



Snapshot of Almost 50 Years of  
*Delta Fine Arts, Inc. & Delta Arts Center*

# annual campaign 2020-2021

Dear Supporters,

Happy Holidays! As 2020 comes to a close, we want to thank you for your previous involvement at the Delta Arts Center. This year has truly been a difficult one for everyone, however, we must continue to focus on a positive outlook for 2021 and the future.

As we close out the year and begin to prepare for the next, we still need your support. Plans for virtual and in person programs, exhibits, events and our summer camps are still underway.

The combination of grants and your contributions are the only way that we can continue to provide educational and cultural experiences for the community.

\$50 pays for 1 summer camper's art supplies  
\$100 pays for 1 summer camper's week of instruction  
\$250 pays for 1 week salary for a PT staff member  
\$500 pays for 3 months of grounds upkeep  
\$750 pays for 1 complimentary rental for a community agency  
\$1,000 pays for 1 week of art instruction for 10 youth  
\$2,000 pays for 1 signature event with live entertainment for up to 100 guests  
\$5,000 pays for 2 months salary for an Executive Director  
\$10,000 pays for 4 curated exhibits during 1 year

Take a quick glimpse of our impact over the last 48 years and consider making a donation by clicking the link below. Sponsorships are welcomed as well.

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# Gullah-Creole Exhibit

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A self-taught mixed media artist and instructor, draws from countless memories of her family's experiences as the inspiration for her artwork. Her works celebrate the common traditions of historical African American cultures, particularly of the Lowcountry of South Carolina and the coastal parishes of Louisiana. Dunham captures components of both the Gullah culture of South Carolina's undisturbed African lineages mixed with the Creole culture's blending of French, African, Spanish and Native American cultures. As a featured speaker and exhibitor at numerous universities and museums across the United States, including both Bennett College and Wake Forest University, Delta Arts is honored to open her exhibit summer 2021.

# Blues Camp

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WINSTON-SALEM DELTA FINE ARTS, INC. PRESENTS FERNANDO JONES'  
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# *Shakers Art & Acting Summer Camp*

*Summer 2021*

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## **Shakers Art & Acting**

### **SUMMER CAMP**

Learn Shakespeare and Classical Theater through music, dance and textual interpretation for youth ages 9-13. The camp strives to groom young outstanding citizens through the arts by promoting teamwork, self-confidence, creativity and presentation skills. Youth are encouraged to "Dream Big" while having fun in a safe space where they can express their individuality. The camp culminates with a performance of a Shakespeare's piece at the Delta Arts Center.

# mission statement

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The mission of Delta fine Arts, Inc., is to enrich the lives of neighborhood and area residents by stimulating interest, increasing awareness and knowledge throughout the entire community in American Arts and Humanities, with an emphasis on the contributions of African-Americans; to encourage individual creativity; and to provide quality cultural and educational programming.

*in the news*



## June is month to celebrate black music with Undine

How many black music composers can you name? How many black female composers can you name? How many black female composers can you name, who at one time supervised music in Goldsboro? How many black female composers can you name, who spent more than 63 years developing, fine-tuning and perfecting the art of music? There is only one distinguished person, Undine Smith Moore. In commemoration of her exemplary life and career, Winston-Salem Delta Fine Arts will initiate a music festival in her honor, a festival which in time, will also celebrate the lives of other African-American composers.

The Undine Smith Moore Festival will be presented in three parts. First, there will be a symposium where critical issues concerning black composers in American music history will be addressed through a review of Undine Smith Moore's life and career. Then, an exhibit of memorabilia from Mrs. Moore's life and career will open the Delta Arts Center. The culminating activity will be a major concert Mrs. Moore's music, given at the events Center. All events are free except the concert which will require \$5 ticket.

It is not often that the citizens of our community have a three-fold opportunity to enhance their music knowledge and their knowledge of African-American History, to meet outstanding music educators and to listen to the cultured voices and joyful sounds of nationally known musicians. This festival will be a treat for who attend! For it is a celebration

Saturday, June 23, at 9 a.m. and continues on Sunday morning from 9 to 10:30 will be thought-provoking, informative, entertaining, enriching, and filled with dynamic presenters.



### DELTAARTSCENTER CORNER

By ANNETTE SCIPPIO

Winston-Salem Delta Fine Arts Inc. has sought to select the most knowledgeable music educators and musicians who have extensive experience with Mrs. Moore's life and/or her music. Ms. Hildred Roach, professor of music at the University of the District of Columbia, will give an overview of Mrs. Moore's career. Ms. Roach, a native of Charlotte, is a talented woman, who has degrees from Fisk and Yale Universities and has studied at Juilliard, Oakland University and the University of Ghana. She wrote the two-volume text "Black American Music: Past and Present."

Another guest presenter will be Dr. Jewel Thompson, assistant professor of music at Hunter College of CUNY. She has music degrees from Virginia State and the Eastman School of Music of the University of Rochester, N.Y. An accomplished pianist, Dr. Thompson has appeared in a series of concerts featuring music of black composers with the Richmond Symphony. She has also performed with the New York Philhar-

York City.

Discussing the significance of the diverse texts Mrs. Moore used in her music will be Dr. Georgia Ryder. Dr. Ryder is Dean Emerita of the

panelist will be D. Antoinette Handy. Ms. Handy is director of the music program at the National Endowment for the Arts. A dynamic person and speaker, she is a frequent lecturer. Her books include "Black Women in American Bands and Orchestras" and "The International Sweethearts of Rhythm."

One of the objectives of the symposium is to familiarize people with Mrs. Moore's music. To this end, there will be a sight reading session conducted by Dr. James Kinchen Jr. Some of you may remember him from WSSU. Currently, Dr. Kinchen is associate professor of music and director of choral activities at the University of Wisconsin-Parkside. Following the reading session, participants will get ideas on introducing and integrating Mrs. Moore's music in music curriculum. This session will be lead by John Motley, retired director of Cheraw, S.C.

It may seem that this symposium is going to be very academic and you may question whether or not you should attend. The people who should attend this symposium are the following:

- anyone who has a passion for or interest in music.
- anyone who has a passion for or interest in music for, about, by or of black people.
- anyone who says, "I don't know who Undine Smith Moore was anything about her life or career."
- anyone who is curious and asks "What are those people at the Delta Arts Center up to now?"
- young people who need to acquire an appreciation of African-American music.

School of Arts and Letters of Norfolk State University. An advocate of the arts, Dr. Ryder has been a panelist for the Virginia Commission for the Arts, the National Endowment for the Humanities and the National Endowment for the Arts.

Symposium participants will be treated to a special dance presentation given by Mary Moore Easter. Mrs. Easter is the daughter of Undine Smith Moore. An associate professor of dance and director of the African American Studies Program at Carleton College in Northfield, Minn., Mrs. Easter's presentation will feature her mother's music "The Siren and the Sea."

A panel discussion will include Willis Patterson, professor of voice, associate dean for academic affairs and chair of the voice department at the University of Michigan. An acclaimed performer, conductor and author, Mr. Patterson will certainly deepen our music intelligence. Eminent scholar Dr. Aldrich Adkins is well-versed on Mrs. Moore's work.

## A new Delta Arts Center is an imperative, some say

In August 1972, Winston-Salem Delta Arts Inc. was established with the goals of stimulating interest and pride in the arts and humanities, with emphasis on the contributions of African-Americans, and providing

quality cultural and educational programming for our community. Today, it is the city's oldest incorporated African-American nonprofit cultural and educational organization.

In 1982, Delta Fine Arts established the Delta Arts Center at 1511 East Third St., where most of its programs are held. This small building has served the organization well for the past 14 years, but it is now bursting at the seams. Programs and exhibitions have outgrown the space, accompanying programs for exhibitions have expanded, classes require more space, storage space and work space have been exhausted. A new facility for Winston-Salem Delta Fine Arts and the Delta Arts Center is a must.

During the past 24 years, Winston-Salem Delta Fine Arts has established a solid track record of performance in the cultural arena. In October 1972, Delta Fine Arts Inc. presented its first major project, the exhibition "Reflections: The Afro-American Artist." One hundred works of art representing 80 African-American artists of the last two centuries were shown at Winston-Salem's Benton Convention Center, with accompanying performances, lectures and dialogues with participating artists.

The exhibition cast a bright light on the significant contribution of African-Americans to the visual arts in 19th- and 20th-century America. It was the first major show of art by African-American artists to be presented in North Carolina and one of the first in the Southeast. "Reflections" showed the creative achievements of important master artists, such as Robert Duncanson, Edward Bannister, Edmonia Lewis, Henry O.

appreciation of the public this part of our national art legacy which

needs further exposure, exploration and recognition in order that it may bring joy and pride to all. Since 1972 Delta Fine

Arts has presented solo exhibitions of many of the artists included in the "Reflections" exhibition. The organization has brought to the attention of the city and state the work of nationally and internationally known artists, such as Lois Mailou Jones, Elizabeth Catlett, John Biggers, J. Eugene Grigsby Jr. and Leo Twiggs. Under the sponsorship of Delta Fine Arts, solo exhibitions have been mounted for artists emerging on the national scene, such as Jonathan Green, Fern Logan and Verna Hart, as well as those of regional interest.

Through the years, Delta Fine Arts has built on its early efforts, not only in the visual arts, but in music, literature, drama, history and folk arts. These efforts have resulted in the presentation of numerous visual arts and historical exhibitions, classes, workshops, lectures, performances and special programs.

In 1990, Delta Fine Arts presented a two-day festival celebrating the life and work of African-American composer Undine Smith Moore. Delta Fine Arts' purchases of paintings by John Biggers, Romare Bearden, Samuel Brown, Stephanie Pogue and sculpture by William Artis and Selma Burke have greatly enhanced the permanent art collection at Winston-Salem State University.

Delta Fine Arts' largest gift to Winston-Salem State University has been the two 15-by-30-foot murals by John and James Biggers, commissioned in 1989 and presented to the university in 1992. In 1975, a 18-piece collection of furniture by Thomas Day, the 19th-century master furniture maker, was purchased with funds raised by



### AnotherView

SIMONA A. ALLEN

EYE ON ART / Tom Patterson

## Exhibit at Delta Arts Center highlights issues of African-American

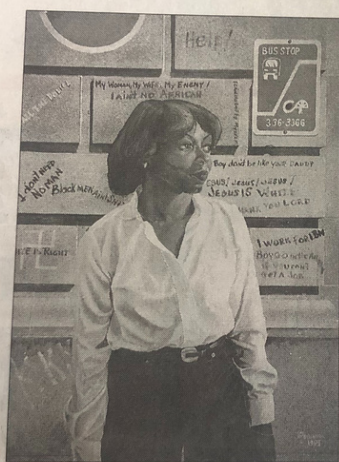
The exhibition that opened late last month at the Delta Arts Center includes selections from a larger jurored show that originated last summer at Charlotte's Afro-American Cultural Center. Its title, "Evidence of a Culture," reflects its emphasis on issues of African-American identity, and this emphasis makes it more thematically focused than many other jurored art exhibits. But the levels of skill and innovation in the featured works are widely varied.

Artists from across the state were invited to submit work for the show, and guest juror Edward Spriggs chose pieces by 15 entrants to be shown. The fact that nine of them are from Charlotte probably reflects the limitations of the Afro-American Cultural Center's mailing list.

Spriggs is an artist, a writer and the director of Hammonds Illeries and Resource Center African American Art in Atlanta. He bestowed his own special Juror's Choice Award on Charlotte artist Ce Scott, whose work richly deserves the honor.

Unfortunately, only one of three pieces originally selected for the exhibit is on view in abbreviated version at Delta Arts.

One of her two works that is shown here, Scott's "Yoruba" is from a series of collage assemblages inspired by Yoruban art, an African-American religious tradition rooted in the traditions of Africa's Yoruba people.



JOURNAL PHOTO BY MARK WEBER

**PORTRAIT:** Tommie Lee Robinson's "Ain't No African" stands as an indictment of blacks who lack pride in their cultural heritage.

patterned cloth, fake pearls and other objects. Also resembling a shrine is "12 Steps," a piece by Robin Leftwich, the only Winston-Salem artist represented in the show. Its form and the materials from which it's made also suggest a miniature American Indian tepee or sweat lodge. The framework is made from sticks tied together with strings of leather and pieces of

the artist, but the piece itself comes off more as a homage to American Indian tradition.

Painting is the dominant medium in the show, with examples ranging from folksy narratives to meticulously copied photographs to boldly figurative abstractions to portraits in diverse styles. Particularly strong among these paintings are two by Beverly McIver of Durham, "My Sister Renee" and "My Sister and

Willie Bigelow, is represented here by a lively scene set in a church, titled "In the Spirit." A physically imposing preacher gesticulates from his pulpit in this action-packed narrative, while members of the choir and congregation clap, raise their hands, jump out of their seats and open their mouths wide as if singing or shouting. You can almost hear the gospel music pouring out of the canvas.

Tommie Lee Robinson's two pieces employ a highly detailed photo-realist style, and they were given a special award for the show's "Best Theme Interpretation." His "She Loved to Dance" is a striking watercolor of a beautiful, exotically clad black woman in a dance posture, who fittingly symbolizes the vitality of African cultural traditions.

Robinson's other piece here is also a portrait of a young woman, but it provides a sharp thematic counterpoint to the first piece and its African-looking dancer. Although clearly of African descent, the young woman in this egg-tempera work has blue eyes and straightened hair highlighted with blond streaks, and she's dressed in blue jeans and a white sport shirt. The title, "Ain't No African," repeats one of the provocative graffiti slogans scrawled on the stone-block wall behind her, and stands as an ironic indictment of blacks in this country who lack pride in their cultural heritage.

Other pieces that deserve mention are the dramatic, figuratively based abstract paintings of

It should also be noted that all three works by Willie Little — another Charlotte artist originally selected for the exhibit — have been deleted from the version at Delta Arts Center. Little's "multimedia collages," as he calls them, are life-size department-store dummies dressed in thrift-store clothing, their faces altered with paint and other materials, positioned against compact stage-set backgrounds. But despite their weaknesses — and although the decision not to show them here may have been due to a shortage of space at the center — it hardly seems fair to Little that his work was



JUNE, 1998

# DFA NEWS

The Official Newsletter of Winston-Salem Delta Fine Arts, Inc.

## DELTA FINE ARTS CONCLUDES ITS 26TH YEAR

On June 30th, Winston-Salem Delta Fine Arts, Inc., will conclude another busy year of cultural and educational programming. During 1997, our organization also celebrated its twenty-fifth anniversary of service to the Winston-Salem community and the state of North Carolina. We continue to operate from the Delta Arts Center at 1511 East Third Street, the site of most of our programs, exhibitions and events.

### 25TH ANNIVERSARY EVENTS

The 25th anniversary year began when we cooperated with the North Carolina School of the Arts to present two performances of the Broadway play, *Having Our Say*, at the Stevens Center on January 14, 1997. This play chronicled the life-journey of the Delany sisters, Sadie and Bessie, the hundred-plus-year-old sisters who were born in Raleigh and eventually moved to New York.

The celebration continued with several visual arts exhibitions, extending our tradition of presenting the works of African-American artists whose art, for the most part, had not been shown in our area. A traveling exhibition circulated by the Southern Arts Federation of photographs by the Tuskegee, Alabama master photographer, P. H. Polk, an exhibition of paintings and drawings by Gastonia artist, James Biggers, and paintings, drawings, and sculpture by Boston artist, John Wilson, were on view at the Delta Arts Center.

Two large exhibitions were presented at the Milton Rhodes Gallery of the Sawtooth Center. *...Of time and space*, paintings by Hughie Lee-Smith of Cranberry, New Jersey was on view during the CIAA basketball tournament held in February and *An Artistic Journey*, selections from the Hewitt Collection of African-American Art of New York

City, was presented during the National Black Theatre Festival in August.

These exhibitions were accompanied by conversations with artists, Hughie Lee-Smith, James Biggers, and collector, Vivian Hewitt, and lectures by Dr. Richard Powell, Duke University and Edmund Barry Gaither, Boston, on the life and art of John Wilson.

Other special events during the year were a Delta Arts Center 15th birthday party and Tuskegee University alumni reunion held in March during the P. H. Polk photograph exhibition, and the September Delta Fine Arts twenty-fifth anniversary "Taste of the Arts" celebration held at the home and lawn of board member, Claudette Weston. Displays and a presentation chronicling the twenty-five years of our organization, music by pianist, Keith Byrd, and baritone, John Williams, creative dances, a silent auction, and fine cuisine by Donald McMillan were enjoyed by all. The "Taste of the Arts" was also the kick-off of our 1997 annual fund drive, which brought much appreciated contributions totalling over \$16,000 in support of executing our programs, exhibitions and community outreach.

### 1998 PROGRAMMING

The first six months of 1998 have brought four interesting visual arts exhibitions. Watercolor *Landscapes* of Robert Reid of New York City were shown at the Milton Rhodes Gallery downtown; *The Myth of Wood*, woodturnings by Charles Farrar of Charlotte at the Delta Arts Center; and two exhibitions from our permanent collection, *The Story of the Biggers Murals* and *Black Women: Achievements Against the Odds*, a Smithsonian traveling exhibit, also at the Delta Arts Center.

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### FEATURES



Peggy Moore (above, left) and Beverly Spainhour arrived early at the arts party, which was at the home of Claudette Weston (left). To the right of Mrs. Weston are Alex Freeman and her mother, Debora Freeman, a co-chairwoman of the party.



PHOTOS BY ED BRO

The Ronald McDonald House provided a place to stay for the Cook family: Damone Cook (front left), Tyrone Clark, Miriam Cook and Tyon Kea, and Dedra Cook (back left) and Dashay Cook.

Kevin and Ginger Lewis carry their son, Aslan, as they leave the Ronald McDonald House with their daughter Julie. They stayed at the house while Aslan received treatment.

## BITES AND BIDS: Black group 'tastes' the art.

# Light Fantastic

Delta Arts Center opens doors of new home with exhibition

By Wesley Young  
JOURNAL REPORTER

Art lovers celebrated the opening of the new Delta Arts Center yesterday with praise for its airy and light-filled exhibition spaces.

The center has moved from an 80-year-old bungalow on East Third Street that housed the art museum for 22 years. The center marked the grand opening of its new headquarters on New Walkertown Road with an exhibition of modern art designed to show artists breaking new ground as well.

The museum's mission is to increase the understanding and appreciation of the arts, with a focus on the work of black Americans.

"It is all the difference in the world," artist Chandra Cox said, comparing the center's old and new headquarters. "It is the difference be-

tween presenting art in a church basement vs. a proper gallery."

Cox is one of five artists showing works in the opening exhibition at the new center. The show, "Five Contemporary Voices in a New Space," will run through March 15 at the center.

The show has works by Cox, Nanette Carter, Lisa Corrine Davis, Debra Priestly and Philemona Williamson. The open house will continue today with a program at 3:30 p.m.

The new center's open house was scheduled around the Martin Luther King Jr. holiday with the thought that people could take in the new art and headquarters in between participating in other activities during the day.

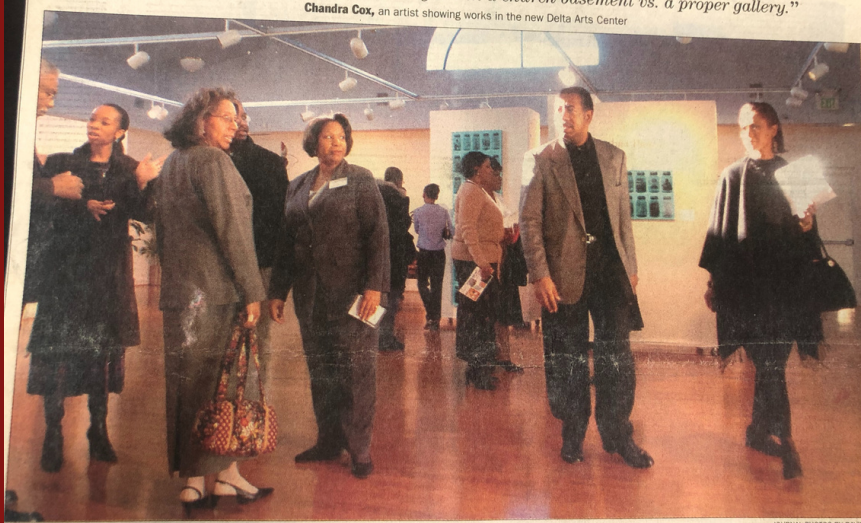
Lorey Hayes, an actress and writer who traveled to Winston-Salem from Los Angeles to par-

See CENTER, Page A7



Philemona Williamson talks about her works (background) on exhibition at the new Delta Arts Center.

It is the difference between presenting art in a church basement vs. a proper gallery."  
Chandra Cox, an artist showing works in the new Delta Arts Center



Visitors view artwork and inspect the new home of the Delta Arts Center during its grand opening on New Walkertown Road.

JOURNAL PHOTOS BY DAVID



## Delta Fine Arts presents selections from Hewitt collection

As a part of its 25th anniversary celebration, Winston-Salem Delta Fine Arts Inc. will present an exhibition of art from the nationally renowned Hewitt collection. The exhibition, featuring the works from a variety of artists, will be shown at the Milton Rhodes Gallery at the Sawtooth Building, 226 N. Marshall St. in downtown Winston-Salem, from July 3 to Aug. 9. A reception honoring the collectors will be held Saturday, Aug. 2, at the Sawtooth Building from 3 to 5 p.m.

John and Vivian Hewitt have been collecting Haitian and African-American art since 1949. Today they have an extensive collection of both in their New York home. They continue to enjoy collecting, meeting and promoting various artists and sharing their knowledge of visual arts with others, particularly young collectors.

Their extensive collection contains works by the "masters," such as Henry O. Tanner, Hale Woodruff, Jacob Lawrence, Ellis Wilson, Ernest Criclow, and John Biggers. There are also works of emerging artists, such as James Denmark, Jonathan Green, Virginia Evans Smit, Ann Tanksley, and Frank Wimberley. Still others, such as Henry



"Mike" Bannarn and Ronald Joseph, are particularly significant from an historical perspective.

The Winston-Salem exhibition will include 20 pieces from the Hewitt collection and will feature the works of several well-known artists in a variety of mediums, including oils, woodblocks, charcoals and watercolors. The exhibition will include two pieces by Ronald Joseph, three pieces by Ann Tanksley, as well as work by Jacob Lawrence, John Biggers, Jonathan Green, Selma Burke, Hale Woodruff and Alvin Hollingsworth, Charles Alston, Margaret Burroughs, Frank Wimberley, Virginia Evans Smit

and David Brown.

Of particular note is an oil on canvas entitled "Gate In Tangier," by Henry O. Tanner. Rarely has a Tanner been exhibited in the Winston-Salem Area. In 1972, at the Opening Exhibition of Delta Fine Arts Inc., "Reflections," "Flight Into Egypt" and "The Three Marys" were exhibited. Tanner's "Sand Dunes at Sunset, Atlantic City," is in the Green Room of the White House and is the first painting by an African American to be purchased for the permanent collection at the White House. The Hewitts were invited to the White House for the installation of Tanner's painting.

The exhibit will run during the 1997 National Black Theatre Festival and offers residents and visitors a wonderful opportunity to view a nationally renowned collection showcasing a wide variety of artists, each of whom brings a unique style and approach to his or her craft. Exhibition hours at the Milton Rhodes Gallery are Monday through Friday, 9 a.m. to 9 p.m. and Saturday from 9 a.m. to 6 p.m. There is no charge for admission, and the public is encouraged to attend.

Exhibition extended thru December 15  
Pottery by the Eugenes' exhibition being shown at Delta Arts Center

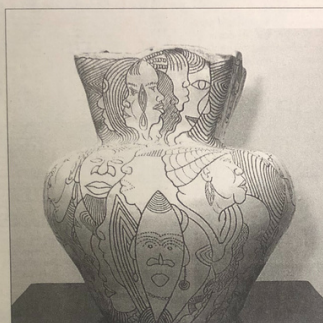
## Memories and Masks

Over the past 15 years, Winton and Rosa Eugene have been producing functional and decorative stoneware pieces in the studio they share at their home in Cowpens, S.C. These works are distinctive for their melding of sophisticated ceramic-production techniques with down-home imagery that's deeply rooted in Southern, rural, black tradition.

A selection of some of their recent works — on view at the Delta Arts Center through Nov. 17 in an exhibition titled "Pottery by the Eugenes" — highlights the particular skills that the husband and wife bring to their craft. In an accompanying wall text about their work, Rosa Eugene comments on that division of labor by writing, "Winton loves design and function, while shapes and colors capture me."

Before they took up pottery, he was a hog farmer and she was a registered nurse. Their initial artistic inspiration came from watching their children work with clay on school projects. Among the traits the two evidently share is an interest in figural imagery related to their own day-to-day lives. This interest is most directly reflected in several of the show's works in the memory-painting tradition that is a staple of American folk art. Although they are known largely for the pottery that dominates the show, this selection of their work includes one of Winton Eugene's paintings, *Chappell's Cotton Gin*, which straightforwardly embodies that autobiographical tradition.

A metal-ductwork chute extends down from an overhang at the right side of the painting's ton fields, spindly pine trees and, in the right middle distance, a brown, wood-frame farmhouse with a red pickup truck parked in front — all spread out under a cloud-dappled blue sky. An unpopulated variation on this same scene appears on the surface of Winton Eugene's stoneware crock with the same title, displayed alongside the painting.



Tunnelled Vision is on display at the Delta Arts Center.

Simple style  
Winton Eugene employs the same simple pictorial style to render another rural vignette on the surface of one of his ceramic pieces here, a lidded crock descriptively titled *Pecan Pickin'*. This standard vessel form is adorned with a painted scene in which a woman, a man and two boys stand or stoop down under a towering pecan tree to gather the nuts that have fallen from it.

A distinctly different technique and pictorial style characterize the imagery adorning the surface of Rosa Eugene's large vase titled *Tunnelled Vision*. The textured black lines on

The same title is applied to her large, black and white bowl decorated with very similar masks. Although the masks on these two pieces stare out toward the viewer in isolation from each other, there's more of a sense of mutual interaction among the low-relief profile heads etched into the pale brown, central band encircling the middle of Winton Eugene's otherwise turquoise-blue vase titled *A Minority in Relief*. As that title hints, all of these heads have distinctly African features, but the hairstyles and headgear they wear — cornrow braids, bandana head wraps, a baseball cap and a ski cap — associate them with black society, which they both embody and celebrate.

In a related vein is his *Facing Memories*, a cream-colored, covered jar in which similar portraits in low relief are combined with images of rural farmhouses, a barn and leafless trees — imagery that connects this piece with the first three previously discussed works.

The exhibit's only nonfunctional ceramic piece is Rosa Eugene's *Birth*, an appropriately egg-shaped form whose surface has been irregularly subdivided by dark blue, low-relief bands that create a series of segments, in each of which is etched a different scene or image. Faces and masks such as those in several previously discussed works appear in some of these segments, while other segments contain etched pictures more directly related to this work's title — a cracked egg, a pregnant woman, a baby in a crib and a somewhat awkwardly flat-topped tree that invites interpretation as an image of "Mother Nature."

### Other contributions

Among Rosa Eugene's other noteworthy contributions to the show are a vase and a bowl decorated with images of tobacco leaves (both titled *Tobacco Bowl*); a gray-glazed vase etched in low relief with lily images (*Lillie*); and two vases decorated with more stylized, linear forms. One of the latter, titled *Bending Over Backwards*, is a crumpled-looking vase whose dark-brown surface is incised with white-outlined, faceless figures (somewhat reminiscent of those in the late Keith Harling's work) who appear to be doing exactly what the title says. The other, titled *The Spirit of Passion*, employs the same kind of light-on-dark, linear incisions to render a series of gently curved and curling, abstracted vegetal forms, and it's displayed on an unadorned, white ceramic pedestal incised in black with a scaly configuration of stylized leaves.

Augmenting the show's one painting and 15 ceramic works in the Delta Arts Center's gallery is a selection of the Eugenes' functional pieces, all for sale, and several photographs that show their kin, unfinished pieces in their studio and the two of them at work.

## SECOND OPINION

# Arts center is special place that enriches life in community

Years ago, I visited the Delta Arts Center over by the old City Hospital. It was a modest space, with some quite spectacular art on the walls. I don't remember who the artists were. I'm culturally challenged when it comes to contemporary art, in any event. I haven't been back, although I've spent a reasonable amount of time at the Diggs Gallery on the Winston-Salem State University campus.



John Gates

It has recently occurred to me that I've been missing a lot. The building may be modest, but the reach of Winston-Salem Delta Fine Arts is not. Along with a letter asking for a contribution to the center's capital campaign came a brochure about the center and what's been going on there since the organization was founded in 1972.

When local alumnae of the Delta Sigma Theta Sorority started the institution, the idea was to raise the community's awareness level of black artists and their contributions to American culture through cultural and educational programs. For a decade, the



JOURNAL FILE PHOTO

The ABC store on New Walkertown Road is the future home of the Delta Arts Center.

since the early 1980s, the little house next to the hospital has been home to exhibits of some of America's finest black artists, including John Biggers, Romare Bearden, Lois Mailou Jones and Elizabeth Catlett.

The exhibits — there've been 85 since the center opened — sometimes proved too big for the center and had to be moved to larger exhibit spaces such as the Sawtooth Building. What I didn't realize, or paid inadequate attention to, was how much more than exhibits happened at the center.

Over the years, there have been his-

torical exhibitions, musical performances, talks and lectures by artists, literary and dramatic presentations, films, and classes and workshops for children and adults.

The brochure, which puts the center's activities together all in one place, gives you an idea of the scope of this effort to enrich lives with a better understanding of black art and culture and its place in the art and culture of America. It's hard to reconcile the little white house that is the center's home and all the exhibits and programs that have emanated from there.

What the brochure does speak to is the center's more or less desperate need for more space and a building that won't eat up the operating budget with maintenance costs. That's what the \$1 million capital campaign now under way is designed to pay for, along with, if the center gets lucky, a start on an endowment and operating reserve.

The center's supporters — including the organization's president, Elsie Blackman, and Simona Allen, who's heading up the capital campaign — have looked at a number of possible sites and recently settled on an ABC store out on New Walkertown Road. The store is moving to the East Winston Plaza shopping center. If the deal is consummated, the store would give the center roughly three times the space it currently enjoys, along with better parking.

I'm not sure what to make of turning a liquor store into an arts center, but surely the neighbors won't mind. We have a really special institution here in Winston-Salem, and not enough people know about it.

Speaking of special institutions, the deal that Reynolda House struck with Wake Forest University this past week must be a huge relief for Barbara Millhouse, as well as an enrichment of

Wake Forest's campus amenities. Reynolda's wonderful collection of American art, its education programs and staging of public performances in music and drama have all been infused with Millhouse's vision. A granddaughter of J. Reynolds, Millhouse has devoted a lot of her life to building Reynolda House into one of the major arts attractions in Winston-Salem.

She's been at it for 35 years, give or take. Her effort has been appreciated by some serious art experts, including an old friend of mine who was the curator of American art at the Museum of Fine Arts in Boston, Ted Stebbins. He used to visit Winston-Salem to consult with Reynolda House officials about the collection and has called it as fine a small collection of American art as there is in the country.

Millhouse has been concerned about what would happen to her vision once she started slowing down and her baby was given to new babysitters. With Wake Forest promising to remain true to that vision, Millhouse now has assurances that Reynolda House and its programs won't fade when her devotion to the place becomes less hands-on.

■ Gates is the Journal's editorial page editor. He can be reached at JGates@wsjournal.com



# A Powerful Printmaker

*Elizabeth Catlett and Maya Angelou will have a conversation surrounded by a show of Catlett's work at Delta Arts Center*

Elizabeth Catlett, who will be 93 on April 15, is a living legend among American artists. Inspired by a lifelong commitment to social justice, she spent the last 60 years of the 20th century developing a formidable body of work in several mediums. Virtually every piece she has made reflects her strong sociopolitical convictions, and most of them also highlight her identity as a black American woman.



Tom  
PATTERSON

On Saturday Catlett is scheduled to be in Winston-Salem for a public conversation with a literary counterpart among living legends, author Maya Angelou, a Winston-Salem resident. Their exchange is to start at 6:30 p.m. at the Delta Arts Center, where they will be surrounded by 39 pieces of Catlett's art spanning more than 50 years.

These works make up the center's show "Solitude and Solidarity: The Art of Elizabeth Catlett," on view through April 19. Most of them are on loan from Douglas Moore and Doris Hughes-Moore, who live in Washington, Catlett's birthplace. Moore is a Methodist minister who grew up in Hickory and attended N.C. Central University, and his wife is a veterinarian, according to Dianne Caesar, the Delta Arts Center's director.

Catlett's last solo show here was a traveling retrospective of her prints that came to Winston-Salem State University's Diggs Gallery in late 1995 and 1996. Before that, she had a smaller exhibit in 1986 at the Delta Arts Center's former home on East Third Street.

Catlett and Angelou have met for a public conversation once before, in New York in 1983, at the Studio Museum of Harlem, according to Caesar.

Catlett graduated from Howard University at 20 and earned a master of fine arts degree from the University of Iowa at 25. Early in her career, she taught at high schools in Durham and New York, and she was married to fellow artist Charles White from 1941 to 1947. She began to come into her own as an artist in the late 1940s, while spending increas-



Elizabeth's Catlett's *A Second Generation*, created in 1992, is in her show at Delta Arts Center.

country and, after 1982, they maintained residences in both New York and Cuernavaca, Mexico. Mora died in 2002.

The exhibition at Delta contains two small, relatively recent sculptures but otherwise consists of prints. The earliest ones are 11 small linocuts from Catlett's "New Negro Woman" series, which she created in Mexico in 1946 and 1947 as commentaries on the hardships and inequalities faced by black women in the United States. These include heroic portraits of Sojourner Truth and Harriett Tubman as well as images of anonymous, noble-looking women working at low-wage jobs.

The most dramatically powerful image in the series is the one titled "and a special fear

and a mop or broom handle in the other.

Catlett gave a similarly stoic expression to the aging woman more naturalistically portrayed in her iconic linoleum cut titled *Sharecropper*. She carved the original linoleum block in 1952, but the print in the show dates from 1970. Rendered in half-profile and viewed from below her eye level, the woman wears a broad-brimmed hat whose woven straw fibers are treated in detail. The hat and her leathery-looking skin suggests that she is accustomed to laboring outdoors under a hot sun, while the safety pin holding her dark blouse closed at her neck hints at how poorly she is paid.

The latter print and several others in the show reveal Catlett's attitude for naturalis-

Over the years Catlett has alternated between naturalistic portraiture and more stylized depictions of her human subjects. The contrast between the two approaches is highlighted by this show's inclusion of works such as the two previously discussed, as well as earlier ones such as *Domestic Worker* and *A Second Generation*, a color lithograph from 1992. The latter print places the highly stylized profile heads of a young man and woman in a fiery red- and orange-outlined square above a row of much smaller silhouetted figures in blue, who march across the bottom of the composition with their fists upraised in the black-power salute.

Thematically, Catlett's work

## WORTHY: Delta move could give city a boost

It still has a way to go, but Winston-Salem Delta Fine Arts' campaign to move into a larger home has taken a giant step forward.

Delta Fine Arts, a nonprofit organization that focuses on raising awareness of black artists and their contributions to American culture, has worked out of a small, cramped house at 1511 E. Third St. since 1982. Last year, the group set its sights on a much newer and larger building at 2611 New Walk-



Ken  
Keuffel

ertown Road, which is home to an Alcohol Beverage Control store.

Elsie Blackman, Delta Fine Arts' president, said earlier this week that the group has raised about \$325,000, enough to buy the building. "The money for the purchase is in the bank. We will not have a mortgage."

The money represents the first phase of a \$1 million campaign, with subsequent phases planned for renovations, operating money and an endowment. Donations have come from a variety of sources, notably the national membership of Delta Sigma Theta sorority, a national service organization whose local members founded Delta Fine Arts in 1972. Local businesses and foundations have also stepped in.

Now it's time for the rest of the community to help. By buying a building, Delta Fine Arts is gaining not only an asset, but also greater credibility with future donors.



## HIGHLIGHTS from previous page

it by moving into its new space at the corner of Northwest Boulevard and Reynolda Road. Artistic director Jamie Lawson says this season was chosen to represent a different decade in the history of Theatre Alliance. The new space will allow the company to do staged readings and more interactive work. An example of the latter is *Sheila's Class Reunion*, which takes place in 1976 and will be performed here in May. Lawson compares it to the off-Broadway hit *Tony n' Tina's Wedding*, and says the show will allow the audience to be as involved as they want to be.

"The audience will be part of the reunion, or they can just be a spectator," he said.

## Visual Art

One aspect of planning a season is looking at past years and seeing what worked. Two years ago, the Delta Arts Center on New Silkertown Road held an exhibit of African-American quilting. The show was the center's most successful,

so in January they are bringing it back.

"We did it the year before last for the first time, and we invited quilters that we knew to submit pieces, and it was only up for four weeks and we had over a thousand visitors come in," said Dianne Caesar, the center's executive director. "We found out there is a lot of interest in ethnic quilting. There are people who belong to guilds. There is just a real interest in quilting, and we hung them as artwork rather than as a quilting show."

The show will run until March, plus the center will hold quilting workshops with Madeline Hamlin Shepperson.

Reynolda House Museum of American Art will feel a bit like early 20th-century New York this fall with lectures and events surrounding its exhibit *Seeing the City: John Sloan's New York*, which opens Oct. 3. Sloan was a painter whose work falls into the category of the Ashcan School, a movement of early 20th-century realist painters. Assistant curator Allison Slaby says the exhibit is a window into the past.

"John Sloan is just a really fun painter. It's paintings of early 20th-century life. He really lived this kind of bohemian life and painted the

people that he lived with, the aspiring artists, writers and intellectuals, but he was also interested in people on the street," she said.

"There is real vitality to his work, a lot of it is fun and a lot of it is funny, and you get a real sense of the slice-of-life in the early 20th century."



File photo

Dianne Caesar, executive director of the Delta Arts Center, is offering a second chance to see the highly successful exhibit on African-American quilting that was held two years ago and brought in more than a thousand visitors.

## Delta Arts to kickoff 35th anniversary with exhibition

SPECIAL TO THE CHRONICLE

Winston-Salem Delta Fine Arts, Inc., will kick off its 35th anniversary with an exhibition of works by contemporary artists. The show, *Celebration: 35th Anniversary of Winston-Salem Delta Fine Arts, Inc.*, will run from Feb. 18 to April 14. It will feature paintings by Moe Brooker, Tonya Ingersol, and Frank Moberley; photography by Hank Harsley; LeRoy Anderson; Charles Martin; Moutoussamy-Ashe; John Pinderhughes; and sculptures by sculptor

Colin Chase.

Chase will be at the gallery Feb. 15-18. He will install his three sculptures: "one breath at a time 1," "Come Sunday" and his installation "Orinthology Suite," composed of steel, brass, wood, straw and 13 North American bird sounds.

Chase, who was born in Newark, N.J., received his MFA from the University of Michigan School of Art and Design and BFA from Cooper Union School of Art for Advancement of Science and Art, School of Art, New York, and his AAS from the Fashion Institute of



Colin Chase

Technology, New York. Chase will discuss his art at an opening reception on Sunday, Feb. 18 at 3 p.m.

Also attending the opening reception will be painter Tonya Ingersol, whose large painting, "Three Graces," is a highlight of the exhibit.

Art Critic Dominique Nahas has said that, "Ingersol's use of allegory, myths and genre scenes has allowed her to sail with fascinating artistry between the Scylla and Charybdis of making socially aware paintings that might appear too blatantly political and making art too removed from the daily social struggles of enlightened black consciousness. The result is layered work suffused with vitality. Such art points to Tonya Ingersol as a painter of consummate skill who is intrigued with images that are found and shaped in our great and

broad humanity." On the weekend of March 17, photographer Charles Martin will visit the gallery for a series of shops and lectures. His work has been shown at Galeria Lulu Lyon in City College of New York, Odéon-Vidéo in Paris, The Gordon Parks Foundation, College of New Rochelle. His work has been in group shows at the Museum of Modern Art, New York.

For further information about the artists and from the show, call Delta Arts Center at 2625, or by email at delta2611@bellsouth.net.



## CHRONICLE

WINSTON-SALEM • GREENSBORO • HIGH POINT

Vol. XXX No. 15

THURSDAY, DECEMBER 11, 2003

## Art lovers turn out for benefit auction

Delta Fine Arts Center is trying to raise \$350,000 for new building

BY T. KEVIN WALKER  
THE CHRONICLE

John Williams arrived about an hour earlier than anyone else Saturday night to an art auction to benefit the Delta Fine Arts Center. It gave Williams — who, along with his wife, has accumulated a modest art collection over the years — enough time to carefully examine each of the dozens of pieces that were up for grabs. By the time other potential buyers began to file in, Williams was ready to bid on several pieces. He had taken the seat closest to auctioneer Belinda Tate, head of Winston-Salem State University's Diggs Gallery and an experienced auctioneer.

"I don't think about its potential future value. It has to be something that I like," Williams said, giving his approach to buying art. Williams felt doubly good about the weekend auction: Not only did it offer pieces that would accrete to his art collection, but proceeds benefited the Delta Fine Arts Center, which is in the last phase of a capital campaign aimed at relocating the center to a new building.



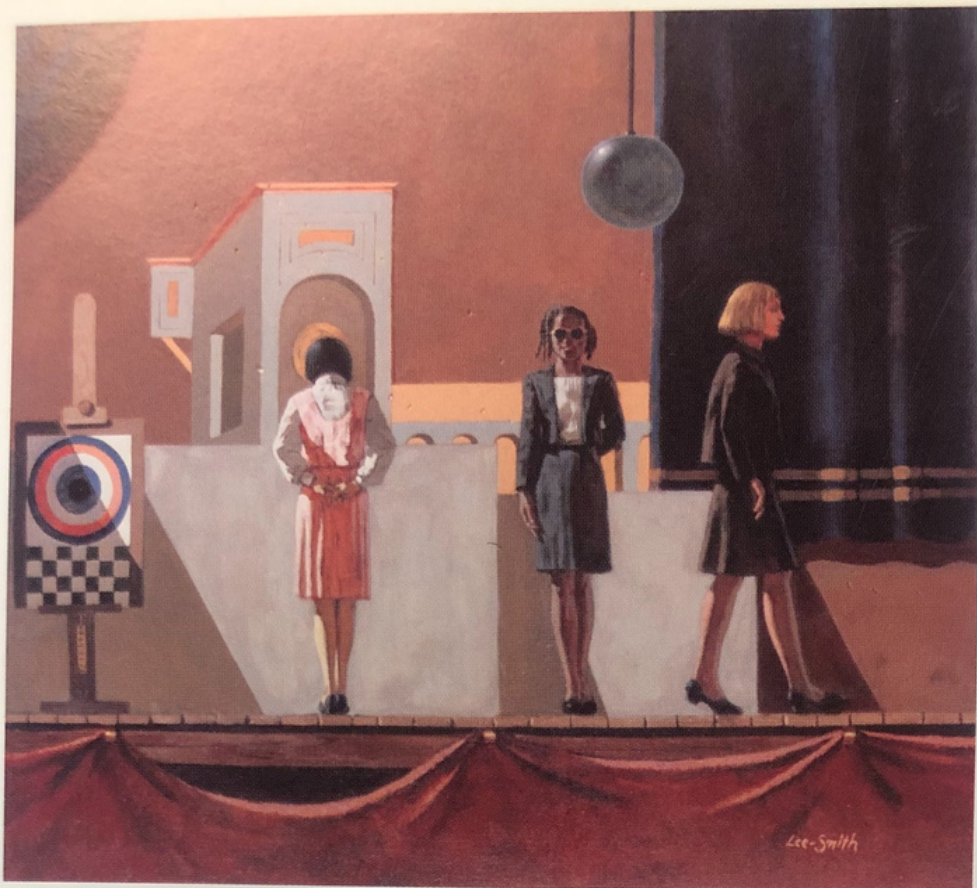
Photo by Kevin Walker

Lisa Faulk, foreground, and Sharon Dobbins look at a piece by famed artist John Biggers. It was one of many pieces for sale.

See Art on A5



*promotionals*



Winston Salem Delta Fine Arts, Incorporated

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... of time and space, paintings by Hughie Lee-Smith

February 13 to March 15, 1997

Milton Rhodes Gallery at the Sawtooth Building

226 North Marshall Street

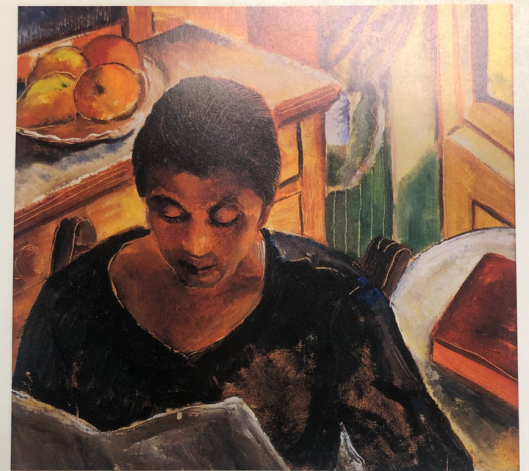
Winston-Salem, North Carolina

Opening Reception on Saturday, February 22, 2 to 4 p.m.

A conversation with **Hughie Lee-Smith** and **Leo Twiggs** at 2:30 p.m.

Exhibition hours 9 a.m. to 9 p.m. Monday through Friday

9 a.m. to 6 p.m. on Saturday



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1511 East Third Street  
Winston-Salem, North Carolina



WINSTON-SALEM DELTA FINE ARTS, INC.  
The Delta Arts Center  
1511 East Third Street  
Winston-Salem, NC 27101 Δ (Telephone) 919-722-2625

**ORIGINS AND ASCENSION:**

**THE STORY OF THE BIGGERS' MURALS**

**THE DELTA ARTS CENTER  
1511 EAST THIRD STREET  
WINSTON-SALEM, NC 27101**

**OCTOBER 2 - NOVEMBER 10, 1995**

**EXHIBITION FACT SHEET**

**PANEL ONE**

This introductory panel gives an overview of the Biggers' Murals Project.

**PANELS TWO AND THREE**

These are the preliminary drawings on which the murals are based. Panel two is the drawing for *Ascension* and panel three is the drawing for *Origins*. The photographs of these drawings and all other photographs in the exhibition, with the exception of the John Biggers portrait, are by Winston-Salem photographer, Jackson Smith.

**PANEL FOUR**

This photograph by Winston-Salem Journal photographer, Charlie Buchanan, shows John Biggers as he made final drawings and checked final paint colors in the campus studio at Winston-Salem State University. In the article which accompanied this photograph, Winston-Salem Journal arts reporter, Genie Carr, wrote:

"On the drawing boards lay large sheets of thin paper. Grids and pencil lines showed the basic outlines of the complex, layered painting that will go on the walls. Biggers explained that the process ... begins with the grid—just as the construction of a building begins with ... steel girders and beams on which the rest of the building will hang. The rest of the murals will build, paint layer by paint layer, on the grid. The squares, with a scale of one inch on the paper to one foot for the wall, are put onto the wall. Using the drawings, the muralists will use



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Artist Highlight:

*Leo Rucker*



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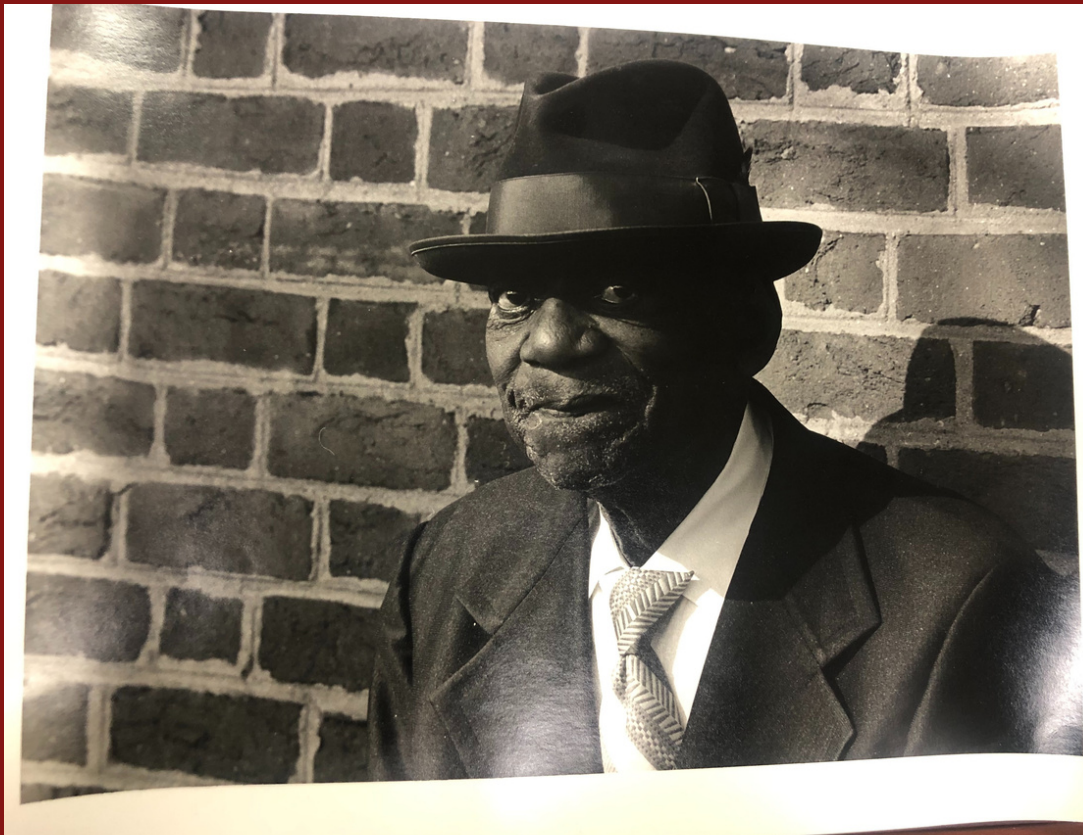


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