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21st Annual James Porter Colloquium

The James Porter Colloquium

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### Program Booklet: 21st Annual James Porter Colloquium

Department of Art

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21<sup>ST</sup>  
ANNUAL

THE JAMES A. **PORTER**  
**COLLOQUIUM** ON AFRICAN AMERICAN ART

***FEARLESS:*** RISK TAKERS, RULE BREAKERS, & INNOVATORS IN AFRICAN  
AMERICAN ART AND ART OF THE AFRICAN DIASPORA

**April 16 – 17, 2010**  
Howard University

**Honoring:**

Elizabeth Catlett

Peggy Cooper Cafritz

Floyd W. Coleman

Jeff Donaldson  
(posthumously)

## **2010 Porter Colloquium Executive Committee**

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Janell Blackmon, Gwendolyn H. Everett, Jeffreen Hayes, Dallas McKinney

### **Design:**

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Photograph credits: Ronald Beverly, Courtney Brown, Peggy Cooper-Cafritz,  
Renee Cox, and Steven Cummings

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During the two-day program, art historians, artists, critics, and interdisciplinary scholars will examine the theme—*FEARLESS*—by focusing on issues and ideas that reveal how this drive, impulse, and attitude often propel artists to break the rules, invent new aesthetics, and resist reductive categories that seek to marginalize them and their work. Papers and presentations will interrogate and re-contextualize the critical roles of courageous resistance and willful exuberance in spite of political, economic, social realities.



## HOWARD UNIVERSITY

Office of the President

April 16, 2010

Greetings:



The Howard University family extends a warm welcome and greetings to each of you on the occasion of the 21st Annual James A. Porter Colloquium. Our outstanding honorees deserve our appreciation for having distinguished themselves through exceptional work in the field of African-American art and visual culture.

Through the creation and establishment of The James A. Porter Colloquium in 1990, Howard University continues to demonstrate its commitment to excellence in teaching and learning, scholarly research and artistic leadership. Conversely, this year's theme "*Fearless: Risk Takers, Rule Breakers, and Innovators in African American Art and Art of the African Diaspora*" is integrally associated with Howard University's mission of developing and producing leaders.

We applaud Dr. Everett for your tireless dedication to our students and guests. Our most sincere gratitude is extended to all assembled for sharing in this auspicious affair. Lastly, Howard University is truly appreciative to the Department of Art for upholding our motto, *Veritas et Utilitas* (truth and service).

Let us continue to advance a progressive agenda for our community.

Sincerely,

A handwritten signature in black ink that reads "Sidney Ribeau". The signature is written in a cursive, flowing style.

Sidney A. Ribeau  
President



## HOWARD UNIVERSITY

College of Arts and Sciences  
Division of Fine Arts  
Department of Art

Dear Supporters of the Porter Colloquium:

On behalf of the Division of Fine Arts and the College of Arts and Sciences, I am exceptionally pleased to welcome you to the 21st Annual James A. Porter Colloquium on African American Art. Since 1990, the Colloquium has served as the leading forum for scholars, artists, curators, cultural critics, collectors, and others in the field of African American Art and Visual Culture. It was Porter's ground breaking scholarship which placed in high relief, and on the global stage, the artistic heritage and contributions by persons of African descent in America. Because of his legacy to us, we continue his efforts, assuring that African American art is a topic worthy of serious research and critical analysis in the dialogue on American Art.

The 21st Anniversary theme, *Fearless: Risk Takers, Rule Breakers, and Innovators in African American Art and Art of the African Diaspora*, has considerable currency for African American art historiography as an integral part of the national cultural arena, as well as positing the question before the world.

Since the establishment of the Porter Colloquium by Dr. Floyd W. Coleman, many incisive presentations and provocative topics by leading scholars and artists have augmented Porter's legacy. Through their probing analyses and research, exploring innovative conversations on African American art and visual culture, our cultural patrimony remains resolute. Moreover, we are pleased to honor the lifetime achievements of Elizabeth Catlett, artist, and alumnae; Dr. Floyd W. Coleman, Colloquium founder and professor of art; Dr. Jeff Donaldson, artist and art historian (posthumously); and Peggy Cooper Cafritz, community leader, and philanthropist.

It has been a distinct honor and privilege to have participated in the Colloquium since its inception. Congratulations to Dr. Gwen Everett, and the committees working with her, for continuing Dr. Coleman's tenacious work, their perseverance, unrelenting commitment, and dedication to the scholarship of African American art history, in the spirit of Porter. We welcome you and ask for your continued support of our artistry, scholarship, and the chronicling of our culture.

Tritobia Hayes Benjamin, Ph.D.  
Associate Dean, Director of the Gallery  
Division of Fine Arts  
College of Arts and Sciences  
Howard University



## HOWARD UNIVERSITY

College of Arts and Sciences  
Division of Fine Arts  
Department of Art

Dear Friends:

On behalf of the faculty and students of the Howard University Department of Art, I am pleased to extend my warmest welcome on the occasion of the 21<sup>st</sup> Annual James A. Porter Colloquium and Benefit Gala. This year's theme, *Risk Takers, Rule Breaker, and Innovators in African American Art and Art of the African Diaspora*, provides a framework for art historians, artists, critics, and interdisciplinary scholars to examine how artists can be propelled to break the rules, invent new aesthetics, and resist reductive categories that seek to marginalize them and their work. Their papers and presentations will interrogate and re-contextualize the critical roles of courageous resistance and willful exuberance in spite of political, economic, social realities.

We are grateful to the James A. Porter Colloquium Executive Committee for planning this year's conference and benefit gala. Thank you for your hard work and tireless commitment to making this year's program a memorable one. We are also appreciative for a unique collaboration this year. We thank The District of Columbia Commission on the Arts and Humanities (DCCA) for supporting the Black Artists of DC (BADDC) in their proposal and organization of the exhibition, *Setting the Pace: Innovators of Social Consciousness in African American Art*, which pays tribute to the lifetime achievements of this year's honorees—Elizabeth Catlett, artist and distinguished alumnae Howard University Department of Art; Peggy Cooper Cafritz, community leader and philanthropist; Dr. Floyd W. Coleman, artist, art historian, and Colloquium founder; and, Dr. Jeff R. Donaldson (posthumously), artist, art historian, and educator.

We hope that this event will again come to mark not only a historic milestone in the study of African American art and the art of the African Diaspora, but that it will serve to affirm Porter's legacy of encouraging, "Hard-won and very substantial progress...studded with original and enduring achievement."

Sincerely,

Gwendolyn H. Everett, Ph.D.  
Chair  
Department of Art





# James A. Porter

A pioneer in establishing the field of African American art history, James A. Porter was instrumental as the first scholar to provide a systematic, critical analysis of African American artists and their works of art. An artist himself, he provided a unique and critical approach to the analysis of the work. Dedicated to educating and writing about African American artists, Porter set the foundation for artists and art historians to probe and unearth the necessary skills essential to their artistic and scholarly endeavors. The cannon is borne from Porter's determination to document and view African American art in the context of American art.

Born December 22, 1905 in Baltimore, Maryland, Porter had a long, illustrious career in the visual arts, as an artist and historian. Under the direction and encouragement from James V. Herring, head of the Art Department at Howard University, Porter studied painting, drawing, and art history. Upon graduating with a bachelor of science in 1927, he accepted a position as instructor of painting and drawing at Howard. Being an educator did not keep Porter from honing his artistic skill and creating art. Throughout his academic professional career, Porter painted and exhibited nationally and internationally. This dedication was acknowledged in 1933 when he received the Schomburg Portrait Prize, from the Harmon Foundation, for the painting entitled Woman Holding a Jug (1930). Porter was highly regarded for his finely rendered portraits, as exemplified in his award.

While Porter never stopped nurturing his artistic ability, he also did not stop educating himself. After he completed undergraduate work, Porter attended the Art Institute in New York. He also studied in Paris at the Institute of Art and Archeology at the Sorbonne, in which he received a Certificat de Presence in 1935. When Porter returned to the United States, he pursued a Master of Arts in Art History from New York University in 1937. Porter's thesis, which would later become the foundation for Modern Negro Art, focused on African American artists and artisans.

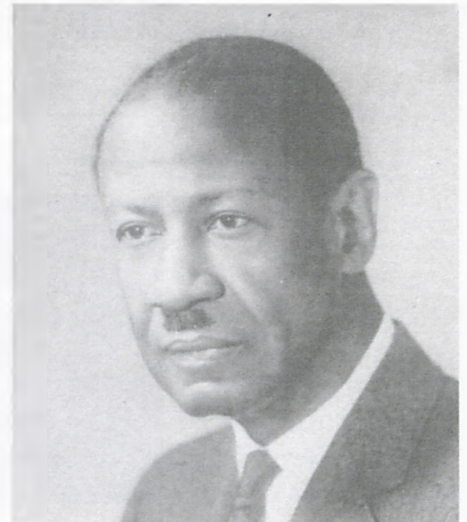
During his educational pursuits, Porter met Dor-

othy Burnett, a librarian at the Harlem branch, where he researched neglected black artists. On December 27, 1929, Porter and Dorothy were married. They had one daughter, Constance Porter. This union would prove to be important, not only personally but also professionally. Dorothy worked with Porter, as she provided bibliographic information critical to his investigations. Dorothy, along with Porter, has a rich relationship with Howard University. She was the director of Moorland Spingran Research Center where she catalogued information about African American artists.

Porter's interest in nearly forgotten and often ignored artists of African descent came from reading a brief article on African American landscape artist Robert Scott Duncanson. Due to the brevity of the account, Porter was inspired to research Duncanson and other artists of African descent. Were it not for this article, Modern Negro Art may have not come to be.

Porter, a devout educator, taught at Howard for more than forty years, heading the Art Department and the Art Gallery. Because of his dedication to the teaching profession, the National Gallery of Art selected him as one of the best art teachers in the nation. An honor he received with twenty-four others, he was presented the award by Lady Bird Johnson in 1965.

James A. Porter left a cultural and educational legacy to those passionately involved in the area of African American art. The drive to explore and firmly document artists of the Diaspora continues today. Porter's artistic and historical work provides a solid foundation in which current and future scholars can build upon. Many scholars owe Porter for the inspiration to probe the depths of African American visual culture and attest to its significance to American culture.



**James A. Porter**  
1905-1970



## Special Lectures

### Opening Lecture



**Jacqueline Francis** is an art historian specializing in U.S. art of the twentieth century and contemporary African Diaspora art. Dr. Francis teaches at the California College of the Arts in San Francisco. Her articles and reviews have been published in *Radical History Review*, *American Art*, *Third Text*, and other journals. Her book, *Race-ing Modernism: Malvin Gray Johnson, Yasuo Kuniyoshi, Max Weber and "Racial Art" in America*, is forthcoming from the University of Washington Press. She is also a co-editor of *Romare Bearden: American Modernist*, an anthology forthcoming from Yale University Press. She serves on the Board of Directors of the College Art Association, an international organization serving the visual arts community.

### Keynote Address



**Renee Cox**, photographer and mixed media artist, questions society and the roles of blacks and women with elaborate scenarios and imaginative visuals. Among the most controversial African American artists working today, Cox uses her work to celebrate and empower black womanhood and to critique societal stereotypes. In the guise of alter egos, "Yo Mama" and "Raje", Cox challenges conceptions and conceits about race, religion, consumerism, and injustice. Her works have been shown at the Venice Biennale (1999), the Brooklyn Museum of Art exhibition, *Committee to the Image: Contemporary Black Photographers* (2001), and in the Jamaican Biennial (2007) where she won the Aaron Matalon Award.

### James A. Porter Distinguished Lecture



**Okwui Enwezor**, writer, critic, editor, and curator, is the former Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute. He served as Artistic Director for Documenta 11, Kassel, Germany (1998-2002), the 2nd Johannesburg Biennale (1996-1997), and the Artistic Director of Bimem Internacional de Arte Contemporaneo de Sevilla, in Seville, Spain. He has curated numerous exhibitions around the world and is a regular contributor to exhibition catalogues, anthologies, and journals. He is founder and editor of the critical art journal *Nka: Journal of Contemporary African Art*, published by the Africana Study Center, Cornell University. He is the author of several publications, including the most recent, *Contemporary African Art Since 1980* (2009).

# ***FEARLESS:*** RISK TAKERS, RULE BREAKERS, & INNOVATORS IN AFRICAN AMERICAN ART AND ART OF THE AFRICAN DIASPORA

## **PROGRAM**

The 21<sup>st</sup> James A. Porter Colloquium  
on African American Art and Benefit Gala

### **Friday, April 16**

8:50 – 10:00 a.m.

#### **Registration and Continental Breakfast**

Armour J. Blackburn University Center, Hill Top Lounge

10:00 – 10:15 a.m.

#### **Greetings**

Armour J. Blackburn University Center, West Ballroom

Dr. Gwendolyn H. Chair, Department of Art

Dr. Tritobia Benjamin, Associate Dean, Division of Fine Arts

Dr. James Donaldson, Dean of the College of Arts and Sciences

Professor Teresia Bush, Conference Moderator, Department of Art

10:20 a.m.

#### **Opening Lecture: *What Is African-American Art History to Me?* (Towards a Critical Race Art History)**

**Dr. Jacqueline Francis**, Senior Lecturer in the Graduate Program in Visual and Critical Studies at the California College of the Arts and lecturer at San Francisco State University

11:20 a.m. -12:20 p.m.

#### **Establishing Historical Precedents for *Fearlessness*: African-American Female Sculptors**

Moderator: Professor **Winifred Owens-Hart**, Department of Art

*Writing the Woman Artist: Mary Edmonia Lewis*

**Dr. Kirsten P. Buick**, Associate Professor, University of New Mexico

*Icon of the Harlem Renaissance: August Savage's Gamin (1929)*

**Dr. Theresa Leininger-Miller**, Associate Professor of Art History, University of Cincinnati

*Elizabeth Catlett: Lionheart*

**Dr. Lisa Farrington**, Chairperson and Professor, Art & Music Department, John Jay College, CUNY, New York:

12:30 – 1:30 p.m.

#### **Lunch**

1:40 – 2:30 p.m.

#### **Keynote Address**

**Renee Cox**, photographer and mixed media artist. Among the most controversial African American artists working today, her work celebrates and empowers black womanhood and critiques societal stereotypes.

2:40 – 3:40 p.m.

**Contemporary Artists Taking up the Challenge of New Art by Reestablishing Boundaries**

Moderator, Professor **Teresia Bush**, Department of Art

Panelists:

**Ms. Renee Cox**, Photographer and mixed media artist

**Mr. Lyle Ashton Harris**, Photographer

**Ashanti Chaplin**, Multimedia and performance artist

4:00 – 5:00 p.m.

**Fearless: On the Edge of Fashion/Design**

Moderator: **Dr. Elka Stevens**, Department of Art

Panelists:

**Mr. Gary Lampley**, President of Black Retail Action Group (BRAG), Adjunct Assistant Professor, Fashion Institute of Technology, New York, and Visiting Lecturer, Department of Art

**Ms. Teri Agins**, Wall Street Journal Fashion reporter

**Mr. LaQuan Smith**, Fashion Designer

5:00 – 7:00 p.m.

**Reception**

40<sup>th</sup> Annual Faculty Exhibition

Howard University Art Gallery

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**Saturday, April 17**

9:30 – 10:00 a.m.

**Registration and Continental Breakfast**

Armour J. Blackburn University Center, Hilltop Lounge

10:00 – 10:15 a.m.

**Welcome:**

Armour J. Blackburn University Center, West Ballroom

Dr. Tritobia Hayes Benjamin,  
Associate Dean, Division of Fine Arts

Mrs. Constance Porter Uzelac,  
Executive Director, Dorothy Porter Archives

10:15 – 11:45 a.m.

**Forum**

**Not for Polite Company: Collecting and Exhibiting Art that Tests or Deconstructs Popular Notions of Acceptable Aesthetics**

Moderator: **Mr. Robert Hall**, Associate Director of Education,  
Anacostia Museum, Smithsonian Institution

**Dr. Tuliza Fleming**, Curator, National Museum of African-American History and Culture,  
Smithsonian Institution

**Ms. Nico Wheadon**, Curatorial Director, Rush Art Gallery and Resource Center, New York

**Mr. Thomas Stanley**, Ethnomusicologist, George Mason University, Arlington, Virginia

**Ms. Alvah Beander**, Personal Property Appraiser, Melanin Art Appraisals, LLC, Vice President,  
D.C. Chapter of the American Society of Appraisers



11:45 – 1:00 p.m.

**Lunch**

1:00 – 3:00 p.m.

**Activists, Defiant Sisters, Mythic Bad Boys, and other Contemporary Artists**

Moderator: Professor Teresia Bush, Department of Art

**Dr. Michael D. Harris**, Professor of Art History, Emory University, Atlanta, Georgia

**Dr. Chika Okeke-Agulu**, Assistant Professor, Princeton University, Princeton, New Jersey

**Ms. Valerie Cassel Oliver**, Curator, Contemporary Art Museum, Houston, Texas

**Mr. Bill Adler**, art consultant, gallery owner, author, and former director of publicity for Def Jam Recordings

**Mr. Cey Adams**, hip-hop artist, designer, and author

Respondent: **Naomi Beckwith**, Curator, Studio Museum in Harlem, New York

3:10 – 3:00

**Break**

3:00 – 4:00 p.m.

**James A. Porter Distinguished Lecture:** *Weird Beauty: Ritual Violence and Archaeology of Mass Media in Wangechi Mutu's Work*

**Mr. Okwui Enwezor**, writer, critic, editor, curator and former Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute

4:00 p.m.

**Closing Remarks**

## Benefit Gala

6:00 p.m.

**Reception**

*Setting the Pace: Innovations of Social Consciousness in African American Art*  
Howard University Gallery of Art

**Gala Reception Sponsors**

- District of Columbia Commission on the Arts and Humanities
- Black Artists of DC

7:00 – 10 p.m.

**Dinner and Awards Program**

Honoring:

**Elizabeth Catlett**

**Peggy Cooper Cafritz**

**Floyd W. Coleman**

**Jeff Donaldson** (posthumously)

# Benefit GALA

## HONOREES

### Elizabeth Catlett



Elizabeth Catlett, printmaker, painter, and sculptor, creates art that serves black people. According to her, these images are to “reflect us, stimulate us, and make us aware of our potential.”

Born April 15, 1915, in Washington, DC, Catlett’s creativity was encouraged by her mother who provided Catlett with the necessary art supplies. Catlett attended Lucretia Mott Elementary School and Dunbar High School. Although accepted, the Carnegie Institute in Pittsburg, Pennsylvania, denied her admission because of her race. Her determination and passion for the creative arts led Catlett to attend Howard University, where she studied design, printmaking, and drawing under the tutelage of James Porter, and graduated cum laude in 1935. Porter was a shooting Star, blazing a path for himself and all whom he tutored. In 1940, Catlett became the first African American to receive a M.F.A. in sculpture from the University of Iowa. While at Iowa, inspired by her mentor Porter and moved by her concern for the common man, Catlett worked with the regionalist painter Grant Wood who advised her to “paint what [she] knew.” As a developing artist Catlett wanted to conjure the spirit of African-American life while paying particular attention to black women and mothers. For her final thesis project, Catlett ultimately produced the award-winning sculpture, *Mother and Child* (1939).

Ceramics was always there for Catlett during graduate school and beyond. Catlett continued to probe the expressive nature of clay when at the Art Institute of Chicago. In New York she explored the power and sensitivity inherent to line. This is clear in her lithographic production at the Art Students League in New York. While in Harlem, she became the promotion director of the George Washington Carver School. There she taught with Ernest Chrichlow and Charles White. In 1946, Catlett received an invitation to work in Mexico City’s Taller de Grafica Popular (Graphic Arts Workshop) a group organized by printmakers dedicated to using their art to promote social change. The next year, through a Julius Rosenwald Foundation Fellowship, she produced her first major exhibition, “I am a Negro Woman,” which included a series of sculptures, prints and paintings.

Catlett remained in Mexico. She married Mexican painter Francisco Mora and became part of a community of artists that included Diego Rivera and his wife Frida Kahlo. In 1958, Catlett became the first female professor of sculptor and head of the sculpture department at the School of Fine Arts at the Universidad Nacional Autonoma de Mexico, one of the most prodigious universities in Latin America. She taught there until 1976.



Although living in Mexico, Catlett continued to be involved in the events occurring in the U.S. During the decade of the 1960s, her work reflects the zeitgeist of the African-American community by combining art, politics, and a demand for social change. For example, the work entitled *Black Unity* (1968) captures the anger of the Civil Rights leader Malcolm X and the unifying message of Dr. Martin Luther King Jr.

Catlett's personal message, however, extends beyond the American borders and acknowledges the struggle of the black Diaspora, specifically the liberation struggles taking place in countries such as Angola, Mozambique, and South Africa. Her artistic productions continue to inspire countless young artists to create pieces that celebrate blackness. Some of her best-known prints are *Sharecropper* (1970) and *Malcolm X Speaks for Us* (1969). Well-known sculptured pieces include *Dancing Figure* (1961), *The Black Woman Speaks*, and *Target* (1970).

Throughout her vast and illustrious career, Elizabeth Catlett has received critical acclaim in both America and Mexico. Her work is included in several major collections including the Institute of Fine Arts, Mexico, the Museum of Modern Art in New York, the Library of Congress, Schomburg Collection, the High Museum in Atlanta, the Metropolitan Museum and Studio Museum of Harlem in New York. She has been honored by the Women's Caucus for Art and received an International Peace Prize for her political activism in support of African American and women's rights.

Elizabeth Catlett, artist, activist, and distinguished alumnae of Howard University's Department of Art is honored with the "Lifetime Achievement Award" on this the occasion of the 21<sup>st</sup> Annual James A. Porter Colloquium.

Dallas McKinney  
BA Art History  
HU'2012



Elizabeth Catlett,  
**"In Harriett Tubman, I Helped Hundreds to Freedom"**  
(The Negro Woman Series),  
Woodcut on wove paper,  
5 1/16" x 4",  
1946.



## GALA HONOREE

# Floyd W. Coleman, Ph.D.

Floyd W. Coleman, artist, critic, and Colloquium founder, was born in Sawyerville, Alabama. He earned a Bachelor of Arts at Alabama State University, under the tutelage of Hayward Oubre. After completing a Masters of Science at the University of Wisconsin, he earned a Doctorate of Philosophy from the University of Georgia.

It was at Alabama State University where he was introduced to the scholarship of James A. Porter. Coleman became an admirer of Porter's scholarly work and the two were able to meet in 1969, a year before Porter's death. After holding several academic positions, Coleman arrived at Howard University in 1987. Under his chairmanship, he introduced new courses into the curriculum to strengthen the art history program: The Art

of Romare Bearden, Topics in Art Criticism, Contemporary Caribbean Artists, and Trends, Directions, and Ideas in Contemporary Art. He also founded and coordinated the James A. Porter Colloquium, holding the inaugural symposium in 1990. Coleman chose the term, "colloquium," which means an informal meeting, because he wanted to provide a framework for continual exchange of concepts and discussions about black visual culture. He wished to create an environment where scholars, artists, and collectors would gather to present theoretical and critical dialogues on African American art and art of the African Diaspora. For the past twenty years, the themed Colloquium has continued Porter's legacy through dynamic programming, scholarly research, and artistic leadership. The symposium provides a platform for papers and presentations that interrogates new scholarship and artistic practices.

As an artist, Coleman's abstract and figurative works are testaments to his activism in the arts community. In the 1960s, his art production was reflective of the black community's plight during the Civil Rights movement. These works of art show struggle, strength, and tenacity through strong hues and bold lines. He successfully fused traditional modern art sensibilities with images of African American figures—his artistic contribution to the movement. His works became a visual language that translated his experience. He states: *art should be about life*. Following travel to West Africa in 1971, Coleman was inspired to incorporate textiles and African sculpture in his new abstract compositions.

This exploration continues in his present work where he appropriating elements of West African art and fuses the American experience with African ancestry

and historical narrative. Additionally, his abstract canvases conceptually capture his love of jazz music. Inspired by the music of John Coltrane, for example, his lines became whimsical and gestural. Coleman's works have been featured in numerous exhibitions locally and nationally, including a recent retrospective exhibition at the Historical Society of Washington, DC in 2009, entitled *Form and Content: Selected Works by Floyd Coleman*.

Furthermore, his academic achievements can be realized through his scholastic achievements to the field. His essays investigate visual culture while examining cross-cultural trends, new scholarship, concepts, and frameworks for interdisciplinary scholarship. Notable publications include: "Keeping Hope Alive: The Story of African American Murals" in James Prigoff and Robin J. Duntiz, editors, *Walls of Heritage Walls of Pride: African American Murals*, 2000; "Romare Bearden" in Richard J. Powell and Jock Reynolds, editors, *To Conserve a Legacy: African American Art from Historically Black Colleges and Universities*, 1999; "The Importance of Decorative Arts in African American History", forward to Jacqueline Tobin and Raymond





Filloyd Coleman  
*Homage to Africa Series*, 1993-1995

G. Dobard, *Hidden in Plain View: Secret Story of Quilts and the Underground Railroad*, 1999; "Jazz and African Art of the 1960s", *International Review of African American Art*, Vol. 14, No. 1, 1997.

Dr. Coleman encourages students and young scholars to research living artists and to become engaged in current art historical scholarship. He critically engages students in themes, artistic practices, and asks them to closely examine the idiosyncrasies of the black culture from an interdisciplinary approach. This is the core of his mentorship. He serves on numerous boards and graciously volunteers his time as an advisor to non-profit organizations that further the exposure of artists and provide support to local art communities.

He is married to Floretta Boyd Coleman and they are the parents of two sons. His outstanding contributions to the field of art history as a teacher, scholar, and mentor are recognized as he is the recipient of the "Founder's Award" on this the occasion of the 21<sup>st</sup> Annual James A. Porter Colloquium.

Janell Blackmon  
Lecturer  
Art Department  
Howard University



## GALA HONOREE

# Peggy Cooper Cafritz

Peggy Cooper Cafritz has been a resident of the District of Columbia since 1964. She attended the George Washington University, earning an undergraduate degree in political science in 1968 and a law degree in 1971. While still in law school, she co-founded with Mike Malone the Duke Ellington School of the Arts. She continued to serve the school and its non-profit fundraising affiliate, the Ellington Fund, until January 2001, when she took office as the first publicly elected president of the District of Columbia Board of Education. Overwhelmingly elected to two consecutive terms, when her second term ended in 2007 she decided not to run again in order to spend more time with her youngest son.



Ms. Cafritz has enjoyed a wide and varied 40-year professional career. Following law school, she was the youngest person ever selected as a fellow at the Woodrow Wilson International Center for Scholars. In 1972 Ms. Cafritz received the John D. Rockefeller 3<sup>rd</sup> Award, given annually to “one young person in the world, for an outstanding contribution toward the well-being of mankind”. From 1974 to 1977, Ms. Cafritz worked as a programming executive and documentary producer for Post-Newsweek Stations and WTOP-TV (now WUSA) earning both Emmy and Peabody Awards for her documentary work. From 1977 to 1979, Ms. Cafritz served as Executive Director of the Minority Cultural Project, a joint venture between Harry Belafonte and WQED/Pittsburgh to develop a dramatic literary series for the Public Broadcasting Corporation. Beginning in 1986, Ms. Cafritz appeared as an arts critic for fourteen years on WETA-TV’s “Around Town,” for which she also received an Emmy Award.

Ms. Cafritz has an extensive public service background in both education and the arts. From 1972 to 1976, she served on the Executive Committee of the D.C. Board of Higher Education, which implemented the merger of Federal City College, District of Columbia Teacher’s College and the Washington Technical Institute into, the University of the District of Columbia (UDC). She served as a member of UDC’s Board of Trustees from 2000 to 2001, resigning as required to serve the D.C. Board of Education. From 1979 to 1987, Ms. Cafritz chaired the D.C. Commission on the Arts and Humanities, and in 1993 was appointed by President Clinton to serve as Vice-chair of the President’s Committee on the Arts and Humanities. From 1989 to 1990, Ms. Cafritz was Co-chair of the Smithsonian Institution’s Cultural

Equity Committee, which led the effort to bring greater racial and cultural diversity to the Smithsonian’s professional ranks, exhibitions and educational programs.

Among numerous other boards and committees, Ms. Cafritz has served on the National Advisory Board of the W.E.B. DuBois Institute for African and African American Research at Harvard University since 1992, the Board of Trustees of Pratt Institute from 1990 to 1994, the Eisenhower Exchange Fellowship Board of Trustees from 1994 to 2007, and the Whitney Museum Painting and Sculpture Committee from 1991 to 1998.

Ms. Cafritz began collecting art when she was a law student. She has helped many young artists and for twenty years lobbied numerous institutions including Congress and the National Endowment for the Arts to have minority artists given more equitable consideration. She is particularly pleased to have witnessed the new inclusion of artists of color by major art galleries. Since 2007 she has concentrated on culling and refining her collection, paying particular attention to younger artists.

Ms. Cafritz is divorced with two sons, 18 and 25, one adopted daughter, 29, and one grandson. Each year she gives college scholarships to three Duke Ellington School of the Arts students in honor of her children. Over the years Mrs. Cafritz has raised many teenaged foster children and she continues to have scores of godchildren.

Ms. Cafritz, community leader, arts supporter, and philanthropist, is honored with the “Humanitarian Award” on this the occasion of the 21<sup>st</sup> Annual James A. Porter Colloquium.



## GALA HONOREE

## Jeff R. Donaldson, Ph.D.

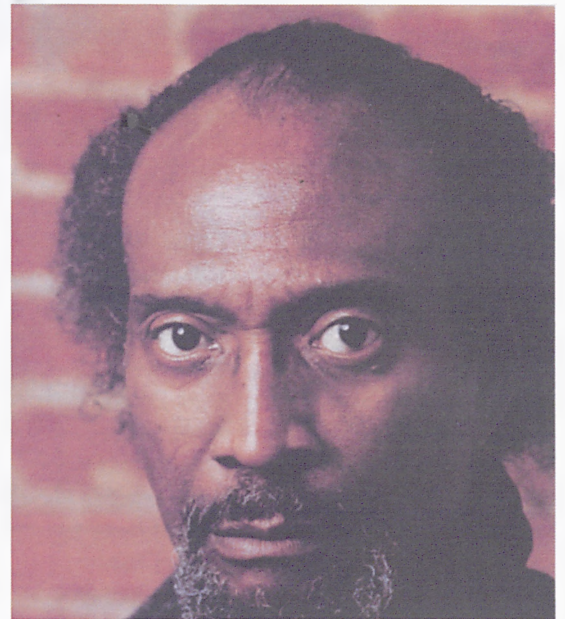
Jeff R. Donaldson, artist, art historian, and educator, was born in Pine Bluff, Arkansas, December 15, 1932. Donaldson recalled that he was three years old when he started drawing cartoons and comic books after watching his older brother draw. His interest in art continued in undergraduate school as a student at the University of Arkansas at Pine Bluff. There he studied with John M. Howard, a protégé of Hale Woodruff, muralist and Spiral Group member. Donaldson earned a Master of Fine Arts from the Institute of Design of Illinois Institute of Technology in Chicago, in 1963, where he studied painting with Richard Koppe, printmaking with Misch Cohn, and photography with Aaron Siskind. In 1973, he received a Ph.D. in art history from Northwestern University. He served as a guest lecturer at Northwestern from 1968-1970. From 1970-1976, Donaldson chaired the Howard University Department of Art. He served as Associate Dean (1985-1990) and Dean of the College of Fine Arts (1990-1998). Under his tutelage, the program expanded and new faculty members were recruited.

While in Chicago, Donaldson was involved in the Organization of Black American Culture (OBAC), a visual arts workshop that painted the Wall of Respect in 1967. The next year, Donaldson founded AFRI-COBRA (African Commune of Bad Relevant Artists). The group—committed to the involvement of artists in the community, the social responsibilities of artists, a new African American aesthetic, along with black pride and racial identity—continues to meet and exhibit.

A prolific artist, Donaldson was involved in more than 200 group and one-person exhibitions in the United States, Africa, Europe, South America, and the Caribbean. He designed jazz album covers and produced book illustrations. In addition, he wrote numerous critical essays and articles which were published in art periodicals, exhibition catalogues, and gallery statements. His essay, “Ten in Search of A Nation,” was published in the 1996, University of California Berkeley Press, *Theories and Documents of Contemporary Art*.

Donaldson served as vice president of the Barnes Foundation. He also was a Board Member of the National Center for Afro-American Artists. His death on February 29, 2004, left a void in African American and African Diaspora arts communities.

Jeff R. Donaldson, painter, printmaker, art historian, and critic, is honored with the “James A. Porter Award,” on this the occasion of the 21<sup>st</sup> Annual James A. Porter Colloquium.



## Thanks

The Porter Colloquium wishes to express our sincere gratitude for the generous efforts and contributions of the following individuals and organizations to this year's Colloquium:

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“...Hard-won and very  
substantial progress...  
studded with original and  
enduring achievement.”

— James A. Porter, *Modern Negro Art*, 1943



**The James A. Porter Colloquium** was established at Howard University in 1990. It is named in honor of James A. Porter, the pioneering Art Historian and Professor, whose 1943 publication *Modern Negro Art* laid the foundation for the field of study. The Colloquium continues his legacy through dynamic programming, scholarly research and artistic leadership. Past Colloquium presenters have included such leading scholars and artists as David Driskell, Leslie King Hammond, Samella Lewis, Lowery Stokes Simms, Robert Farris Thompson, Salah Hassan, Franklin Sirmans, Mark Bradford and Deborah Willis. The Porter Colloquium is presented, at the Blackburn Center, by the Department of Art, Howard University in Washington, DC.

## Porter Colloquium Endowment Fund

We sincerely thank you for and encourage you to continue your generous support of the Colloquium. Your contributions help to ensure the Colloquium's scholarship, program, and activities for years to come. Contributions may be made throughout the year. Contributions are tax deductible to the fullest extent allowable by law.

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