

NORMAN ROCKWELL MUSEUM

FOR IMMEDIATE RELEASE

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Images, videos, and interviews available upon request.

NEW EXHIBITION

Imprinted: Illustrating Race at Norman Rockwell Museum Confronts Stereotypes and Opens Dialogue

Museum partners with guest curator and national advisors to explore portrayals of race in new exhibition of over 150 illustrated works spanning over 400 years

STOCKBRIDGE, MA—Norman Rockwell Museum is pleased to announce *Imprinted: Illustrating Race*, a landmark exhibition on view June 11 through October 30, 2022. This special exhibition examines the role of published images in shaping attitudes toward race and culture. More than 150 works of art and artifacts of widely circulated illustrated imagery will be on view, produced from 1590 to today. The exhibition will explore harmful stereotypical racial representations that have been imprinted upon us through the mass publication of images and the resulting noxious impact on public perception about race. It culminates with the creative accomplishments of contemporary artists and publishers who have shifted the cultural narrative through the creation of positive, inclusive imagery emphasizing full agency and equity for all. A concurrent marquee installation debuts recent paintings by award-winning illustrator and author Kadir Nelson. Conceptualized and created during the COVID-19 pandemic, these works capture the artist's reflections on today's national and world events.

Imprinted: Illustrating Race is co-curated by guest Curator **Robyn Phillips-Pendleton** and the Museum's Deputy Director/Chief Curator, **Stephanie Haboush Plunkett**. Phillips-Pendleton is the Interim Director of the MFA in Illustration Practice program at Maryland Institute College of Art (MICA), and University of Delaware Professor of Visual Communications; she has written and spoken widely on the theme of this exhibition. They are joined by a distinguished panel of national advisors including 10 academic scholars, curators, and artists with expertise related to the focus of the exhibition's thesis.



“Published images hold powerful sway on shaping our cultural attitudes. Images can uplift, as Norman Rockwell’s work did, and they also can be deployed to establish negative and demeaning attitudes, as often happened with intention during formative centuries of published images in the United States. As our nation redresses a renewed era of racial reckoning, it is important to examine how systems of publishing were used to form commonly held beliefs and attitudes. Published illustration had a role in framing the United States racial attitudes – it is also a powerful tool for reframing stereotypes and celebrating this country’s strength in many cultural identities. We are grateful for the support of many partners, who are making this exhibition possible, from outstanding scholar contributors to our sponsors,” noted director/CEO Laurie Norton Moffatt.



Funding for the project is provided by Steven Spielberg and Kate Capshaw's Hearthland Foundation, Mellody Hobson and George Lucas; Major Sponsor Travelers, and from Sponsors Berkshire Bank, The Dr. Robert C. and Tina Sohn Foundation, Upper Housatonic Heritage Area, Mass Humanities with funding made possible by the National Endowment for the Humanities, and additional support from TD Charitable Foundation for curriculum development, and Furthermore: a program of the J. M. Kaplan Fund, for the catalogue.

CURATORIAL OVERVIEW

“Norman Rockwell Museum is dedicated to the art of illustration and to examining the influence of widely published imagery on society,” said Stephanie Haboush Plunkett. “*Imprinted: Illustrating Race* presents a revealing analytical study of challenging historical visual material that invites consideration of the ways in which what we see affects what we believe about humanity and our world. I am honored to work with Robyn Phillips Pendleton and our accomplished panel of advisors to bring this important subject to light.”

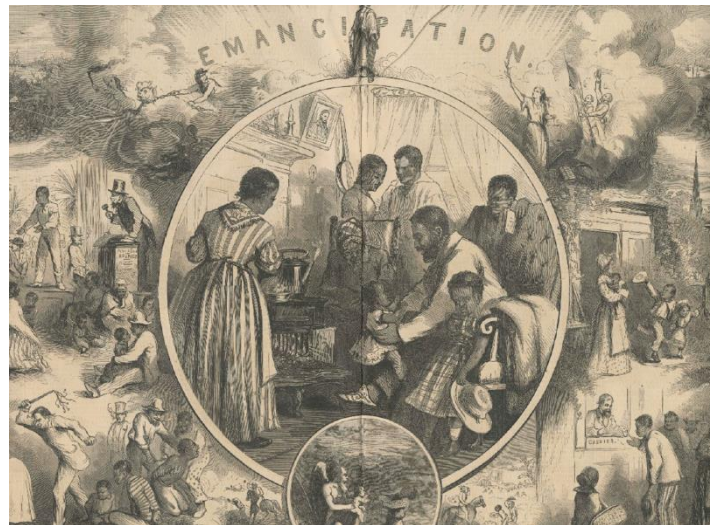


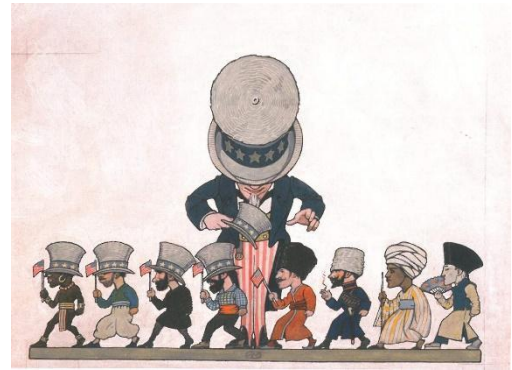
Illustration has been at the forefront of significant, defining events in the United States from the Civil War and Reconstruction Era to the Harlem Renaissance and the Civil Rights Movements of the 1960s and today. The exhibition focuses on artwork commissioned by publishers and advertisers and created by illustrators, engravers, and printers, as well as the work of contemporary creators that will spark dialogue and raise awareness about the role of published art in reflecting and shaping beliefs and attitudes about race.

“I am thrilled to be working with Norman Rockwell Museum and to be a part of this groundbreaking illustration exhibition that highlights the perception and advancement of race through artwork. This exhibition promotes new ideas through imagery that celebrates, normalizes, and facilitates inter-cultural tolerance,” says Robyn Phillips-Pendleton.

EXHIBITION DESCRIPTION

I. Historical Perspectives

The exhibition will examine the history of racial stereotypes in illustration, sanctioned in publishing from 1590 to the early 1900s. The roots of damaging and provocative representations of race through the construction of cultural identities of African Americans, Native Americans, Asian Americans, and immigrants from across the world, and the role of illustration as a powerful vehicle in the process will be explored. Examples of the pervasive effects of blatant and implied negativity with regard to race and culture in the pictorial press, on illustrated trade cards, advertisements, product labels, broadsides and posters, and literature, in establishing long-lasting attitudes toward race, are presented in this section.



Illustrations from *Harper's Weekly*, *Puck Magazine*, *Frank Leslie's Illustrated Newspaper*, *The Saturday Evening Post*, and a range of advertising campaigns, including the Cream of Wheat and Aunt Jemima brands, reflect the prevalent demeaning portrayals of people of color before, during, and after the Civil War. The proliferation of prints and print culture, and the widespread dissemination of serialized images such as *Darktown Comics* by Currier & Ives demeaning depictions ostensibly portraying a Black American town and imagery circulated by the print company Kimmel and Forster, offer insights into nineteenth century mores and attitudes. These derisive portrayals would ultimately be seen in various forms across the globe, thereby expanding the reach of anti-Black imagery.

Illustrations by **Hammatt Billings**, **George Cruikshank**, and others for such literary works as *Uncle Tom's Cabin*, published over time, demonstrate ongoing shifts in perspective and character design, also seen in the propagation of theater posters, advertising, and magazine illustrations relating to Harriet Beecher Stowe's famous narrative, which itself was part of propagating toxic stereotypes of Black people as solely actualized by their roles in assisting white people. These materials were produced by white publishers for white consumers, who were the perceived audience for publications and products.



This section of the exhibition will also feature materials created to combat negative perceptions. In 1859, William J. Wilson published the “Afric-American Picture Gallery” under the name of Ethiop in seven installments in the *Anglo-African Magazine*, the preeminent Black monthly of the antebellum period. In 1853, *Frederick Douglass’ Paper* printed a letter from Wilson where he discussed his recent trips to art galleries in New York City. He commented on the lack of “distinguished *black*” images and figures in the galleries, concluding, “we must begin to tell our own story, write our own lecture, paint our own picture, chisel our own bust.”

II. Illustrating Change: The Harlem Renaissance through World War II



The exhibition explores the artistic outpouring of multi-faceted cultural activities by African Americans in reaction to oppressive racial profiling and Jim Crow laws. The Harlem Renaissance inspired pride in Black life and identity following World War I through the Great Depression. Artists associated with the movement conveyed a rising consciousness of inequality and discrimination, and an interest in the rapidly changing modern world, many experiencing a freedom of expression through the arts for the first time.

This segment of the exhibition will focus on the significant contributions of illustrators of the Harlem Renaissance, an intellectual, social, and artistic explosion that took place in Harlem, as well as new African American cultural expressions across urban areas in the Northeast and Midwest United States, affected by the Great Migration, which brought hundreds of thousands of African Americans to cities such as Chicago,

Philadelphia, Detroit, Cincinnati, New York, Washington, D.C., and Boston in search of relief from systemic economic, racial and social oppression in the post-Civil War South. The Harlem Renaissance ushered in a new focus on African American arts. Illustrated images in magazines and books, and on posters and murals called attention to significant causes, cultural traditions, and artistic styles.

This era also made unprecedented opportunities available for female artists, and the new African American magazines of the time were the best prospects for women to publish their work. The two largest national journals that employed African American women as freelance illustrators were the National Association for the Advancement of Colored People (NAACP)’s magazine, *The Crisis* that founding editor W. E. B. Du Bois launched in 1910, and the Urban League’s *Opportunity Magazine*, begun in 1923. In 1926, Langston Hughes wrote that “within the next decade I expect to see the work of a growing school of colored artists who paint and model the beauty of dark faces and create with new technique the expressions of their own soul-world.”

Imagery by **Albert Alexander Smith, Romare Bearden, Gwendolyn Bennett, E. Simms Campbell, Miguel Covarrubias, Charles Clarence Dawson, Aaron Douglas, Lois Mailou Jones, Rockwell Kent, Jacob Lawrence, Ahmed Samuel Milai, and Martha Sawyers**, among others, are featured and compared with illustrations by **Stanley Arthurs, Alice Barber Stephens,**

Edward V. Brewer, Harvey Dunn, J.C. Leyendecker, F.X. Leyendecker, Mead Schaeffer, and Jesse Willcox Smith, created for *The Saturday Evening Post*, *Ladies' Home Journal*, *Cosmopolitan*, and other mainstream 20th-century publications.

III. Illustration, Race, and Responsibility: 1950s to Now



Illustration, Race, and Responsibility: 1950s to Now will explore activism through art from the Civil Rights movements of the mid-20th century to the present day's continued conflict around confronting racism. Recognizing that illustration and mass media had established divisive narratives—illustrators, editors, publishers, and advertisers became more aware of their responsibility to feature equitable and authentic representations of race.

Publishers marketed major American periodicals to a largely white audience who were perceived as purchasers of the products advertised within them; until the Civil Rights Movement, people of color were almost completely invisible on their covers and pages. Unlike cartoonists who reflect their personal opinions above all else, illustrators tended to represent group values, and deference to those constraints provided them a means of reproduction and distribution of their art.

This section highlights the art of noted illustrators who have worked proactively to create respectful and equitable images to convey a sense of hope and cultural pride for a new generation from the Civil Rights Movement and moving forward to the newspaper, periodical, picture book, and digital images of today.

Posters, magazine, and book illustrations by **Romare Bearden, Ernest Crichlow, Leo and Diane Dillon, Harvey Dinnerstein, Emory Douglas, Gayle “Asali” Dickson, Jim “Seitu” Dyson, Geoffrey Holder, Jacob Lawrence, Norman Rockwell, Ben Shahn, Burton Silverman, and Charles White**, and many contemporary practitioners, including **Rachelle Baker, Thomas Blackshear, Alex Bostic, Sheila Bridges, Ashley Bryan, R. Gregory Christie, Jerry Craft, Noa Denmon, Rudy Gutierrez, Gary Kelley, Hollis King, Keith Knight, Anita Kunz, E. B. Lewis, Charles Lilly, Kadir Nelson, Robyn Phillips-Pendleton, Brian Pinkney, Jerry Pinkney, Andrea Pippins, James Ransome, Faith Ringgold, Shadra Strickland, Morrie Turner, Kara Walker, Larry Weekes, and Loveis Wise**, among others, will be featured.

ADDITIONAL ENGAGEMENT AND EXPERIENCES

A virtual edition of the exhibition, discussion guides for adults and for families, and curriculum for grades 6-12 will also be available to provide broad public access and engagement. The exhibition will feature an audio/visual tour in multiple languages, interactive elements, an exhibition video,



and related virtual and on-site programs. National travel of *Imprinted: Illustrating Race* to additional venues in the future is being explored.

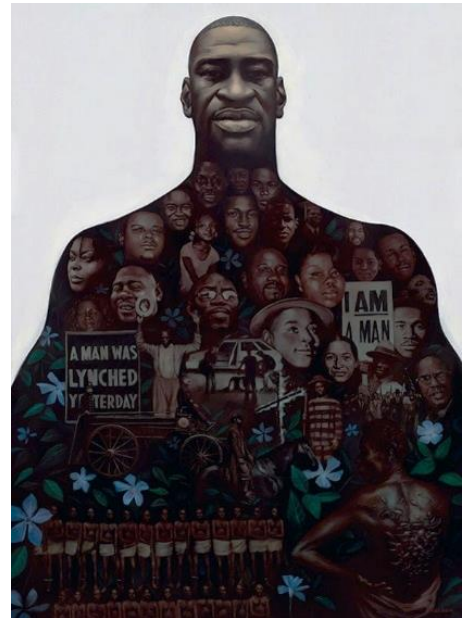
Virtual resources and further updates available on the museum's website.

ALSO ON VIEW:

In Our Lifetime: Paintings from the Pandemic by Kadir Nelson

Concurrent to the *Imprinted* exhibition, *In Our Lifetime: Paintings from the Pandemic by Kadir Nelson* will be on view from June 11 – October 30. Featuring unflinching original paintings which have never been exhibited publicly, this new touring exhibition is organized by socio-political scientist and general partner of THE JKBN GROUP, **Jungmiwha Bullock, Ph.D.** and debuts at Norman Rockwell Museum.

Further details about this solo show and related events are available here: [NRM.org/KadirNelson](https://nrm.org/KadirNelson)



EXHIBITION CATALOGUE

Accompanying the exhibition will be an extensive exhibition catalogue featuring essays by noted scholars and curators and designed by Hollis King. **Robyn Phillips-Pendleton and Stephanie Haboush Plunkett** will present an exhibition overview and selections from the exhibition, preceded by a foreword by Museum Director/CEO Laurie Norton Moffatt. Additional chapters and authors include:

Michele Bogart, Ph.D.

Professor Emeritus, Department of Art History, SUNY Stonybrook
Artwork and the Cream of Wheat Campaign

Heather Campbell Coyle, Ph.D.

Chief Curator and Curator of American Art, Delaware Art Museum
Historical Fictions: African Americans within Historical Narratives, 1880s to 1920s

Karen Fang, Ph.D.

Professor, Department of English, University of Houston
Asian Americans in Published Imagery: The Nineteenth Century Chinese Exclusion and World War II

William Foster, III

Professor Emeritus, Department of English, Naugatuck Valley Community College
Independent Black Comic Book Artists and Publishers

Colette Gaiter

Professor, Departments of Africana Studies and Art & Design, University of Delaware
Imagery and the Black Panther Party

Theresa Leininger-Miller, Ph.D.

Professor of Art History, University of Cincinnati

Are They Equal in the Eyes of the Law?: African American Soldiers in World War I Illustrated Sheet Music

Andrea Davis Pinkney

New York Times bestselling author of *Martin Rising: Requiem for a King*, and Regina Medalist recipient

Embossed, Erased, Embraced: How Racial Representation Impacts the Minds and Hearts of Children

Cherene Sherrard-Johnson, Ph.D.

Professor and Chair of English, Pomona College

Illustration, Publishing, and the Female Artists of the Harlem Renaissance Jazz Age

Michelle Joan Wilkinson, Ph.D.

Curator, Smithsonian Institution National Museum of African American History and Culture

African American Artists in Contemporary Illustration

Published interviews with contemporary illustrators such as Hollis King, Jerry Pinkney, James Ransome, and others who will discuss their art and experiences will also be included.

CURATORS**Guest Curator**

Guest Curator **Robyn Phillips-Pendleton**, the Interim Director of the MFA in Illustration Practice program at Maryland Institute College of Art (MICA), and Professor of Visual Communications in the Department of Art and Design at the University of Delaware, Newark is a practicing illustrator, visual storyteller, designer, and educator. She has exhibited her work in national and international exhibitions, and she is also an artist for the United States Air Force Artist Program; her paintings documented the events following the earthquake in Haiti. Phillips-Pendleton has created illustrations for institutions of higher education, children's CD covers, editorial magazines, picture books, and publishing companies. A member of the Norman Rockwell Museum National Advisory Board for *Enduring Ideals: Rockwell, Roosevelt & the Four Freedoms*, which traveled internationally, she was also a juror for the exhibition's contemporary component. She is a member of the Board of Directors of New York's Society of Illustrators. Her research focuses on the history of illustration and the influence of published imagery on perceptions of race. Phillips-Pendleton's essay, "Race, Perception, and Responsibility in Illustration," appears in *A Companion to Illustration* (edited by Alan Male, John Wiley & Sons, Inc. 2019). *Homework for Breakfast* is her most recent illustrated picture book.

Norman Rockwell Museum Chief Curator/Deputy Director

Stephanie Haboush Plunkett is the Chief Curator and Deputy Director of the Norman Rockwell Museum. She is the curator of many exhibitions relating to the art of illustration including *Enduring Ideals: Rockwell Roosevelt and the Four Freedoms*; *Inventing America: Rockwell and*

Warhol; Rockwell and Realism in an Abstract World; Roz Chast: Cartoon Memoirs; The Unknown Hopper: Edward Hopper as Illustrator; Ephemeral Beauty: Al Parker and the American Women's Magazine: 1940-1960; LitGraphic: The World of the Graphic Novel; and The Art of The New Yorker: Eighty Years in the Vanguard, and has held positions at Brooklyn Museum, Brooklyn Children's Museum, and the Heckscher Museum of Art. She leads the Rockwell Center for American Visual Studies, the first scholarly institute devoted to the study of illustration art. "The Shifting Postwar Marketplace: Illustration in the United States and Canada 1940-1970" in *History of Illustration, Drawing Lessons from the Famous Artist School: Classic Techniques and Expert Tips from the Golden Age of Illustration*, and *Norman Rockwell: Drawings, 1911-1973* are recent publications.

NATIONAL EXHIBITION ADVISORY

A panel of academic and curatorial advisors made up of accomplished scholars, curators, and artists was assembled in April 2021. The advisory has worked with the curators to establish the thesis and framework of the exhibition and accompanying catalogue.

National advisors include (*full biographies available below*):

Michele H. Bogart, Ph.D.; Heather Campbell Coyle, Ph.D.; Karen Fang, Ph.D.; William H. Foster III; Hollis King; Theresa Leininger-Miller, Ph.D.; Jerry Pinkney* (1939-2021); James Ransome; Cherene Sherrard-Johnson, Ph.D.; Michelle Joan Wilkinson, Ph.D.

**Jerry Pinkney participated in the committee until his death in October of 2021. The exhibition and catalogue will be dedicated in his honor and in celebration of his legacy as a master of American illustration.*

[View Additional
Imprinted Images](#)

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ABOUT NORMAN ROCKWELL MUSEUM

The Norman Rockwell Museum illuminates the power of American illustration art to reflect and shape society, and advances the enduring values of kindness, respect, and social equity portrayed by Norman Rockwell. The Museum holds the world's largest and most significant collection of art and archival materials relating to Rockwell's life and work, while also preserving, interpreting, and exhibiting a growing collection of art by other American illustrators throughout history. The Museum engages diverse audiences through onsite and traveling exhibitions, as well as publications, arts and humanities programs, including the Rockwell Center for American Visual Studies, and extensive online resources. Visit the Museum online at www.nrm.org. Museum hours are 10 am – 5 pm; *closed Wednesdays*. Advanced ticket purchase suggested; reserve on NRM.org.

ABOUT THE NATIONAL ADVISORS

Michele H. Bogart, Ph.D. was a former Professor of Art History and American visual culture studies at Stony Brook University, where she taught from 1982 to 2020. She is the author of *Public Sculpture and the Civic Ideal in New York City, 1890-1930*, recipient of the 1991 Charles C. Eldredge Prize; *Artists, Advertising, and the Borders of Art* (1995); *The Politics of Urban Beauty: New York and Its Art Commission* (2006), and *Sculpture in Gotham: Art and Urban Renewal in New York* (2018). Bogart has been a Guggenheim Fellow and Terra Foundation Visiting Professor of American Art at the JFK Institut, Freie Universität von Berlin. From 1999 through 2003, she was Vice President of the Art Commission of the City of New York (renamed the Public Design Commission), the City's design review agency, and serves on the PDC's Conservation Advisory Group. From 2017 to 2019, Bogart was a member of the Rockwell Center Society of Fellows, a group of four academic scholars engaged in bringing fresh thinking and enhanced scholarship about published imagery. In 2020, she was awarded the Leon Levy Fellowship at the Center for the History of Collecting at the Frick. She is currently an advisor to the Museum's Terra Foundation Collections Reinterpretation Project.

Heather Campbell Coyle, Ph.D. is Chief Curator and Curator of American Art at the Delaware Art Museum. She pursued doctoral work in art history at the University of Delaware and her dissertation is titled, "Pranks, Performances and Parody in American Art Schools, 1890–1915." Coyle has organized many exhibitions including *Seeing the City: Sloan's New York*, for which she also supervised production of the educational website and catalogue for the project; *Howard Pyle: American Master Rediscovered*; and *Gertrude Käsebier's Photographs of the Eight: Portraits for Promotion*. She is a Rockwell Center for American Visual Studies Fellow and the editor of *Fashion, Circus, Spectacle: Photographs by Scott Heiser*. Coyle oversees a collection of American art and illustration spanning 1757 to 1960, and she is currently at work on installations focusing on Jazz Age illustration and on women illustrators.

Karen Fang, Ph.D. is associate professor in the Department of English at the University of Houston, where her research and teaching interests center upon surveillance, narrative, imperial and postcolonial culture, and comparative global modernities. As a scholar of literature as well as film, she is the author or editor of several studies on Hong Kong and Asian film that explore the intersection of eastern and western aesthetics. Karen is the author of *Arresting Cinema: Surveillance in Hong Kong Film* (Stanford University Press 2017), *Surveillance in Asian Cinema: Under Eastern Eyes* (Routledge, 2017). She also chairs a college initiative in Media and the Moving Image. A Rockwell Center for American Visual Studies Fellow, Fang is conducting research for a book focusing on Chinese American artist and illustrator Tyrus Wong, who was instrumental in the production of the beloved Disney classic, *Bambi*.

William H. Foster III is an emeritus Professor of English at Naugatuck Valley Community College in Connecticut. His extensive knowledge of comics has led him to work with CNN News and National Public Radio as an expert commentator; he has also been a consultant for the Words and Pictures Museum of Fine Sequential Art in Northampton, Massachusetts and for the Connecticut's Historical Society on projects relating to African Americans in comics and books. In 2005, Foster compiled his research in *Looking for a Face Like Mine*, a book published by Fine Tooth Press. In 2007, he was a guest speaker for Central China Normal University's International Symposium on Langston Hughes, and was featured in PBS's 2013 documentary, *Superheroes: A*

Never-Ending Battle, where he examined the political and social influence of some of his favorite characters. A collector as well, he has lectured internationally on the history of comics and representations of race.

Hollis King is former vice-president and creative director at the Verve Music Group, the largest jazz record label in the world, where he was responsible for art direction of all music packaging, logos, advertising, point-of-purchase displays, and signage at the company. He studied advertising and design at New York City Community College and later transferred to School of Visual Art where he studied with legendary artist Milton Glaser. King worked at several design studios before entering the music industry as a graphic designer at GRP records, later becoming creative director. He then joined the Verve Music Group, a division of Universal Music Company, and worked with some of the greatest musicians of all time. He has received numerous achievement awards and citations as well as five Grammy Nominations. Currently, he leads his own creative company, sits on an executive board, and regularly lectures at Fashion Institute of Technology, School of Visual Arts, Art Directors Club, and Society of Illustrators. He is the catalogue designer for *Imprinting a Nation: Illustrating Race*.

Theresa Leininger-Miller, Ph.D. is Professor of Art History at University of Cincinnati, where she teaches 19th to 21st century American and European art history. Her publications include *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922-1934* (Rutgers, 2001); essays in *The Routledge Companion to African American Art History*, *Deborah Grant; Harlem Renaissance; Black Paris; Paris Connections: African American Artists in Paris, Women Artists of the Harlem Renaissance; Out of Context: American Artists Abroad; The Modern Woman Revisited: Paris Between the Wars*, and *Picture Cincinnati in Song*; and multiple book and exhibition reviews. Leininger-Miller has lectured widely in the United States and abroad, and provided expert commentary on radio and television, and in documentaries. The curator of exhibitions at the Public Library of Cincinnati and Hamilton County, Yale University Art Gallery, and Weston Art Gallery, she is a Rockwell Center Fellow and the recipient of awards from the National Endowment for the Humanities, Georgia O'Keeffe Museum Research Center, Kress and Luce Foundations, and the Smithsonian Institution. At the University of Cincinnati, Leininger-Miller received the Diversity Ambassador Award and the Dean's Award for Outstanding Research, among others; she has also served as chair of the Association of Historians of American Art.

Jerry Pinkney (1939-2021) was an award-winning artist who began his creative journey in the field of illustration in 1960. The recipient of a Caldecott Medal, Caldecott Honor Medals, Coretta Scott King Awards, and Coretta Scott King Honor Awards, Pinkney received many commendations for his outstanding body of work, including a Lifetime Achievement Award from the Society of Illustrators and an Artist Laureate Award from the Norman Rockwell Museum. In addition to his work in children's books, Pinkney created illustrations for a wide variety of clients, including the U.S. Postal Service, National Park Service, and *National Geographic*. He served on the U.S. Postal Services Citizens Stamp Advisory Committee, and in 2003, was appointed to the National Endowment for the Arts/NEA, a prestigious position held by the artist for six years. A gifted educator, he mentored aspiring illustrators at Pratt Institute, the University of Delaware, and the SUNY Buffalo. The recipient of Honorary Doctor of Fine Arts degrees from the Art Institute of Boston at Lesley University and the Pennsylvania College of Art and Design, he created artworks that are among the collections of The Library of Congress, the New York Public Library, the Delaware Art Museum, and others. *A Place to Land: Martin Luther King Jr. and the Speech that Inspired a Nation, The Talking Eggs, God Bless the Child, The Old African, John Henry, The Tales*

of *Uncle Remus*, and *The Lion and the Mouse* are among his many illustrated books. His art traveled nationally in *Witness: The Art of Jerry Pinkney* and *Jerry Pinkney: Imaginings*, two exhibitions organized by Norman Rockwell Museum.*

James Ransome is an award-winning illustrator and emeritus Professor of Illustration at Syracuse University. The Children's Book Council named Ransome one of 75 authors and illustrators everyone should know. He has received both the Coretta Scott King Award for Illustration and the International Board on Books for Young People (IBBY) Honor Award for *The Creation*, and a Coretta Scott King Honor Award for *Uncle Jed's Barbershop*, an ALA Notable book featured on Reading Rainbow. *How Many Stars in the Sky?* And *Sweet Clara and the Freedom Quilt* were also Reading Rainbow selections, and *The Old Dog* appeared on PBS's *Storytime*. Ransome was the recipient of The Simon Wiesenthal Museum of Tolerance award for *The Wagon; Let My People Go* was awarded the NAACP Image Award for Illustration; and *Satchel Paige* was designated a best children's book by Bank Street College of Education; among many other honors. *Freedom Rang*, *Before She Was Harriet*, *The Bell Rang*, *Just a Lucky So and So: The Story of Louis Armstrong*, *Light in the Darkness*, *How Animals Saved the People*, *Visiting Day*, *Words Set Me Free: The Story of Young Frederick Douglass*, and *Freedom's School* are among his many illustrated books. Ransome has completed commissioned murals for the Children's Museum in Indianapolis; The National Underground Railroad Freedom Center in Cincinnati; and the Hemphill Branch Library in Greensboro, North Carolina.

Cherene Sherrard-Johnson, Ph.D. is a Professor and Chair of English at Pomona College. For 20 years, she taught at the University of Wisconsin-Madison, where she was the Sally Mead Hands-Bascom Professor of English. Her research is primarily focused on Black female representation in mid-19th to early 20th-American literature and visual culture. She is the author of *Portraits of the New Negro Woman: Visual and Literary Culture in the Harlem Renaissance* (Rutgers UP, 2007), an interdisciplinary study of representations of the "New Negro" woman as a mixed-race icon in the literary and visual culture of the Harlem Renaissance and *Dorothy West's Paradise: A Biography of Class and Color*, (Rutgers UP, 2012, a 2013 BCALA honor book. She is the editor of *A Companion to the Harlem Renaissance* (Wiley 2015), and her current scholarly projects include editing the *Cambridge Companion to the Black Body in American Literature*. She is the recipient of many fellowships and awards, including a Kellett Mid-Career Award (UW-Madison), National Endowment for the Humanities Award, and 2019 Outstanding Women of Color Award. Her essay "A Plea for Color: Nella Larsen's Mulatta Iconography" (2004) was awarded the Foerster prize for best essay published in American literature. *Grimoire* was a New York Public Library's Top Ten Poetry Books of 2020.

Michelle Joan Wilkinson, Ph.D. is a curator at the Smithsonian Institution National Museum of African American History and Culture, where she is expanding the museum's collections in architecture and design. She co-curated two inaugural NMAAHC exhibitions: *A Century in the Making: Building the National Museum of African American History and Culture* and *A Changing America: 1968 and Beyond*. In 2018, she served as lead organizer for the museum's three-day symposium, "Shifting the Landscape: Black Architects and Planners, 1968 to Now." Prior to NMAAHC, Wilkinson spent six years as director of Collections and Exhibitions at the Reginald F. Lewis Museum of Maryland African American History and Culture. She has also worked at the National Gallery of Art, the Smithsonian American Art Museum, and the Studio Museum in Harlem. As a fellow of the Center for Curatorial Leadership in 2012, she completed a short-term residency at the Design Museum in London. She has presented her research on architectural

heritage in the Anglophone Caribbean has been presented to international audiences in Suriname, England, India, and the United States. Wilkinson's most recent efforts explore issues of representation in architectural renderings.



[Forward](#) | [View in browser](#)

View additional images [here](#).

IMAGE CREDITS, in order of appearance:

Arthur Burdett Frost (1858 – 1921), *Black and White*. (n.d.), Oil on board, 18 3/8 x 14 1/2 In., Eisenstat Collection of American Illustration

Kadir Nelson (b.1974), *Spring Blossoms*, 2019. Cover art for *The New Yorker*, February 18 and 25, 2019. Collection of the artist and THE JKBN GROUP. © 2019 Kadir Nelson.

Thomas Nast (1840-1902), *Emancipation of the Negroes – The Past and the Future*, 1863. Illustration for *Harper's Weekly*, January 24, 1863. Norman Rockwell Museum Collection.

Edward V. Brewer (1883-1971), "His Bodyguard," Cream of Wheat Advertisement, *The Saturday Evening Post*, November 19, 1921. Illustration for Cream of Wheat, Oil on canvas, Collection of Illustrated Gallery.

Guernsey Moore (1874-1925), *Uncle Sam: Americanization*, 1921. Story illustration for *The Saturday Evening Post*, October 29, 1921. Kelly Collection of American Illustration.

Hammatt Billings, (1818—1874), *Little Eva Reading to Uncle Tom in the Arbor*, 1852. Illustration for *Uncle Tom's Cabin* by Harriet Beecher Stowe [First Edition: Boston: John P. Jewett and Company, 1852]. University of Delaware Library. University of Delaware Special Collections and Museums.

Lois Mailou Jones (1905-1998), Frontispiece, Illustration for *The Picture Poetry Book*, 1929. Mazza Museum Collection. ©The University of Findlay's Mazza Museum.

Charles White (1918 –1979), *Wanted Poster Series #17*, 1971. Collection of the Flint Institute of Arts, Gift of Mr. and Mrs. B. Morris Pelavin, 1971.43. © The Charles White Archives.

Loveis Wise (b. 1995), *Taking Care*, detail, 2019. Print, Cover illustration for *The New Yorker*, April 22, 2019. © 2019 Loveis Wise. All rights reserved.

Kadir Nelson (b.1974), *Say Their Names*, 2020. Cover art for *The New Yorker*, June 22, 2020. Collection of the artist and THE JKBN GROUP. © 2020 Kadir Nelson.