

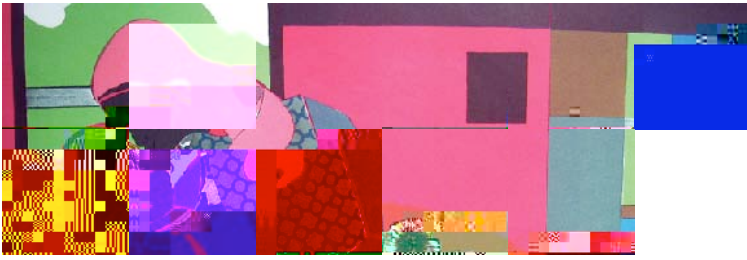


**THE HARMON AND HARRIET KELLEY
COLLECTION OF AFRICAN AMERICAN ART**

WORK

August

AC



Romare Bearden (1911–1988)

Morning, 1979

lithograph

21 1/2 x 28 inches

The Buzz and Reggie Williams

Collection of African American Art

Romare Bearden's 1979 lithograph, **Morning**, is an excellent example of the artist's shift toward collage during the 1960s and his recurring images of the family situated in the home. With its vibrant colors and fragmented figures, this print features a domestic scene with a mother and child seated at a kitchen table. The dark-skinned mother wears a pink kerchief and leans toward her little girl, wrapping her arms around the child. The girl, with pink eyes and a yellow kerchief,

furrows her brow and seems to pull away slightly. Bearden often used such figures to represent African American culture.

Bearden's intricate use of color and shapes tend to create an all-over pattern, although here the focal poin

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John Thomas Biggers (1924–2001)

Morning is Here, N

and, more importantly, the hardships of being black in a white man's world. Biggers was, first and foremost, a muralist, which makes the lithograph, **Morning Is Here, No Dawn**, all the more poignant. That he would single out this subject of a workin

John Thomas Biggers (1924–2001)

Morning is Here, No Dawn, 1965

lithograph

17 3/4 x 13 3

campus. As a result of his excellent work as a professor, he received t

Claude Clark (1914–1985)

Rain, n. d.

offset lithograph

15 3/4 x 20 inches

The Harmon and Harriet K

as the emerging storm. Seeking shelter from the

Ernest T. Crichlow (1914–2005)

Lovers, 1938

lithograph

14 x 11 1/2 inches

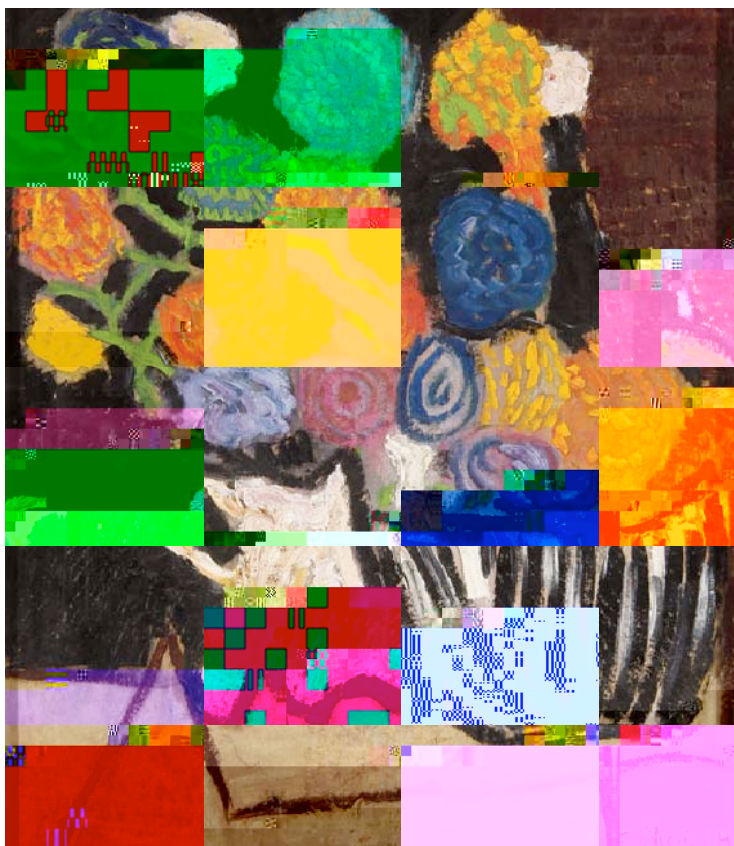
The Harmon and Harriet Kelley

Collection of African American Art

Ernest T. Crichlow's curiously titled lithograph, **Lovers**, is a depiction of an unusual topic that is both impressionistic and visually distorted. In this violent scene, a young black woman's left arm is being held

shown by the awkward body language of the two, as their bodies are twisted and locked together with limbs flailing.

Created in 1938, this work is an example of how the seeds for the civil



Ike E. Morgan (b. 1958)

Still Life, 1990

pastel and acrylic on paper

27 1/2 x 22 inches

The Harmon and Harriet Kelley

Collection of African American Art

Hav



William E. Smith (b. 1913)

The Lamp Post, 1938

linoleum cut

9 1/2 x 6 inches

The Harmon and Harriet Kelley

Collection of African American Art

There is a strong sense of loneliness and depression in William E. Smith's linoleum cut print, **The Lamp Post**. Smith used the graphic nature of the linoleum cut technique to its best advantage here, in order to achieve a powerful image with an overbearing sense of darkness while maintaining a presence of hope. Created in 1938, Smith's print captures the African American experience following the Great Depression.

William E. Smith was a very prolific printmaker, and many of his prints were produced using linoleum cut. For an image such as this one, Smith would take a thin sheet of linoleum and