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Designed by Wingard. Printed by Agility Press, Inc.
Front Cover: *A Study of Negro Artists, c. 1937*, produced by the Harmon Foundation.
Courtesy of the National Archives and Records Administration.

Content includes excerpts from "Augusta Savage: Renaissance Woman," published by D. Giles, LTD.

THROUGH APRIL 7, 2019

AUGUSTA SAVAGE

RENAISSANCE WOMAN

ARTIST BIOGRAPHIES

EXHIBITION DESCRIPTION

Organized by guest curator Jeffreen M. Hayes, Ph.D., *Augusta Savage: Renaissance Woman* is the first exhibition to reassess Harlem Renaissance artist Augusta Savage's contributions to art and cultural history in light of 21st-century attention to the concept of the artist-activist. The fully illustrated companion catalogue presents the most up-to-date scholarly research, examining Savage's place in the history of American sculpture and positioning her as a leading figure who broke down the barriers she and her students encountered while seeking to establish themselves in the art world.

A gifted sculptor, Savage (1892-1962) became a significant teacher, leader, and catalyst for change. Overcoming poverty, racism, and sexual discrimination, Savage became one of this country's most influential artists of the 20th century, playing an instrumental role in the development of some of the most celebrated African American artists, whose works are also included in the exhibition. A prodigious and highly acclaimed artist in her own right, she created works that elevated images of black culture into mainstream America. A central figure in the Harlem Renaissance, she worked with other leaders, writers, musicians, and artists to showcase the contributions of African American culture. As a community organizer and teacher, Savage created a bridge between the first generation of Harlem Renaissance artists and subsequent generations.

This exhibition highlights the artistic, social, and historic impact of Savage who, despite how she transformed the artistic landscape, is deserving of greater national appreciation. Savage's artistic skill was widely acclaimed nationally and internationally during her lifetime, and a further examination of her artistic legacy is long overdue. *Augusta Savage: Renaissance Woman* introduces Savage as a pioneering artist and community organizer who helped shape artistic movements that changed the way artists represent the Black figure, using art as a form of activism. This exhibition has received support from the National Endowment for the Arts, the Henry Luce Foundation's American Art Program, and the Sotheby's Prize. Following this presentation at the Cummer Museum, the exhibition will travel to the New-York Historical Society, the Palmer Museum of Art at Pennsylvania State University, and Dixon Gallery & Gardens.



Portrait Head of John Henry, c. 1940, patinated plaster, 6 ½ x 3 ½ x 4 ¾ in., Museum of Fine Arts, Boston, The John Axelrod Collection—Frank B. Bemis Fund, Charles H. Bayley Fund, and The Heritage Fund for a Diverse Collection, 2011.1813, Photograph © 2018 Museum of Fine Arts Boston.

AUGUSTA SAVAGE (1892-1962)

Augusta Christine Savage (née Fells) was born to Cornelia Murphy and Edward Fells on February 29, 1892, in Green Cove Springs, Florida. In 1921, Savage moved from Jacksonville, Florida, to New York City to further her artistic skills and was admitted to the School of Art at Cooper Union for the Advancement of Science and Art. Like many Black artists of her time, Savage traveled to Paris to study her craft. After her return to New York, she opened her Harlem studio to the public, offering free art education and mentoring to a number of master artists. Because of the success of her studio and dedication to art education, the Federal Art Project (FAP) of the Works Progress Administration (WPA) invited Savage to open the Harlem Community Arts Center (HCAC), which would serve as a model for art centers opening across the nation during the Depression. Shortly after opening the center, Savage participated in the 1939 New York World's Fair and created her masterpiece *The Harp*. After the critical success of her work in the fair, she opened a gallery, the Salon of Contemporary Negro Art, which was the first gallery in the nation to exhibit Black artists. After the closure of the Salon, she went back to teaching and moved to Saugerties, New York, where she lived until the 1960s, when she returned to New York City. She died of cancer in 1962.

CHARLES ALSTON (1907-1977)

Known primarily as a muralist, Charles Alston was a painter, sculptor, illustrator, and art teacher who contributed to the creative environment that thrived in New York City during the Harlem Renaissance. While he was pursuing a master's degree at Columbia University Teachers College, he established the Harlem Art Workshop and taught at the Utopia Children's House, where Jacob Lawrence and Robert Blackburn were his pupils. He founded an art center known as "306" in Harlem, which was financially sustained by the WPA and frequented by Augusta Savage and other creative minds. In 1935, Alston was appointed the first African American supervisor of the FPA, the art community enrichment program conceived by the WPA. Alston used his position of authority to establish the Harlem Artists Guild as a means to create career opportunities for Black artists. Like Savage, he inspired many artists to use art as a vehicle for civil rights activism and social reform. In 1990, his sculpted bust of Martin Luther King Jr. became the first image of an African American on display at the White House.



Seated Figure, 1970, pastel on paper, 26 ½ x 19 ½ in., SCAD Museum of Art Permanent Collection, Gift of Walter O. Evans and Mrs. Linda J. Evans.

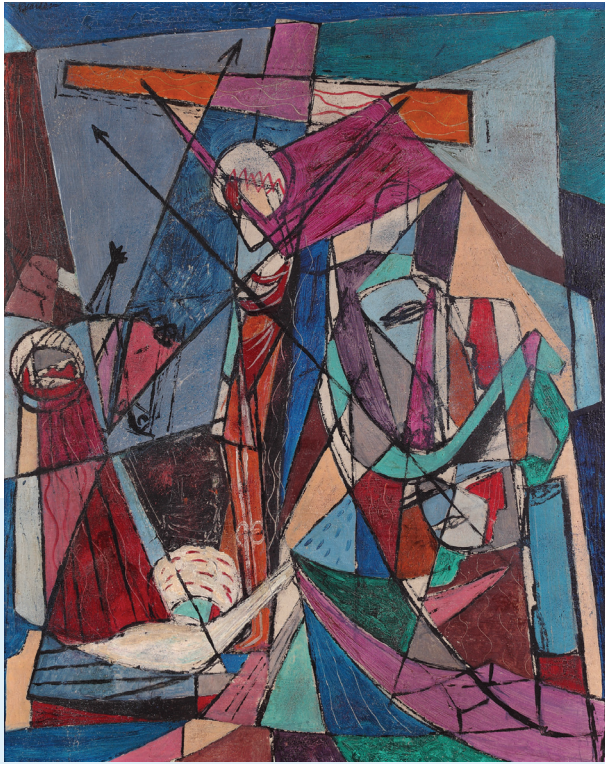
Portrait of a Woman, 1960, terracotta, 22 x 10 x 9 in., Cummer Museum of Art & Gardens, Museum Purchase, AP.2004.1.1.



WILLIAM ELLISWORTH ARTIS (1914-1977)

William Ellsworth Artis was born in Washington, North Carolina, and moved to New York City in his teens. He studied with Augusta Savage in the early 1930s and had a long career as a prolific sculptor and ceramist. Savage's influence can be seen in Artis's portrait busts, although they tend to be more stylized than her realistic portrayals. Artis was granted the John Hope Prize in sculpture in 1933 and later a scholarship to the Art Students League of New York. He earned a bachelor's (1950) and a master's degree in Fine Arts (1951) from Syracuse University before pursuing a career in teaching at Nebraska Teachers College and Mankato State College until the mid-1970s.

Passions of Christ, 1945, oil on canvas, 30 x 24 in., Cummer Museum of Art & Gardens, Gift of Halley K. Harrisburg and Michael Rosenfeld, in honor of Diane and Tom Jacobsen, AG.2006.2.1, © Romare Bearden Foundation/ Licensed by VAGA at Artists Rights Society (ARS), NY.



ROMARE BEARDEN (1911–1988)

Born in North Carolina, Romare Bearden became, like Augusta Savage, a pivotal figure in the Harlem Renaissance and shared her dedication to community organizing and education. Although he never studied with her, they both moved in the same political, literary, and intellectual circles of the period. In 1935, he graduated from New York University with a Bachelor of Science in Education. He produced political cartoons, and had his first group exhibition in 1939 and his first solo show a year later. From then on, he would exhibit his work regularly.

A prolific writer, he published important articles and co-authored books with Harry Henderson, including “Six Black Masters of American Art,” in which Savage was the only woman included, and the posthumous “A History of African American Artists: From 1792 to the Present.” During the 1960s, he formed a group of artists called Spiral to discuss the role of African American artists and the Civil Rights Movement; he also opened the Cinque Gallery with Norman Lewis and Ernest Crichlow, and was involved in the founding of The Studio Museum in Harlem, New York.

ROBERT BLACKBURN (1920–2003)

During the height of the Harlem Renaissance, Robert Blackburn’s knowledge of art was greatly influenced by artists such as Charles Alston, Jacob Lawrence, and Augusta Savage. In 1933, he enrolled in Alston’s Harlem Arts Workshop program, and by 1936 he had befriended Lawrence, Gwendolyn Knight, and Savage. Over the next few years, Blackburn would develop an interest in printmaking, especially lithography, through his studies at the HCAC and the Art Students League. In 1948, motivated by his unique background in art and art education, Blackburn established the Printmaking Workshop in Chelsea, New York, known for its support of emerging artists. Blackburn was the first master printer at Universal Limited Art Editions and devoted most of his career to printing the works of others and training the next generation in the skills of printmaking. Nevertheless, he maintained his own artistic practice and relished exploring experimental approaches and techniques in the art of printmaking.



Reflections (also known as The Mirror), c. 1960, lithograph, 18 ½ x 23 ¼ in., SCAD Museum of Art Permanent Collection, Gift of Walter O. Evans and Mrs. Linda J. Evans, Photograph by Greg Staley, © The Estate of Robert Blackburn. Used with permission.

SELMA BURKE (1900-1995)

Before beginning her professional career as a sculptor and art educator, Selma Burke made her living as a registered nurse. During her childhood, she made small figures from clay and was inspired to devote herself to art as a result of the energy of the Harlem Renaissance. Burke received Rosenwald (1935) and Boehler (1936) Foundation Grants that allowed her to continue her studies in Vienna and in Paris. In 1944, Burke was commissioned to create a relief portrait of President Franklin D. Roosevelt; the iconic image has since been engraved on U.S. Mint-issued dimes. She was later invited by Augusta Savage to teach at the HCAC. Savage's influence on Burke is especially notable in her approach to art education. After teaching at the HCAC, Burke founded her own art schools: the Selma Burke Art School (1940) in New York and the Selma Burke Art Center (1968) in Pittsburgh.



Mary McLeod Bethune, 1946, white metal with gold paint, 7 3/4 x 5 x 4 1/4 in., Collection of Arthur Primas, Courtesy of Connor Rosenkranz, NY.
© Photo Mark Ostrander.



Untitled (One Way), 1967, oil on canvas, 36 3/4 x 24 1/4 in., Courtesy of Michael Rosenfeld Gallery LLC, New York, NY.

ERNEST CRICHLLOW (1914-2005)

Born and raised in Brooklyn, New York, Ernest Crichlow was the son of two immigrants from Barbados. He honed his expertise as a painter while working as a FAP employee. Established by the WPA, the FAP gave Crichlow the opportunity to create public murals throughout the 1930s. During his career, he taught at the Art Students League of New York, helped found Brooklyn's Fulton Art Fair in 1958, and opened the Cinque Gallery in Manhattan in 1969 with fellow artists Romare Bearden and Norman Lewis.

Crichlow became acquainted with Augusta Savage while working on his FAP murals. At the time, Savage had encouraged Black artists to apply for government-sponsored employment programs like the FAP. Her efforts in bringing Black artists to the program shaped Crichlow's relationship to the Black artistic community of New York.



Untitled (Barbados), 1945, oil on canvas board, 24 x 20 in., Courtesy of DC Moore Gallery, New York. © 2018 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), NY.

GWENDOLYN KNIGHT (1913–2005)

Born in Barbados, Gwendolyn Knight moved to the United States at the age of seven, first living in Saint Louis, Missouri, then in New York. She attended Howard University in Washington, D.C., where she trained with painter Loïs Mailou Jones (1905–1998) before her studies were interrupted by the Great Depression. Returning to Harlem, Knight embraced her interest in the arts under the mentorship of Augusta Savage, who introduced her to other artists, writers, and activists of the Harlem Renaissance. Savage hired Knight to work at the HCAC and encouraged her to promote African American culture through teaching and art. In 1934, Knight joined a WPA mural project for the children's ward at Harlem Hospital, assisting Charles Alston. In Alston's studio she met artist Jacob Lawrence, whom she would marry in 1941. The couple moved to Seattle in the early 1970s, where Lawrence had secured a teaching position at the University of Washington. Knight continued to paint and exhibit her work nationally until 2001.

JACOB LAWRENCE (1917–2000)

Born in Atlantic City, New Jersey, painter Jacob Lawrence was taught by Charles Alston. In the mid-1930s, he studied with Augusta Savage at the HCAC, where he became acquainted with notable figures such as Romare Bearden, Aaron Douglass (1899–1979), Ralph Ellison (1914–1994), and Langston Hughes (1902–1967). Lawrence was especially influenced by Savage's commitment to representing Black people and the Harlem community. Savage encouraged Lawrence to pursue employment with the WPA's FAP. The support Lawrence garnered from working as a FAP employee gave him the opportunity to further establish a creative network in the Harlem community. In 1941, Lawrence married fellow artist Gwendolyn Knight. Starting in the 1940s, he taught at Pratt Institute, the New School, and the Art Students League in New York, and at Brandeis University in Massachusetts. In 1971, he permanently relocated to Seattle, as a professor at the University of Washington. Lawrence received the Spingarn Medal, awarded by the NAACP, in 1970 and the National Medal of Arts in 1990. A prolific painter, he created art up until his death in 2000.



The 1920's ... The Migrants Cast Their Ballots, c. 1974, serigraph on paper, 40 7/8 x 32 3/4 in., Cummer Museum of Art & Gardens, Gift of the Lorillard Corporation, AG.1976.1.8. © 2018 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), NY.

NORMAN LEWIS (1909–1979)

Born in New York City, Norman Lewis lived in Harlem, where he met Augusta Savage in the early 1930s. He studied at Columbia University Teachers College and attended the Savage Studio of Arts and Crafts. When interviewed about his artistic trajectory, Lewis always mentioned the significance of Savage's mentorship, sharing her political activism and desire to fight against social and economic inequality. Lewis was one of the founding members of the Harlem Artists Guild in 1935 and started teaching at the HCAC the following year. He transitioned from a figurative Social Realist style to abstraction in the 1940s, and he became the only African American among the first generation of Abstract Expressionist artists. He was part of Spiral, a collective of artists who explored the relationship between art and social changes, and co-founded the Cinque Gallery with Romare Bearden and Ernest Crichlow in 1969.



Erusion, 1938, watercolor on paper, 14 x 19 in., The Johnson Collection, Spartanburg, South Carolina, © Estate of Norman W. Lewis; Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY.



Augusta Savage with civic leaders Channing Tobias, writer Max Eastman, artist Selma Burke and composer W. C. Handy, at the opening of the Salon of Contemporary Negro Art, sponsored by the Augusta Savage Studios, June 7, 1939, gelatin silver print, 8¼ x 10¼ in., Schomburg Center for Research in Black Culture, NYPL, Photographs and Prints Division, Augusta Savage Photograph Collection, 04-55-05, Folder 1, © Morgan and Marvin Smith.

MORGAN SMITH (1910–1993) AND MARVIN SMITH (1910–2003)

Born in Nicholasville, Kentucky, identical twins Morgan and Marvin Smith would become accomplished photographers best known for their documentation of the Black community in New York City. From an early age, the brothers showed an inclination toward art. In their youth, they drew avidly and crafted figures out of soap. At the age of 23, the Smiths traveled to New York and attended art courses taught by Augusta Savage. Through their studies, they met artists Jacob Lawrence and Romare Bearden. The Smiths contributed to the WPA's FAP, and by 1937 they began photographing daily life on the streets of New York City. In 1939, the brothers opened their own photography studio near the famous Apollo Theater in Harlem. While they photographed many well-known activists, writers, and performers, the Smiths continued to capture the images of ordinary citizens of New York.

ADULT READING LIST

BOOKS

Augusta Savage: Renaissance Woman
By Jeffreen M. Hayes, Ph.D.; Kristen Pai Buick, Ph.D.; Bridget R. Cooks, Ph.D.; with foreword by Howard Dodson, Ph.D.

The Warmth of Other Suns
By Isabel Wilkerson

The Weary Blues
By Langston Hughes

Their Eyes Were Watching God
By Zora Neale Hurston

WEBSITES

www.904ward.com
A volunteer group from Jacksonville's private, public, and nonprofit sectors committed to creating a community of inclusion for all of Jacksonville's residents, and creators of The Race Cards, a tool to promote discussions around race.

www.ted.com/topics/race
Includes a variety of TED Talks about race, ranging from *How Art Gives Shape to Cultural Change* to *How to Raise a Black Son in America*.

Compiled by the Jacksonville Public Library

CHILDREN'S READING LIST

PICTURE BOOKS

Little Leaders: Bold Women in Black History
Written and illustrated by Vashti Harrison

In her Hands: The Story of Sculptor Augusta Savage
Written by Alan Schroeder, Illustrated by JaeMe Bereal

My Hands Sing the Blues: Romare Bearden's Childhood Journey
Written by Jeanne Walker Harvey, Illustrated by Elizabeth Zunon

Jake Makes a World: Jacob Lawrence, A Young Artist in Harlem
Written by Sharifa Rhodes-Pitts, Illustrated by Christopher Myers

POETRY

I, Too, Am American
By Langston Hughes

One Last Word: Wisdom from the Harlem Renaissance
By Nikki Grimes

CHAPTER BOOKS

Quicksand
By Nella Larsen

Cane
By Jean Toomer

The Great Migration and the Harlem Renaissance
By Sabina G. Arora

PROGRAMMING

AUGUSTA SAVAGE: RENAISSANCE WOMAN PDL OPENING

Wed, Oct 10 | 6 to 8 p.m. | Free for Ponce de León Donors only |
RSVP required

AUGUSTA SAVAGE: RENAISSANCE WOMAN MEMBER PREVIEW

Thu, Oct 11 | Noon to 4 p.m. | Free for Members only | No registration required

AUGUSTA SAVAGE: RENAISSANCE WOMAN MEMBERS & COMMUNITY OPENING PARTY

Thu, Oct 11 | Doors open at 5:45 p.m. | 6 to 8 p.m. | Members Free,
Non-Members \$10 | Registration required

ART ADVENTURES: AUGUSTA SAVAGE!

Sat, Nov 17 | 10:30 a.m. to 12:30 p.m. | Members \$10, Non-Members \$15 |
Registration required | Ages 6 through 12

A TASTE OF HOME

Wed, Nov 28 | Doors open at 5:45 p.m. | 6 to 8 p.m. | Members \$50,
Non-Members \$60 | Registration required | Adults only

LABOR OF LOVE: AUGUSTA SAVAGE'S BLUEPRINT LECTURE WITH DR. JEFFREEN HAYES

Sat, Jan 5 | 11 a.m. to 12 p.m. & 2 to 3 p.m. | Free | Registration required

AUGUSTA'S ARTISTIC GENIUS WITH THE JACKSONVILLE PUBLIC LIBRARY

Wed, Feb 6 | 4:30 to 5:30 p.m. | Free | No registration required |
Ages 12 through 18 | JPL Main Library

AUGUSTA SAVAGE: RENAISSANCE WOMAN WITH THE JACKSONVILLE PUBLIC LIBRARY

Sat, Feb 9 | 1 to 2 p.m. | Free | No registration required | JPL Main Library

TALKS & TEA: AUGUSTA SAVAGE

Wed, Feb 13 | 1:30 to 2:30 p.m. | Members Free, Non-Members \$10 |
Registration required

BOOKS & BRICKS - AUGUSTA SAVAGE SCULPTS! (AND SO CAN YOU!) WITH THE JACKSONVILLE PUBLIC LIBRARY

Sat, Feb 16 | 2 to 3 p.m. | Free | No registration required | Ages 5 through 12 |
JPL Main Library

RITZ CHAMBER CONCERT: AUGUSTA SAVAGE

Wed, Feb 27 | 2 to 3 p.m. | Members Free, Non-Members \$10 |
Registration required

GARDEN CONCERT: HEAR IN NOW

Sat, Mar 9 | Doors open at 6 p.m., Concert from 7 to 9 p.m. |
Members \$20, Non-Members \$25, Reserved Table and Seating for 10 \$400 |
Registration required

PANEL DISCUSSION: A CLOSER LOOK AT GENDER AND LEGACY

Tue, Mar 19 | 7 to 8 p.m. | Free | Registration required

A LEGACY OF SERVICE: HONORING THE CONTRIBUTIONS OF WOMEN WHO IMPACTED THE FIRST COAST

Tue, Mar 26 | 7 to 8 p.m. | Free | Registration | Ritz Theatre and Museum

AUGUSTA SAVAGE: RENAISSANCE WOMAN CLOSING DAY

Sat, Apr 6 | 10 a.m. to 4 p.m. | Free | No registration required