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Meeting the Need for Multiculturalism in the Art Classroom

JOHN A. STINESPRING and LINDA C. KENNEDY

Modernism has been branded by postmodern philosophy as racist, sexist, elitist, classist, environmentally destructive, homophobic, exclusively Eurocentric, ageist, and “ableist.” Postmodern critics maintain that the art world has been controlled by galleries, art schools, and museums that are managed, directed, supported, and staffed by males of European ancestry who seem to share an aesthetic standard that they presume is universal.

The basis of postmodern philosophy appears to be rooted in the semiotic analyses of Ferdinand de Saussure and C. S. Peirce, based on the idea that past artistic expressions created “structures” of assumptions on which the artwork was based. Saussure and Peirce observed that all forms of communication involve various sorts of signs (icons, indexes, and symbols) that can be analyzed (“deconstructed”) to reveal their “texts,” which were devised in a particular context and consequently represented a particular point of view. Collectively, the homogeneous nature of the art establishment presented a relatively homogeneous artistic standard rooted in certain social, cultural, political, and economic assumptions.

John Thackara noted that a postmodern reading of the modernist text revealed disappointments with modern industry and society—“unemployment, the deskilling of work, the feeling that technology was out of control, [and] fear of impending nuclear catastrophe or war.”¹ Today we find ourselves with almost unlimited choices of everything from automobile models to television channels. This sense of unlimited choice has resulted in discredited standards and in the notion that popular arts are as good as the fine arts and that any effort to impose criteria regarding what is good and not-so-good is an elitist

effort rooted in “texts” designed by people trapped in the attitudes of their own time and circumstance.

Today, this establishment is confronted by new voices who represent other points of view: feminists suggesting that their non-male experience automatically generates new iconology (e.g., Frida Kahlo’s images of birth pangs, hurts, and heartaches generated a unique feminine iconology. Diego Rivera, the great muralist and Frida Kahlo’s often-estranged husband, said she was “the only woman who . . . portrayed in her works of art, the feelings, tasks, and creative possibilities of the woman”).²

An openness of mind is necessary if we hope to hear and understand statements and images made by others who have been outside the European tradition. Postmodern perspectives have been resisted—the modernist theorist Clement Greenberg warned in 1979 that postmodernism was the antithesis of all he loved and that it constituted a lowering of aesthetic standards because of the “democratization of culture under industrialism.” Critic Walter Darby was even harsher: “Postmodernism is aimless, anarchic, amorphous, self-indulgent, inclusive, horizontally structured, and aims for the popular.”³

Postmodernism in the Classroom

Art teachers have heard many of these messages as they seek to bring increased awareness of cultural diversity to their classrooms. Most teachers want to do the right thing—if only they knew what that might be. Teachers have developed a sensitivity to language in order to avoid any appearance of being sexist or racist or of demonstrating bias or insensitivity in any other way. But many find it more difficult to respond to the call for a proactive approach to cultural diversity. Black history month or Martin Luther King, Jr., observances have been criticized by some as “tokenism” that seems to perpetuate a form of cultural segregation. When cultures are studied as discrete entities, critics charge teachers with trivializing, romanticizing, stereotyping, patronizing, and

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Two Lives: Mentor and Artist

Although the struggles of some black artists have been recorded, not much has been written about the backgrounds of many successful artists or about the mentors, teachers, parents, and school and life experiences that helped these artists to grow in self-esteem and to produce their artwork.

Viktor Lowenfeld, Mentor

Viktor Lowenfeld was one such mentor. He fled Nazi oppression in Austria to accept a teaching job at Hampton Institute (later Hampton University) in Hampton, Virginia, in 1939. As Peter Smith notes, it is difficult to imagine the European Lowenfeld struggling with a new language while at the same time dealing effectively with the problems of his African American students.¹ Lowenfeld encouraged art that reflected his students' own experiences. Using his visual-haptic paradigm—by which Lowenfeld distinguished between visual or optic modes of perception and haptic or tactile modes of perception—Lowenfeld found black art to be very haptic and encouraged expressionistic art in his students. Significant to all art educators is the fact that, during his six years at Hampton, he must have developed much of his thinking

marginalizing these cultures by encouraging students to see them as primitive, exotic, or quaint. These efforts to recognize underrepresented populations are defended, on the other hand, as being better than doing nothing to rectify past hostility and neglect. Then, there is the phenomenon that Robert Storr has referred to as “bigotry by abbreviation,” by which members of a minority group who do not fit the stereotype of that group are ignored or rejected.⁴ A good example is the experience of artist Aaron Douglas, whose white benefactor, Mrs. Rufus Mason, sent him to study in the Barnes School near Philadelphia in 1928 with tuition paid and a \$125 a month stipend. She later tried to force him to withdraw because she didn't want him to curb his “natural instincts” and fail to preserve his “primitivism.” His resistance to her ideas led her to interfere with his efforts to get commissions. He refused to submit to her stereotype of black primitivism, but always at the risk of putting himself in an untenable financial situation.⁵

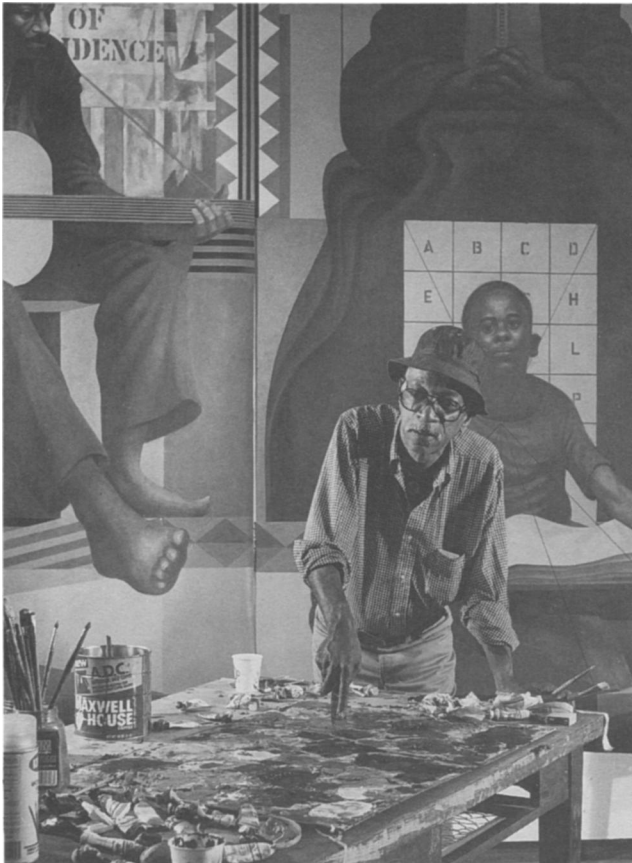
The struggle to figure out just what we should do is well represented in the report of the seminar on discipline-based art education (DBAE) and cultural diversity held at Austin, Texas, in 1992.⁶ DBAE is an approach to art education intended to embrace and provide balance to the study of all of the art disciplines—aesthetics, art crit-

icism, art history, and art production—in the school curriculum. The early DBAE proposals of the mid-1980s were criticized for being too rigidly rooted in the traditional elitist values of Western-centered art and aesthetics. The Austin seminar testified to the dynamism of the DBAE concept as it wrestled with the issue of cultural diversity. It is clear that although virtually all art teachers have been trained almost exclusively in Western art traditions, they recognize that there are other societies and cultures in the world that have their own traditions and that produce artwork worthy of serious consideration.

Further, there are peoples within our society—women, a variety of ethnic and racial minorities, and those with sharply divergent lifestyles and value systems (e.g., homosexuals and the handicapped)—who may elect differing subject matter and aesthetic qualities in their art expression. Obviously we need to correct situations such as the one described by Fred Wilson at the Austin seminar: the Maryland Historical Society collection, located in Baltimore, virtually omits representation of African Americans even though Baltimore has an 80 percent African American population. There seemed to be broad support among the conferees for the general principle stated by Robyn Wasson that “no racial, cultural, or national group makes art that is superior to another's.”⁷

Artist Charles White: The Early Years

It was Lowenfeld who eventually invited black American artist Charles White and his wife, sculptress Elizabeth Catlett, to Hampton Institute, where Charles spent nine months completing a mural. Some of Charles White's earlier life experiences illustrate many of the issues that confront minority artists. White was born in 1918 and grew up in Chicago. Passing through a park on his way home from elementary school one day, Charles



COURTESY HERITAGE GALLERY, LOS ANGELES.

Charles White before his mural.

encountered an outdoor class from a local art school. His obvious interest in what the students were doing caused them to invite him to join them. White returned each day for further experiences, although his artistic endeavors were frequently interrupted by the small jobs he did—including cleaning, sweeping, and shoe shining—to make some money for his family.

During this same time, while Charles was excelling in elementary school, he and his mother, both of whom loved to read, often visited the library together. Charles looked at pictures of paintings and sculptures in the art books; his favorite artists were Homer and Inness.⁵ His great thirst for knowledge prompted him to set somewhat unrealistic goals for himself: once he vowed to read every book in the library. One book in particular, Alain Locke's *The New Negro*, had a profound impact on him.

In high school, Charles was initially fascinated with all areas of learning; he also got involved in designing sets for school plays. His interest in school declined, however, as he became aware that the black heroes in Locke's book did not appear in the school texts nor were they mentioned in the classroom. Soon he became a frequent truant. Searching for "the intellectual stimulation which school might have offered him but didn't,"⁶ Charles went to the library or the Art Institute of Chicago on the days when he didn't go to school.

At fourteen, Charles did professional sign painting

Less clear is the issue of universality in human aesthetics. Is there a broad aesthetic drive shared by all of the human species as suggested by Ellen Dissanayake, or has the definition of art been so narrowed and culturally fragmented that it no longer has any universal, species-centered character?⁸ Marianna Torgovnick claimed that art literature has begun to deal with the problem not only by adding work from underrepresented populations and cultures, but also by "uncovering new things in traditional Western culture."⁹ Here the matter gets tougher because challenges to widely believed myths and established values can lead to controversy and even censorship.

Meanwhile, classroom teachers must do the best they can to be open, sensitive, and fair. Even though Peter Smith has cogently defined the hazards of trying a multicultural approach in the classroom,¹⁰ there is no leisure to speculate; the young people will be in class tomorrow and the lesson must go on. So, what are teachers to do? Vesta Daniel has offered these guidelines:

- a. Teachers should provide students with critical exercises that help them recognize their idiosyncratic or ethnically specific experience of artworks.
- b. Teachers should introduce and illustrate the notion that

traditional standards of excellence can be challenged in order to reach a broader understanding of art.

- c. Possibly unfamiliar art, such as Asian American works, should not be studied as a monolithic body of work.
- d. Teachers should avoid the trap of attaching traditional, mystical, or religious meaning to all art that is not understood.
- e. Teaching strategies should be opened up to include the works of culturally disenfranchised and ethnically astute scholars.
- f. Local interests should be connected to world interests and art.¹¹

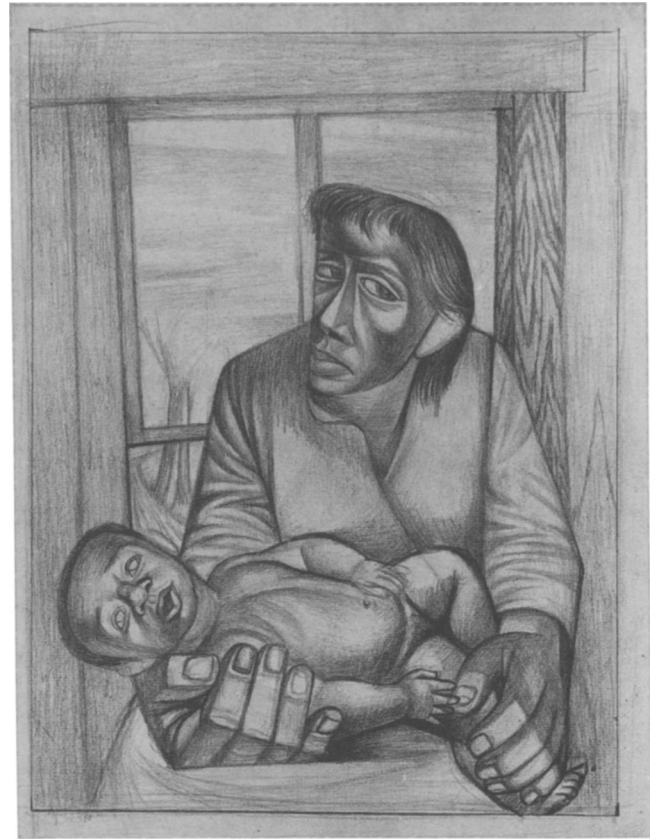
Teachers should also try to identify the best, most current terms that recognize historical meanings and minimize negative value implications in terms that apply to people and cultures. We remember a time when *colored* yielded to *Negro*, which, in turn, led to *black* and *African American*. We must consider the explorations of changing terms as an interesting cultural experience rather than an irritation. Also, we must avoid terms that imply inequality of dignity; for example, one would not refer to females as "girls" while calling males "men."

Perhaps a basic criterion for the art classroom would be whether the curriculum you are teaching reinforces a narrow, white Western ethnocentrism or fosters openness to, and awareness of, the variety of human expression.

with other black artists. Together they organized an art club and held paid-admission parties to raise money for art lessons at the Art Institute. One member of the club attended the lessons and then repeated the lessons for the other budding artists.

Charles was nearly expelled from high school when he challenged his American history teacher to explain why blacks were omitted from accounts of historical events. His art teachers, however, were sensitive to his needs and entered his works in art competitions. Charles won a scholarship to the Chicago Academy of Fine Arts and the Frederic Mizen Academy of Art, but when officials at the schools met him and saw that he was black, they indicated that someone else had won instead. Later, "in one school's catalog he found the phrase: 'For Caucasians Only'."⁷ These events naturally affected Charles; his truancies increased and he "was considered a delinquent."⁸

A bright spot amid these difficult days came when Charles won a national award for a pencil drawing and actually received recognition for his achievement. "His art teacher at the Englewood High School, Miss Elsa W. Schmidt, received a letter from the National High School Weekly, asking if Mr. White was willing to sell the [drawing] that he had in the show. [It] was sold for five dollars. Charles' confidence in what he was doing increased."⁹



COURTESY HERITAGE GALLERY, LOS ANGELES.

Study for Hope for the Future by Charles White, 1945.

Above all, the examples used in the study of art must include a wider variety of people and works than have traditionally been used. This is more easily said than done and indicates the need for information that can be used to accomplish that expansion. This activity is not without risk. Consider the cultural conflict that sometimes occurs when the Hispanic Days of the Dead are observed. This observance humanizes death and reinforces family bonds beyond generations still alive. A combination of Hispanic culture and Roman Catholicism, the observance's use of skeletal and death imagery is often misunderstood by non-Hispanic people as being morbid, pagan, and satanic.¹²

Of course, trying to include proper representation for every cultural group is reduced to an absurdity when you consider a Chicago school that has eighty ethnic groups in the student body. Robyn Wasson's guideline is useful: "I do not think it matters how many cultures one covers, only whether the ones that are covered are handled with respect."¹³

It is also important to note that, as Margaret Wilkerson suggested, by the year 2025 the minority (people of color) will become the majority in this country. This trend has substantial implications for education, which must include specific consideration of blacks, Hispanics, Asian Americans, and Native Americans when planning

both how and what we are to teach. Harold Hodgkinson has reported that the majority of California elementary school students are now members of so-called minority groups. In the United States, or at least in many states, we are facing what Hodgkinson termed a "minority majority." Coupled with this trend is the decline in the number of African Americans in graduate schools, apparently due to lack of finances. Those black students who do overcome obstacles to entering graduate school have not been selecting work in the arts and sciences, apparently because those fields are often seen by minorities as a "white person's toy" that does not lead to wealth or high status. These trends point to a situation of great social significance: as Hodgkinson reported from Population Reference Bureau studies from the period 1981-1988, "the percentage of minority school teachers drop[ped] from 12 to 9 percent. . . ." In other words, in the future, schools may be staffed by nearly all-white faculties who are teaching mostly students of color.¹⁴

Now and in the future, art educators need to know what role art has played in minority groups in order to develop a personally meaningful art education program. Also, it is not enough simply to add an occasional work by, say, a black artist to the curriculum. It is important to include works by women, blacks, Hispanics, Native Americans, and Asians, to point out the ethnicity of the

Charles took an extra year of high school in order to make up his grades and was admitted in 1937 to the Art Institute of Chicago on a scholarship. This was his first opportunity to have concentrated art instruction. Working hard on his art, and also in a job in order to pay for art materials, Charles completed his two-year course at the Art Institute in one year.

As a vulnerable young man in Chicago, Charles found refuge with members of the black arts community, including author Gwendolyn Brooks, and dancer, choreographer, and founder of the Black American Concert Dance Company Katherine Dunham. These and other artists influenced each other and developed their talents in spite of the odds. Each could have been a prisoner to the streets, but because someone cared, reached out, and allowed their dignity to prevail, they achieved excellence in artistic expression. They developed a universal body of arts, an art related to their inner being and roots.

When he was twenty-five, Charles White went to Hampton Institute, where Viktor Lowenfeld gave him a commission to paint a mural for the institute. This work gave White considerable national attention and provided financial support for his continued studies. In her poem "Boy Breaking Glass," Gwendolyn Brooks asks us to listen to the cries of black youth who need constructive expression for their abilities, as White did:

Whose broken window is a cry of art
(success that winks aware
as elegance, as a treasurable faith)
is raw . . .
"I shall create! If not a note, a hole.
If not an overture, a desecration."¹⁰

We can allow raw talent to turn into destructive power or into human enrichment.

NOTES

1. Peter Smith, "Lowenfeld Teaching Art: A European Theory and American Experience at Hampton Institute," *Studies in Art Education* 29, no. 1 (1987): 30-36.
2. Viktor Lowenfeld, *Creative and Mental Growth* (New York: Macmillan, 1947).
3. Smith, "Lowenfeld Teaching."
4. John T. Biggers, *The Negro Woman in American Life and Education: A Mural Presentation* (Ann Arbor: University Microfilms International, 1954), 8.
5. Benjamin Horowitz in Charles White, *Images of Dignity: The Drawings of Charles White* (Los Angeles, Calif.: Ward P. Ritchie Press, Heritage Gallery, 1967), 8.
6. Horowitz, 9.
7. Romare Bearden and Harry Henderson, *A History of African-American Artists: From 1792 to the Present* (New York: Pantheon Books, 1993), 407.
8. Horowitz, 11.
9. Horowitz, 8-11.
10. Gwendolyn Brooks, *In the Mecca* (New York: Harper & Row, 1968): 36-37.

artists, and to discuss the unique experiences these people have had. It is not necessary to be so aggressive as to adopt all the current ideological language (e.g., referring to those artists as the "oppressed peoples"), but providing insights into the inequities and injustices of minority experiences can be very useful in explaining the perspective of these groups.

In order to illustrate a meaningful approach for teachers, let's focus now on the kind of information that they might use when teaching about African American artists (see also the sidebar "Two Lives: Mentor and Artist").

The Struggles of African American Artists

The history of the art education of blacks historically has been filled with episodes ranging from neglect to repression. Yet black artists emerged, overcame obstacles, and established traditions. Although we applaud these achievements, we must fully recognize that they were often attained at great sacrifice. For example, Henry Ossawa Tanner won international acclaim at the Paris Salon with his painting *Raising of Lazarus* (1896), and his painting *The Banjo Lesson* (1893) demonstrated a uniquely American genre. These achievements, however, were wrested from a society riddled with prejudice. An art school classmate, Joseph Pennell, who later became a successful artist himself, wrote in his biography about

cruel "pranks" played on Tanner in art school, such as his being tied to his easel and left in the middle of a street. Such harassment eventually drove him out of the Pennsylvania Academy of Fine Arts, in spite of the care and attention of the director, Thomas Eakins. The point is that peoples who have such nonmajority experiences are not likely to see their lives, culture, values, and interests in the same way as those who have not lived through those experiences. The result could be a unique aesthetic and iconology that appears to be outside of institutionalized criteria of traditional standards of excellence.

Thus, when minority people confront aesthetic issues, they often face additional conflicts, challenges, and dilemmas. For example, a major dilemma for African Americans is how to relate their own personal experiences as minority persons in this country to the art world. Bearden and Henderson have listed the questions a black artist typically asks him- or herself:

Should he paint black subjects? Should he ignore the racial prejudice in the United States and devote his life to "art"? Should he escape such a stifling atmosphere? What is art for an African-American in light of problems faced by his people? Do the aesthetic problems of black artists differ from those of white artists?¹⁵

W. E. B. DuBois in 1915 maintained that racial identity could occur in one of two ways: either by rejection of

white values or by complete assimilation. In the twenties, blacks who favored assimilation were alarmed at the popularity of jazz, dialect poems, and paintings that openly portrayed black street life. Black middle-class conservatives favored assimilation, believing education was the path to middle-class status; a growing black intelligentsia, however, leaned toward a search for ancestral roots rather than acceptance of white values. But another opinion suggests that black artists really have no choice: "So powerful has been the sense of African heritage as a black American legacy that virtually all Afro-American artists have produced at one time or another African-inspired works."¹⁶

The Harlem Renaissance of the 1920s, which involved mostly literature, was also an exciting time for African American music, dance, drama, and, of course, the visual arts. Aaron Douglas became a model for black artist-teachers of the period. An art teacher from Kansas, Douglas had studied in New York under Winold Reiss, known for his ethnic portraits. Urged by Reiss to use African material in his illustrations and murals, Douglas was chosen by Alain Locke to illustrate his book *The New Negro* as an example of a black artist inspired by ancestral roots. Often called the father of black American art, Douglas founded the art department at Fisk University in 1939.¹⁷ His work, such as the 1934 murals on African American history in the Harlem Public Library, portrayed African-origin scenes, slavery, reconstruction, poor rural life, lynching, and the yearnings of black people.¹⁸ Clearly, he had sought and expressed unique aspects of the black experience in American society.

Hale Woodruff (1900–1980), who went on to lead successful art programs at Atlanta University, went for days without food as a young, struggling artist. Few opportunities to work were available to blacks trying to support themselves during their art studies. Like Douglas, Woodruff was interested in his African roots, and he developed an extensive collection of African art.

The field of art shares some of the blame for the exclusion and discouragement of minorities from full participation in the art world. Art historian Jeff Richardson Donaldson charged that his own field assaulted the "dignity of [his] past and the creative worth of [his] present and [his] future."¹⁹ Art works by blacks were portrayed as tribal, primitive, and curious, and connections between art by Africans and the Egyptian origins of Western art were completely ignored. Even the achievements of the Harlem Renaissance and the Atlanta school failed to appear in art history texts. As late as 1966, one college-level art history textbook on American art contained only a brief paragraph reference to one contemporary black painter and one "mulatto (that [was] the author's word) carpenter of the colonial period. No other black mark stain[ed] the pages of this scholarly ode to white supremacy."²⁰

J. Eugene Grigsby notes that the conclusion that must be drawn from the National Assessment of Art study that

found minorities achieving at significantly lower levels than whites is that minority students need more opportunities to participate in relevant art experiences, such as visiting museums, meeting artists from many cultures, and viewing their works.²¹ In 1978, R. D. Clements presented the results of a study that suggested that more positive art attitudes, more art knowledge, and higher standards of aesthetic preference occurred when blacks studied art created by black artists.²²

Grigsby also cited the work of Marcus Foster, whose book, *Making Schools Work*, discussed his role as principal of Gratz High School in Philadelphia. When Foster arrived at the school, it was known for its high dropout rate, absenteeism, vandalism, and other inner-city related problems; its students were in the habit of saying, "Gratz is for rats." By the time Foster left to become superintendent of the Oakland, California, schools, the majority of Gratz students were going to college, often with academic scholarships. As keynote speaker for the National Art Education Association's 1972 conference, Foster credited the arts with having turned things around at Gratz High School. He maintained that the arts had developed strong self-images in his students by providing significant models from similar ethnic backgrounds, raising teacher expectations of what students could accomplish, developing a sense of self-discipline among students, convincing students that they could succeed in their areas of interest, changing attitudes toward the black cultural heritage, and building parental and community support for school programs.²³

Conclusion

As educators, we are interested in what to do about multiculturalism. Our goal is to provide effective education to all our students. All rules and guidelines must keep this goal in mind. Although there may be controversy when comfortable myths about our society's being quite all right are challenged by those who have not found it to be so, minority students need to be included fully in the curriculum; their self-esteem and their ability to develop their talents are at stake.

Our teaching experiences at Elkhart, Indiana, Memorial High School confirmed that learning about and viewing works by role models such as black artist Charles White encourages students to reach for further development of their artistic gifts and talents. A tradition of success in art has developed at that high school, creating a legacy for all students who follow. Many students have developed portfolios and earned scholarships and awards for their achievements and continued their education into college and beyond. A large number of the graduates are today reaching out to others. Thus we conclude that when teachers and students are linked through an emphasis on cultural heritage, they can make great contributions to an integrated culture that will enrich all our lives.

NOTES

1. John Thackara, ed., *Design After Modernism: Beyond the Object* (New York: Thames and Hudson, 1988), 11.
2. Quoted in Erika Billeter, *The World of Frida Kahlo* (Houston: Museum of Fine Arts, 1993), 116.
3. Both Greenberg and Darby were quoted in Charles Jencks, *What Is Post-Modernism?* (London: Macmillan, 1989), 12.
4. Robert Storr was quoted in The Getty Center for Education in the Arts, *Seminar Proceedings: Discipline-based Art Education and Cultural Diversity* (Santa Monica: J. Paul Getty Trust, 1993), 55.
5. Romare Bearden and Harry Henderson, *A History of African-American Artists: From 1792 to the Present* (New York: Pantheon Books, 1993), 129.
6. See The Getty Center for Education in the Arts, *Seminar Proceedings*, for the complete account of the proceedings.
7. Fred Wilson is quoted in Getty Center, *Seminar Proceedings*, p. 77, and Robyn Wasson is quoted in the same work on p. 87.
8. For an anthropological analysis of the role of the arts in contributing to the survival of the human species, see Ellen Dissanayake, *Homo Aestheticus: Where Art Comes from and Why* (New York: The Free Press, 1992).
9. The Getty Center, *Seminar Proceedings*, 69.
10. Peter Smith, in "The Paradoxes of Multiculturalism," *Journal of Aesthetic Education* 26, no. 2 (1992): 95-99, discusses how multiculturalism itself is a biased, European Enlightenment concept and leads to direct conflict with religious true believers; in his article, "Multicultural Issues: Dilemmas and Hopes," *Art Education* 47, no. 4 (1994): 12-17, he demonstrates that four types of "multiculturalism" often have conflicting goals and are not realistic to accomplish. But, he adds, allowing our society to deteriorate to a bland monoculture driven by technology and media is a worse possibility.
11. Vesta Daniel in The Getty Center, *Seminar Proceedings*, 92-93.
12. John Greenleigh and Rosalind R. Beimler, *The Days of the Dead* (San Francisco: Collins, 1991).
13. The Getty Center, *Seminar Proceedings*, 97.
14. Margaret Wilkerson, "Preparing for the Multicultural Classroom." Paper presented at a workshop of The College Board Project Equality, July, 1988, Santa Cruz, California; and, Harold Hodgkinson, "The Right Schools for the Right Kids," *Educational Leadership* 45, no. 5 (1988): 10-14.
15. Bearden and Henderson, *A History*, 78.
16. Dallas Museum of Art, *Black Art Ancestral Legacy: The African Impulse in African-American Art* (New York: Harry N. Abrams, 1989), 30.
17. Carol Hubbard, in "Black Art Education from Slavery to the 1940s: The Pioneering Years," *The History of Art Education: Proceedings from the Penn State Conference* (The Pennsylvania State University, College of Arts and Architecture, School of Visual Arts, the National Endowment for the Arts and The Pennsylvania Department of Education, 1985), 164.
18. Bearden and Henderson, *A History*.
19. J. Donaldson, "The Role We Want for Black Art," *College Board Review* 71 (1969): 15-18.
20. Donaldson, "The Role We Want," 17. Donaldson's comments on the textbook presumably refer to Harvard art historian Samuel M. Green's *American Art: A Historical Survey* (New York: Ronald Press, 1966) in which he referred to "the mulatto Hopestill Caswell (possibly an ex-slave) who built many of the great houses in and around Portsmouth, New Hampshire" (31-32). The contemporary black painter receiving a paragraph in Green is Jacob Lawrence (571).
21. J. Eugene Grigsby, "Art Education in a Pluralistic Society," *School Arts* 79, no. 2 (1979): 6-9.
22. R. D. Clements, "Black Students and the Visual Arts," *Negro Educational Review* 29, nos. 3-4 (1978): 255-263.
23. Described in Grigsby, "Art Education," (1979): 6.