty, which highlighted concerns addressed in Article 25.1 of the UDHR: Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

- *The Quest for Black Citizenship*, Group exhibition, National Center for the Study of Civil Rights, Montgomery, Al.
- *Reigniting the Spirit of Sisterhood*, Group exhibition, Women's History Month 2009, John B. Coleman Library Gallery, Prairie View A&M University.
- *Coming by Force: Overcoming by Choice Exhibit*, Group exhibition, University Art Gallery, North Carolina A&T University, Greensboro, NC
- Juror for the *Reigniting the Spirit: Women in Architecture Competition*, Prairie View A&M University



Were You There..., 2009. Tracey L. Moore



Prairie View A&M
University

MINOR in Art



Minoring in Art can enhance numerous degree programs, including but not limited to: marketing, communications, music and drama, architecture, education, social work, and psychology. **THE REQUIREMENT CONSISTS OF 21 HOURS:**

- ARTS 1113 Design I
- ARTS 1153 Drawing I
- ARTS 1203 Intro to Visual Art
- ARTS 2193 Painting
- ARTS 3143 Sculpture I
- ARTS 3513 Crafts Design
- and three hours of art elective chosen from 3000 or 4000 level art courses



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