

# Charles White: Art and Soul

# Freedomways

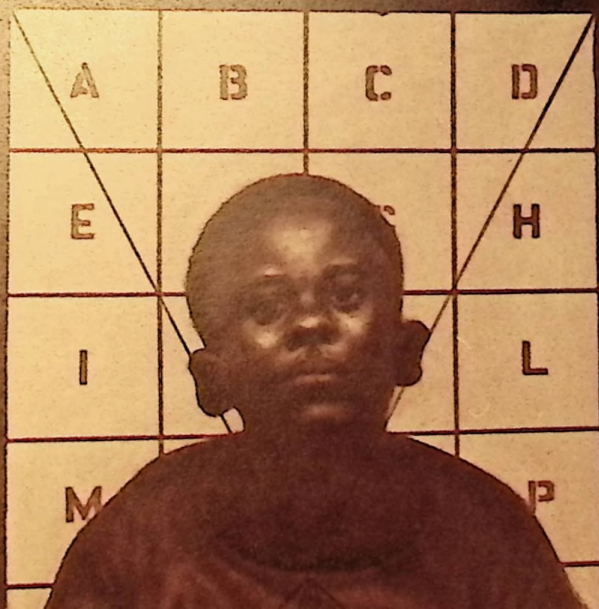
A QUARTERLY REVIEW OF THE FREEDOM MOVEMENT



Cover Art: *Sound of Silence* · Charles White · Lithograph, 1978

Benny Andrews Romare Bearden Harry Belafonte Lerone Bennett, Jr. John Biggers  
Margaret G. Burroughs Peter Clothier Eldzier Cortor Ernest Crichlow Elton C. Fax  
Tom Feelings Sharon G. Fitzgerald Nikki Giovanni Edmund W. Gordon  
Lorraine Hansberry M.J. Hewitt Benjamin Horowitz Ernest Kaiser John Oliver Killens  
Jacob Lawrence Hughie Lee-Smith John Pittman Sidney Poitier Frances White  
Hale Woodruff Richard Wyatt, Jr.

VOLUME 20, NUMBER 3, 1980 \$2.50



A

B

C

D

E

S

H

I

L

M

P

# FREEDOMWAYS

A QUARTERLY REVIEW OF THE FREEDOM MOVEMENT

*Associate Editors*

Jean Carey Bond  
John Henrik Clarke  
Ernest Kaiser  
J.H. O'Dell

*Managing Editor*

Esther Jackson

*Art Editor*

John Devine

*Contributing Editors*

Keith E. Baird  
Brumsic Brandon, Jr.  
Margaret G. Burroughs  
Ruby Dee  
Edmund W. Gordon  
Loyle Hairston  
George B. Murphy, Jr.  
Alice Walker

Vol. 20, No. 3, 1980 (Third Quarter)

(Single copies of this issue, \$2.50.)

*Freedomways* (ISSN 0016-061X) is published quarterly by Freedomways Associates, Inc., at 799 Broadway, New York, N.Y. 10003 (tel: 212-477-3985). Subscription rates \$4.50 a year, \$6.00 abroad. Copyright © 1980 by Freedomways Associates, Inc. Second class postage paid at New York, N.Y.

All issues of *Freedomways* are indexed in *Index to Periodical Articles by and about Blacks* published annually by G.K. Hall & Co., Boston. Also indexed in *Combined Retrospective Index Sets* (CRIS), Carrollton Press, 1911 Fort Meyer Drive, Arlington, Va. 22209.

All articles appearing in *Freedomways* concerned with education are indexed in *Current Index to Journals in Education* published by Macmillan Information, 866 Third Avenue, New York, N.Y. 10022. All references to film and other media in *Freedomways* are indexed in *Media Review Digest* published by Pierian Press, Ann Arbor, Michigan.

Articles appearing in this journal are indexed in *Historical Abstracts and America: History and Life*, P.O. Box 4397, Santa Barbara, Calif. 93103. Articles in the social sciences fields are indexed in *The Universal Reference System*, Baruch College, CUNY, New York 10010. Also in *Social Sciences Index* published by H.W. Wilson Company, 950 University Avenue, Bronx, N.Y. 10452.

Bound copies of *Freedomways*, Vols. 1-8 (1961-1968), are available from Kraus Reprint Co., Route 100, Millwood N.Y. 10546. Vol. 9 to present and some issues of previous years, available from Freedomways. All issues of *Freedomways* may be obtained on microfilm from University Microfilms International, Dept. F.A., 300 North Zeeb Road, Ann Arbor, Mich. 48106.

*Freedomways* is not responsible for acknowledgment or return of unsolicited manuscripts.

PRINTED IN THE U.S.A.

## FREEDOMWAYS

### IN THIS ISSUE

Editorial . . . . .	133
Charles White: Art and Soul	
"First and foremost, an artist" . . . . .	134
<i>Edmund W. Gordon</i>	
"The story of White's art is the story of a struggle" . . . . .	141
<i>Peter Clothier</i>	
"Charles White was a drawer" . . . . .	145
<i>Benny Andrews</i>	
"He was at home creatively in any locale" . . . . .	149
<i>Eldzier Cortor</i>	
"He will always be a Chicago artist to me" . . . . .	151
<i>Margaret G. Burroughs</i>	
Charles White . . . . .	155
<i>Nikki Giovanni</i>	
Charcoal Blues . . . . .	157
<i>Tom Feelings</i>	
Charles White In Person . . . . .	158
<i>Sharon G. Fitzgerald</i>	
On the Road With Charlie White . . . . .	163
<i>Benjamin Horowitz</i>	
"He could make change in harmony with the demands of life" . . . . .	172
<i>Frances White</i>	

"His influence caused me to turn out little Charles Whites" . . .	175
<i>John Biggers</i>	
"His special gift for teaching . . ." . . . . .	177
<i>Richard Wyatt, Jr.</i>	
To Our Colleague . . . . .	179
<i>Romare Bearden, Ernest Crichlow, Elton C. Fax, Jacob Lawrence, Hughie Lee-Smith, Hale Woodruff</i>	
"The impact of his art crossed the borders of North America" . . . . .	184
<i>Academy of the Arts, German Democratic Republic</i>	
"He was an implacable critic of his own creations" . . . . .	187
<i>John Pittman</i>	
"He took his art more seriously than he did himself" . . . . .	192
<i>John Oliver Killens</i>	
Brothuis . . . . .	195
<i>Harry Belafonte, Sidney Poitier</i>	
"We are of the same sidewalks" . . . . .	197
<i>Lorraine Hansberry</i>	
"We got the message and are grateful" . . . . .	199
<i>M. J. Hewitt</i>	
"They loved him, the people did" . . . . .	203
<i>Lerone Bennett, Jr.</i>	
A Charles White Bibliography . . . . .	206
<i>Ernest Kaiser and Benjamin Horowitz</i>	

*Charles White drawings follow page 162.*

Greetings

Cover photographs by Frank J. Thomas

## CHARLES WHITE: ART AND SOUL

**T**HE RIDGES IN AN OAK TREE tell how many centuries the oak has borne witness to life in the forest, how many suns it has seen, how many storms it has weathered. So it is with the exquisite lines comprising Charles White's portraits of Black people—his beloved “folks.” The tens of thousands of strokes which came forth from his charcoal, pen and brush tell of a long road traveled from the very beginnings of human civilization, a road which has twisted and wound through golden eras of monumental invention, through periods of decline and chaos, through new beginnings in new places where blossoms of irresistible creative energy have sprung from a harsh terrain of unrequited toil. The lines speak, in calm and measured tones, of souls “grown deep like the rivers.”

If Charles White's art is of such extraordinary quality as to affirm the artist's aristocracy, it is also so basic as to reveal his oneness with the salt of the earth. Above all, White's portraits instruct that art by its nature abhors solitary confinement in the salons of the rich; art feels more at home in Dismuke's Tonsorial Parlor and in Maud Martha's kitchenette. For the best expression of what Charles hoped would be the place of his art in the scheme of things, we submit his own words from “Path of a Negro Artist,” an article he wrote for *Masses and Mainstream* in 1955:

My major concern is to get my work before common, ordinary people, for me to be accepted as a spokesman for my people, for my work to portray them better, and to be rich and meaningful to them. A work of art was meant to belong to people, not to be a single person's private possession. Art should take its place as one of the necessities of life, like food, clothing and shelter.

We hope that this issue of *FREEDOMWAYS*, which examines and pays tribute to the impact White's life of art has had in the world, may serve as a small complement to his great legacy.

*The Editors*

## “First and foremost, an artist”

by EDMUND W. GORDON

**H**AD CHARLES WHITE not been a black person, he probably would have been recognized as one of the finest artists the Americas have ever produced. A draftsman without peers, White produced engravings, etchings, lithographs, paintings and murals (the last on view at Hampton Institute, Howard University and at the Mary McLeod Bethune Library in Los Angeles) and was best known for his charcoal drawings. His “Wanted Poster Series” (some ten or more major works), a segment of which is in the permanent collection of the Whitney Museum, was executed in oil wash. For his oil painting, “Mother Courage II,” he was elected to the National Academy of Design. His works have been exhibited in leading art galleries in the United States and abroad, and several of these galleries hold works by White in their permanent collections. He was not prolific. Rather, he worked slowly, precisely executing each piece of work with meticulous attention to detail. Fortunately, some of his works have been reproduced and made available in portfolio or as illustrations in books and other publications.

In addition to possessing genius and renown, Charles was a humane and gentle person of deep social consciousness, who strongly identified with the black experience. Understandably, as a sensitive, caring and progressive black person, whose respect for human dignity dominated his being, the self that he brought to art could not but protest the indignities committed against his people and assert the beauty and honor of humankind. But although there was a period in his life when he briefly used his work as an instrument of social protest and has been defined by some as an artist of social protest, he did not view his work as protest art. In fact, he felt that the quality of his work was diluted by efforts to make it also polemical. In an interview with Jeffrey Elliot,<sup>1</sup> White stated:

I feel that enough of life has rubbed off on me that I want to make a statement of who I am and where I'm at. I am not a political activist in the sense that I still march in demonstrations as I did when I was younger. I don't have those energies any longer. However, I do keep abreast of what's happening.

---

*Edmund W. Gordon, a Contributing Editor of FREEDOMWAYS, is currently professor of Psychology and Afro-American Studies at Yale University.*



Those concerns are reflected in my work—they have to be—since my art is a reflection of my being. When I am in my studio, though, it's a totally subjective experience. I am not concerned with people or anything. There was a time, several years ago, when I would sit down and try to editorialize about current events. I found that wasn't in keeping with myself. I found that my work was being diluted. So I abandoned that approach, much to the disappointment of many of my followers, and tried to do that which I can do best—namely, to paint and draw.

Being first and foremost an artist, White was undoubtedly concerned with far more than that which most of us see and applaud in his work. Indeed, simultaneous with presenting such content as has held viewers the world over enthralled, he was trying to solve technical problems of artistic expression in such a way as to advance his profession. But more on White's technical concerns later.

As a compassionate black man living in a racist USA, White inevitably produced a body of work whose content was dominated by his own blackness and the condition of his people. However, his philosophy of life did not permit him to exclude any ethnic or national group from his range of concern. White liked to think of himself as a universalist and believed that his work had universal appeal. His human subjects tended to have black features, but they were symbolic of the dignity and humanity of all people. Elliot quotes White as saying:

I like to think that my work has a universality to it. I deal with love, hope, courage, freedom, dignity—the full gamut of human spirit. When I work, though, I think of my own people. That's only natural. However, I am also a very cosmopolitan person. My philosophy doesn't exclude any nation or race of people. I have a special concern, however, for my own people—their history, their culture, their struggle to survive in this a racist country. I think it's important to take pride in who you are. This doesn't necessarily have to lead to conflict. The fact is, I'm proud of who I am. I'm proud of being black!

The great sense of compassion conveyed in so much of Charles White's work may be related to his lifelong struggle with a personal feeling of being a "stranger in the village," to use James Baldwin's phrase. Though a joyful person in many ways who loved life passionately, he was troubled too. He was born "out of wedlock." While a youngster, he was denied certain opportunities to study art because he was black. His work as a representational artist was demeaned because abstract art was the reigning fashion. His first marriage to artist Elizabeth Catlett was unhappily brief. He contracted tuber-

culosis as a young man and ultimately lost one lung, which left him mildly deformed. He was physically small with a slightly drooping torso in a society which prizes, in men, largeness and symmetry of body. Until he was past 40 years old, he was barely able to provide financial support for his family. The modest income from his work was doubly hard to accept as he saw lesser artists amply rewarded and a few of his friends in the performing arts flourishing in their careers.

White was a highly intellectual person who as he matured moved in academic and other scholarly circles, but his verbal communicative style continued to reflect the mode of the streets of Chicago's Southside, of Harlem and of Watts. He was politically independent—socialist and radical—but not organizationally connected. He had many friends of varying political and social stripes and was comfortable in a wide variety of settings, but he struggled with feelings of difference, isolation and rejection—even more so when his work was simply ignored. Thus, White's compassion and empathy may have flowed in part out of a sense of isolation from a world he did not want to be a part of but from which he expected and deserved better treatment.

At about the time he moved to California, the background features of his work—the spiritual content born of conscious, as well as only partly conscious elements such as those cited above—became a primary concern of White. By this time, he had emerged from a phase of his drawing which had been characterized by some rigidity and tightness of graphic structure and was achieving greater movement, fluidity and softness. Freedom and plasticity now complemented the already developed technical skill. He had mastered human image representation and could move on to the next plateau.

A recently completed documentary<sup>2</sup> filmed by Carlton Moss, long-time friend and confidant of White, illuminates the artist's approach to the artistic issues and suggests, as well, the source of his work's emotional resonance. In a segment of the film transcript made available by Moss, White speaks of his life and work:

I was born in Chicago, April 2nd, 1918. My father, who I really never knew, and my mother were separated when I was about three years old. Not long after that my mother married again. My step-father was an ordinary worker; worked in the steel mill in Chicago, stockyards and then in the later years of his life managed to get a more secure job at the Post Office, as a maintenance man. My mother, she was a domestic worker—in fact, all her life. I guess she started when she was about eight years old. She often tells a story about how she had to be lifted up on a box to be able to wash the dishes in the people's houses she

worked for. This was all in Mississippi. And when she grew up and came to Chicago she was about sixteen. I suppose I was born when she was around eighteen. We lived mostly on the South Side. . . . I remember just three addresses in my entire childhood and young adult life. We had the only frame house in the block. It was a house behind a house. We were the only house on the block that had coal heat. . . . and every winter the pipes used to freeze and we never had any water and we always had to borrow water from our neighbors.

So this was the environment—the kind of environment I grew up in with my parents. . . . I went to elementary school and then later to Englewood High School. When I was around about 7th grade, I got a little scholarship to the Art Institute of Chicago.

My mother's coming from Mississippi gave me a very close tie to the South. . . . Prior to Mississippi, my family had originated really in Trinidad, so that my roots in Mississippi, when they were immigrated to this country, brought by an Englishman named Yellowbee, who had fathered my grandmother, had taken my great-grandmother as his slave wife and had fathered ten kids by her. And eventually had brought these kids along with his English wife and the ten kids he fathered by his legitimate English wife. . . . to Mississippi in a little town called Richland. From the time I was about eight, I used to make semi-annual trips to visit my relatives.

There is a direct relationship between the content of what I do and this personal history. Actually, I've only painted one picture in my entire life. . . . each one of these things are segments of a relationship. . . . I see my totality of 300 years of history of black people through one little fraction. . . . a family. . . my family. Generally, when I create a head or figure, I'm thinking of the meaning behind the physical countenance of the person. I'm thinking of an expression. . . . of my own inner feelings of life. If I do a mother and child, I use the symbol of the black mother and child. . . . I'm thinking of all mothers. . . . all children. I'm thinking of the meaning of love between a woman and her child.

I don't try to record it, but use it symbolically to make a very broad universal statement about the search for dignity, the search for a deeper understanding of the conflict and the contradictions of life. . . . so that there is more to it than just the illustrative portrayal of a history of a family. . . . what I'm trying to do is talk about the history of humanity.

As suggested here, White was wrestling with the artistic problem of how to articulate universal themes through images that were rooted in his own particular ethnic experience.

But there is a more abstract problem to which he sought practical solutions. Almost twenty years ago, I wrote a letter to Charlie in which I tried to summarize a discussion we had recently held. What we had been saying, I wrote, was that the artistic problem in drawing and painting is one of composition (mastery of space, form and chromatic or achromatic variation). The content is merely the vehicle by which the artist tries to solve the problem. The content is personal and subjective, born of the artist's life experience and social orientation. It reflects his or her concerns, passions, preoccupations. The content may convey a social message if the artist has a message to impart, or viewers may project social meaning onto the content of the drawing. The artist's task is to combine space, form and chromatic/achromatic elements so as to evoke feelings, mood, spirit, attitude, etc. — the graphic composition of concepts that have meaning, first, to the artist and, secondly, to the viewer.

The viewer may be on the same perceptual wavelength as the artist or may bring to the drawing an entirely different frame of reference. These factors affect how a piece of art is received and can present a problem in understanding all works of art. Regarding the work of many black artists, the problem seems to have a unique dimension. Hale Woodruff has written:

He [the black artist] seems sometimes to have pursued a tangential and independent search for an appropriate dialect. There is speculation, if not certainty, that this search stems from present-day social motivations. On the other hand, his quest may come from overriding concern with the broader problems of art itself. Whatever reasons, it seems that the Negro artist has approached his art with a special dedication, singularly avoiding the traps of mere journalistic narrative and literal banality.<sup>3</sup>

Woodruff here identifies major elements in the controversy concerning the validity of black art. Some people claim that black artwork is too narrow, that it lacks universal appeal because of its "consuming interest in social protest." The contemporary black art movement, the argument goes, is not interested in expressing a broad range of human emotion and experience but only in conveying a highly self-conscious political message. Others counter that this view is uninformed, that black art today is as complex and varied as the talented individuals who produce it. In his essay, "150 Years of Afro-American Art," James Porter makes the further point that for centuries black artists have drawn upon the aesthetic and philosophical concerns of African, American and European art movements. From this mixed heritage, they have produced an outstanding array of paintings, sculpture, drawings and etchings. Unfortunately, these

works have been largely ignored by art critics and galleries and, therefore, made inaccessible to the general public.

The term "black art" would not have pleased Charles White. He argued that there is no such thing as black art or black artists; rather there is art by Black people and by artists who happen to be black. He asserted that there has not yet emerged a distinct style or form by which artwork by Blacks can be identified (as Porter indicates, the work of artists who are black is quite varied). However, it is the black artist's search "for an appropriate dialect," those elements in his work which break with tradition and that content which is clearly black which is often referred to as black art and is so often rejected as good art. It also happens that work may be snubbed solely because the artist is known to be black. For example, the work produced by Norman Lewis in his later years was not ethnically distinguishable, but he and his career were limited by his identification as a black person. It is important to be aware, then, that the racist tradition in U.S. society has fostered widespread resistance to accepting the validity of artwork by Blacks. Also important to recognize is that the controversy pertaining to black art involves, in one of its dimensions, the age-old confusion about what is "good" and "bad" in art.

Art history reveals that throughout the ages, no matter in what country, each generation of artists has rebelled against some of the established rules of composition, subject matter and technique handed down from the previous generation in an effort to arrive at styles and techniques more appropriate to their own time and place in history. The 19th-century French Impressionists outraged their contemporaries with the bold colors and scenes of everyday life which they submitted in defiance against the stuffy classicism of the French Academy. Yet today the Impressionists are widely respected. The point is that to appreciate fully any work of art, one must clear the head of preconceived notions of what is "good" and "bad" and approach each work with an open mind and heart.

The general task of the artist is to solve problems of composition, technique, color and spatial relations in such a way as to express feeling and sometimes meaning. Even though a particular subject, sensation or theme may appear to the viewer to dominate the work, the *artistic* problems involve blending elements into a synergistic whole that serves the creative purpose of the artist. As can be expected, each artist goes about solving these problems in different ways. The sculptor Richard Hunt explores these problems by dealing with abstract and expressionistic three-dimensional forms, while painter Richard Mayhew renders landscapes through subtle color relationships. Lois Mailou Jones and Hale Woodruff favor colorful

abstract compositions featuring African symbols and motifs. A more representational approach to subject matter is exemplified in the sculpture of Elizabeth Catlett and the paintings and drawings of Ernest Crichlow and Charles White. Much of Selma Burke's more recent sculpture, on the other hand, treats subject matter in an expressionistic manner.

Whatever the chosen style, each artist endows his or her works with a very personal interpretation of subject matter that lifts them far beyond the realm of mere illustrations or copies of nature. An artist's interpretation is obviously linked to his/her experiences and may reflect his or her ethnic affiliation, political beliefs or social position. With some artists, this link may well be distinct and dominating and with others it may be difficult or even impossible to discern.

A great work of art often has many meanings and demands to be viewed again and again over a span of time. Sometimes an artist has expressed in a work feelings of which s/he is not aware and meanings that were not deliberately intended. These may add to the richness and complexity of the work. Some artists, such as Charles White, may impart social messages through their work while they also solve highly technical problems of art; yet they encourage viewers to exercise freedom and imagination in interpreting the work. The fact is, Charles White would never explain the meaning of any one of his works. Rather, he insisted that viewers find their own meanings and see in each picture what they would. In response to the question, "What do you paint?" White answered, "I paint my folks. I paint about you. I paint about each and every one of you. . . . You are truly beautiful. . . . I paint an image of man. Nothing that I see, but something I feel. . . something I relate to you about the spirit of man." And in Charles White's work, you can see something of yourself, something of your fellows, something of the abuse and aspiration, frustration and hope, but always the dignity and spirit of humankind. And if you are really looking, you may see a great deal more.

#### REFERENCES

1. Jeffrey Elliot, "Charles White: Portrait of an Artist." *Los Angeles Times Magazine*, 1978.
2. Carlton Moss, *Drawings From Life/Charles White*. Artisan Productions, Box 1827, Hollywood, Ca 90028, 1979.
3. Hale Woodruff, *The American Negro Artist: Eight New York Painters*, Ann Arbor: University of Michigan, 1956.

## “The story of White’s art is the story of a struggle”

by PETER CLOTHIER

SEVERAL EARLY PAINTINGS by Charles White hang in the Heritage Gallery this summer. Portraits of black women, they prefigure White’s lifelong preoccupation with what he perceived as the central role of the mother figure in the black social heritage, as well as his total intellectual and emotional commitment to the portrayal of this heritage.

The earliest of these portraits was made when White was a mere fifteen years old. The work is remarkable not so much for its complete success as art—it reveals the vigor, the intensity, but also some of the clumsiness of youth—as for the remarkably mature choices and directions it reveals for his future development. The already evident technical talents and familiarity with the medium are extraordinary in an artist who was still so young, and who had as yet been exposed to little formal training. Certainly, these skills presage the eventual mastery White was to achieve as he matured.

More striking, perhaps, is this evidence of White’s early selection of a mode of representation which, ironically, leading artists in Europe and the European tradition had already abandoned, and which he was to use as a convenient and perfectly honed weapon in a lifelong struggle against the flow of American abstraction that proceeded from that tradition. For through this medium, he found a way to re-assert both the concrete, representational realism and (simultaneously) the abstract idealization of form which for centuries had been the strength of African art.

Some of the answers to questions about White’s early motivation and training as an artist are well known, not least because White himself took pleasure in recounting them: his mother’s respect and love for art, her desire that her son should become a musician; his violin lessons; her gift of a paint box on Charles’ seventh birthday; the spanking which rewarded one of his first efforts—a painting extemporaneously executed on a window shade for lack of canvas; playing hooky to go sketching in the park. Even allowing for the

---

*Peter Clothier was Dean of the Otis Art Institute during the last years of Charles White’s tenure there. He is a poet and critic who has written for the Los Angeles Times, Art in America, Artforum, Artweek and other journals.*

afterglow of some later romanticization of these early moments, we can accept them much at face value.

Well substantiated, too, are White's early, angry repudiation of the social and cultural history offered in his high school classes, and his independent discovery of an alternative education, better suited to his own needs, on the shelves of the library and in the galleries of the Chicago Art Institute. A sense of deprivation of important knowledge and a natural appetite for it led White to the library—and towards some basic decisions about the direction of his art, which would hold firm for the rest of his life. Books introduced him to some heroes his history class had neglected to mention, and whose images he was later to record for generations of students to follow: Denmark Vesey, Harriet Tubman, Frederick Douglass and a host of others.

Books introduced him to some contemporary heroes, too, who must have done much to fire and confirm his creative ambition. How exciting it must have been for this fifteen-year-old of already sharpening sensibilities to venture forth into Alain Locke's *The New Negro!* How exhilarating to be reinforced in his vision, notwithstanding the educational system's distortions, of a Black people with their own unique history and culture, a thriving, diversified art and music and literature, distinctive themes and faces, a vigor and urgency of utterance which matched his own.

Books, too, must have helped the young artist trace the history of art and discern the range of possibilities offered by his medium. The aforementioned early portraits speak of images seen and learned in books, as much as of practical studio skills. Of more importance in this respect, however, were White's increasingly frequent visits to the Chicago Art Institute, his participation in Saturday classes and his subsequent—though still very early—participation in George Neal's class of young artists on Chicago's South Side. As White described the activities of this energetic and ambitious group, many of whom were to become the cultural leaders of the next generation, their work was guided by the attendance of one of their number at Art Institute classes, who returned each week to pass on the skills and information gained.

Models were also available. For as many centuries as art has been around, the first, abiding study of the artist in all cultures has been the human figure. And with good reason. Aside from being the most basic and perplexing challenge to the draftsman's skills, it also reflects art's immemorial purpose: To discover what remains to be revealed about our own humanity. This study was the beginning and the end of Charles White's work—a fact which set him yet further apart from the then developing mainstream of American art.



Two modes of "representation," then, formed the cornerstones of White's education and the formulation of his purposes as an artist. The tradition of realistic pictorial representation of the human figure was the means, but a means inextricably bound up with its ideal end: The advocacy of a social cause, the representation of a way of life, a way of thought, an historical perspective and a contemporary consciousness. The opportunities offered by the WPA (Works Project Administration) in the late 1930's allowed White a practical testing ground for a vision which continued to reflect and expand upon aesthetic decisions apparent in his earliest work. It is no accident that the large, public murals which occupied much of his time during this period and the early 1940's address themselves to such themes as "The Contribution of the Negro to American Democracy," "The History of the Negro Press" and "Five Great American Negroes."

Yet it was at this decisive point in White's development as an artist that American art history took a significant turn. Two major wars in Europe had undermined a faith in human powers and progress engendered by the "Enlightenment" and the accompanying rise of science and technology. Since the Romantic revolution in art, many artists had been attracted to the irrational in nature and to the expression of highly individualistic visions. In line with this, artists at the turn of the century had pioneered processes of fragmentation and abstraction of form—ironically leaning heavily on the example of African art, though with scant attention to the social values that informed it. Prepared by this, as well as by the emotional immediacy of Expressionism and the Surrealist vindication of the irrational in art, some powerful American artists took the plunge into pure abstraction. They embarked on what appeared, for the next twenty years, to be the greatest adventure of American art history—and certainly the first period in which American artists dominated not only the course of art, but also the art markets throughout the world.

My purpose here is not to evaluate the contribution of Abstract Expressionism and its succeeding movements in American art. What is clear, though, is that the sheer energy and the mainstream acceptability of this direction swept artists like Charles White temporarily beyond the pale of major critical attention. Pictorial representation, a mode which demanded direct, first-hand study of the real world and of humankind, gave way before the artist's compulsion to probe ever deeper into his own psyche, his personal anguish and ecstasy. Attentive exploration of the human image and the conditions of human existence took second place to the multifarious and irrational, though compelling, images generated spontaneously by the

minds of inward-gazing artists— whose ego could replace the psyche with disturbing ease and frequency.

The story of White's art is in large part the story of a struggle against this current, for his vision necessarily transcended self and addressed the needs, the history, the conditions of life and aspirations of an entire people. To White, art was not an individual expression so much as a social imperative. Transpersonal, this kind of art seeks type above personal characteristics, folk-legend and myth above anecdote or event, moral and meaning above medium. In this way, White's work is an art profoundly at odds with much other art of its time, yet profoundly consonant with the history of a particular people at a particular time, and with an art history, an aesthetic which is older by far than Romanticism, and broader by far than the European continent and its sphere of influence.

In September of last year, only shortly before his death, which, by that time and after long illness, he must surely have anticipated, I had the privilege to begin a series of interviews with White, with the explicit intention of starting a full-length study of his life and his work. It was curious to me then that the most urgent thing he had on his mind in the first of our recorded interviews were the facts of his birth. Relatively late in life, he had discovered that he was, to use his own phrase, an "illegitimate child"— a fact he had concealed until that moment out of respect and love for his late mother.

Why, then, bring it up at all? What was puzzling was that he felt it sufficiently important to make a point of it, to insist that it be recorded and that the record be set straight. Later, I reflected that the circumstance of his birth was perhaps a metaphor for another, deeper and more abiding concern for the legitimacy of his art. Friends who knew him longer and more intimately than I have confirmed his continuing discouragement, frustration and impatience at the exclusion of his work from the canons of what historians and critics acclaimed as the "high art" of his generation. Tokens of acceptance from the dominant white art establishment spoke less loudly to him than critical silence.

I would argue that those aesthetic decisions made early in his life predetermined this isolation— but at the same time assured him of a body of work whose strength is, for the present, reflected more brilliantly in the context and history of world art than in those of twentieth-century American art. As an American artist of the twentieth century, White must have constantly experienced the pangs of self-doubt. What is remarkable is the absolute conviction which emanates from his work and the unwavering dedication with which he pursued its ethical and aesthetic implications.

## “Charles White was a drawer”

by BENNY ANDREWS

**A**LL OF US AT SOME POINT need to be able to recall and reflect on works by individuals that have given a sense of solidity to our lives. No matter how secure or successful we might be, there are moments in our lives when we need those references.

I regard Charles White's black and white works of art as just such references. Long before I knew his name or was even inclined to look it up, I remember his drawings as being for me the ultimate symbols of Black people. It's been so long now since I first saw White's work that I don't recall what the subjects of those first drawings were; yet I can see them vaguely in my mind. They were in one or more of those poorly done books which give token recognition to what Blacks have accomplished in U.S. society. The drawings were of a first black doctor, a first black explorer, etc. Later, when I became one of those token Blacks getting this or that for the first time, I grew to resent those pitiful gestures of acknowledgment, my resentment being directed toward the society that perpetrates the offenses not at White's drawings. Today, as I visit universities, museums, prisons and other places where people gather to talk about the arts and artists, very often the one black artist people know of is Charles White. And, as had been the case with me, lots of people know White's work without knowing or caring what his name is because the work speaks for itself. This means that somehow, in his work, the essence of that much used and abused term “Black Art” comes through.

Over the years, White's drawings incorporated headdresses, hairstyles and other features which could be construed as representing the growing awareness among Blacks of their African heritage and are closely associated with our identification with Africa today. Yet even when he depicted Black Americans in overalls, suspenders and brogans, carrying tools one could get at any local hardware store, there was never any doubt in my mind that the people shown were African descendants.

---

*Benny Andrews, born in Georgia and now living in New York, is an artist who has exhibited widely in this country and abroad. His recent book Between the Lines: 70 Drawings and 7 Essays has been highly recommended for those interested in art as a historical and social experience and in visual poetry.*

Recently, as I went from room to room of the massive Pablo Picasso exhibition at New York's Museum of Modern Art listening to admirers of that artist's works, I couldn't help but think about Charles White—an artist who, to my way of thinking, embodies what *should* be the essence of art and of the artist's life contrary to how we in the U.S. are taught to conceptualize that essence. We are taught that the artist is one who strives through all kinds of deprivations and rejections to express his/her personal, subjective ideals. But White's work speaks of a different, less individualistic mission. One senses from his drawings that he felt charged with the responsibility of portraying people, specifically Black people, both realistically in terms of their everyday lives and idealistically from the standpoint of their dreams and aspirations. Throughout his artistic endeavors, he never deviated from that task.

White's career illuminates a subtle, historic facet of the experience of being Black in the U.S. that is seldom cited—namely, the deleterious effects poverty has on black artists' ability to explore and develop their art. One can experiment with many different styles and techniques, using the endless array of materials available to the U.S. artist *only* if one has the money. Most artists, including those who are white, are faced with the problem of securing adequate art supplies when they are growing up, but for none is the problem so great as for young Blacks. In the great majority of elementary schools that Blacks attend in this country, art programs offering the opportunity to experiment with different materials and learn about various artists' philosophies are practically nil. (In addition to their schools being poorly supplied, black youngsters are often confronted with the feeling, on the part of their financially-strapped parents, that valuable paper should be used for the "basics" like reading, writing and arithmetic and not for frivolous things like making pictures.) When they reach the secondary level and are thrown into classes with students from more affluent families and schools, impoverished Blacks are at a disadvantage in terms of awareness of the use of various materials and media. Thus, in order to establish themselves as being on a par with their peers, black art students often rely on their drawings. In my 18 years of teaching art and having numerous young Blacks bring their artwork to me for evaluation, the most frequent reply to the question, "What area of art do you want to concentrate on?" has been, "I want to be a drawer like Charles White"—the quality of whose work they feel justifies their choice.

Indeed, Charles White was a "drawer." That term means exactly what it says: He drew rather than painted or sculpted. In this specialty, he was a master. And through his unique ability to draw he

developed the ability to work in printmaking equally well, using mostly blacks, whites and grays, very seldom color. All of us who are familiar with White's work know that he also painted in oils and other media, but his greatest technical achievements derived from his ability to draw.

Thus, White stands as a beacon of hope for aspiring black art students and provides a foundation for their appreciation of other artists who excelled in the art of drawing like Ingres, Dali and Rockwell, to name a few. Unfortunately for all of these masters, most of the people who control exhibitions, set prices for artwork and determine what is reproduced and what is considered major art do not regard the art of drawing as an end in itself, but rather as a means of reaching the ideal of becoming a painter, sculptor or designer. The Picasso exhibit at the Museum of Modern Art, among other examples one could cite, underscores the lamentable fact that although White is represented by galleries all over the country, money has not been forthcoming for a well-deserved, prime time presentation of his work and ideas in the nation's major museums. A goal for the future should be just such a presentation.

Charles White, like many great artists, lived an interesting and often controversial life. He loved action and, though small physically, gave the impression of being a tough little fighter both physically and mentally. He often talked in short sentences, eyes darting back and forth, his conversation spiced with "cuss words" to add emphasis to his points. I had the occasion to witness one of his fighting moods during a week-long event of which the focus was an exhibition of black artists at the Carnegie Institute in Pittsburgh, Pa., in 1971.

The exhibition, organized by Dr. J. Brooks Dendy, Director of the Institute's CretaDrama Society (I assisted Dr. Dendy as coordinator of activities related to the show), had been mounted in the basement where Carnegie, in its racism, felt black artists' works belonged. One day, following a series of lectures in the basement, we proceeded to the Selma Burke Art Center for a brief reception before we were scheduled to lunch with students at the nearby University of Pittsburgh. Several of the artists were upset about Carnegie's shabby treatment of us and while at the reception, a spirit of revolt suddenly engulfed the group. On the spot it was decided that there would be no more activities (visits to the homes of local Blacks, churches and schools were on the itinerary to make our presence mean more in the community than does the typical exhibition of artists in a museum show).

Charles White, the elder of a distinguished group that included Nelson Stevens, Betye Saar and Camille Billops among others, was the one person, I felt, who could persuade the artists to do what I

believed was the best thing under the circumstances—that was, to honor our obligations to the Black community. When I came to where Charles was standing, I could see that he, too, was furious about Carnegie's affront, and what struck me was how many valid reasons he, in particular, had for being so incensed. Here was a person who was a living legend in U.S. art, a person whose works were known to millions and had been exhibited in several prestigious museums, who had been consigned to a Pittsburgh basement—a bomb shelter, in fact. I also thought about him in another way: As a person who, first and foremost, saw himself as a recorder of his people's greatness.

I started talking to him about our need to follow through on our plans to visit the black homes, churches and schools. He was still angry. But then I mentioned that I'd always known of his work before even knowing his name, that some of the people we would meet knew his work and should be made aware of the other artists' work, and that while I was mad about Carnegie's treatment of us I felt we had a higher goal than receiving a first-class museum presentation—the goal of reaching our people with our work. Smiling, Charles turned to several of the artists standing nearby and said, "Let's go." When he headed towards the door to board the bus, everyone followed as if it was the most logical thing in the world to do.

Talking with him on the bus, I came to understand for the first time how it feels to be burdened, as he was, with having always to take others' needs into consideration often at the expense of one's personal gain. Charles White had just dropped the argument for having his and the other artists' work brought upstairs and exhibited where it should have been; instead, he had opted to do what, in this instance, was best for a group of Black people whose needs he perceived as taking precedence over his own. Although I didn't say it to him, I decided that I, too, would henceforth strive never to subordinate the needs of Black people to my own selfish desires. This and other lessons are what artists throughout the U.S. have learned through knowing the art of, and artists like, Charles White.

# “He was at home creatively in any locale”

by ELDZIER CORTOR

**C**HARLES WHITE'S CREATIVE VISION was born and nurtured in that vibrant kaleidoscope of life which, in the 1930's, characterized the Southside of Chicago, also known as Bronzeville—an all-Black community then covering approximately 25 square miles of city space.

As the Great Depression ground on, to culminate in World War II, Charles White and I were students at Englewood High School. We were also friends and classmates, attending together Miss Cannon's class in the History of Art. Miss Cannon was a stern, no nonsense lady, whose silver, pompadoured hair gave her the look of Lydia Pinkham—a popular image in the advertisements of the day. Lectures accompanied by slide projections were the mode of the class, and somehow Miss Cannon managed to cover a vast expanse of art history in a very short time. When she came to Michelangelo, her favorite artist, she lingered awhile, carefully unfolding the story of his rise to greatness and exploring in minute detail his epic work and the period in which he flourished. Were Miss Cannon still holding forth in that classroom, I believe a second favorite artist would by now have taken his place alongside Michelangelo to enliven Miss Cannon's lectures. That artist would be her former student Charles White, whose work depicted human beings with the same compassion and universal appeal.

While attending Englewood High, Charles was also a scholarship student at the Art Institute of Chicago. There, if one were passing the open door of Mr. Shopen's life drawing class as it was adjourning, one would often see a group of students gathered around Charles admiring the drawing of the model he had rendered in conté crayon or charcoal.

These early years were the developing years, not only for Charles White but for a remarkable array of talented young Black people in the Southside community, many of whom would, like Charles, go on to become distinguished names in U.S. culture. Among Charles's contemporaries, whose burgeoning talents shaped a kind of Thirties/

---

*Eldzier Cortor, a New York-based artist, has been the recipient of many awards and prizes including the Rosenwald and Guggenheim Fellowships. His work has been exhibited at the Carnegie Institute, Pittsburgh, the Museum of Fine Arts, Boston, and other galleries and museums.*

Forties Renaissance in Chicago, were the dancers Katherine Dunham and Talley Beatty; writers Richard Wright, Frank Yerby, Margaret Walker, Willard Motley and John H. Johnson (now publisher of *Ebony*); sociologist writers St. Clair Drake and Horace R. Cayton, who later co-authored *Black Metropolis*; entertainers Nat King Cole, Ray Nance and Oscar Brown, Jr.; photographer Gordon Parks; poet Gwendolyn Brooks, and the artists Elizabeth Catlett (Charles's future first wife) and Hughie Lee-Smith. These, among others, were the people with whom Charles White socialized, shared hopes and aspirations and exchanged ideas, benefitting as all of them must have from the enrichment such contacts provide.

In order to survive creatively, most of the Southside cultural workers, including Charles, became involved in the federally funded arts programs established by the Roosevelt Administration to alleviate the Depression's devastating effects on the nation's cultural resources. Out of this network of projects came the American Negro Exposition, held in Chicago and featuring, on September 4, 1940, a major art show entitled "Exhibition of the Art of the American Negro—1851 to 1940." This was the most extensive and comprehensive exhibit of black artists ever presented up to that time and is recorded as a landmark in the history of modern black art.

Charles White received the American Negro Exposition's First Prize award for his art show entry, "There Were No Crops This Year" and an Honorable Mention for "Fellow Worker, Won't You March With Us." The spirit of Charles's winning drawings, and of his total body of work, is captured in a commentary on black art appearing in the catalogue of the 1940 exhibition, written by Dr. Alain Locke, a leading literary and art critic of the day and an organizer of the exhibit:

For today's beauty must not be pretty with sentiment but solid and dignified with truth. Nor is the Negro artist of today so very different from his brother artists. . . a product of the same social and cultural soil. He is typically American after all. And, yet, he must somehow reflect what he sees most and knows best, his own folk, and his own feeling of life. In so doing, he can teach us to see ourselves, not necessarily as others see us, but as we should be seen. Finding beauty in ourselves, we can and must be spiritually stronger and in consequence, socially and culturally more worthwhile.

Charles White eventually journeyed far afield from his Bronzeville stamping ground, travelling and working in New York, California, Mexico and many other places here and abroad. He was at home creatively in any locale, taking with him a deep love of humanity which expressed itself throughout his life in his drawings about his people's joys and struggles.



# “He will always be a Chicago artist to me”

by MARGARET G. BURROUGHS

I KNEW CHARLES WHITE for over 50 years, having first met him when we were students at Englewood High School. We were also fellow students at the Chicago Art Institute, having both been awarded James Nelson Raymond Fund scholarships given to promising elementary and high school youngsters. From all over the city, young black and white would-be artists came to attend lecture/demonstration classes taught in the Institute's Fullerton Hall by Mr. Dudley Crafts Watson and a Mr. Buehr. We were given assignments to do at home and, at the next session, we turned the work in for criticism. If the work was evaluated as fair, it was stamped O.K. If good, it was stamped H.M. for honorable mention. If it was very good, it received a Gold Star. Charles White received many H.M.s and Gold Stars.

Our extra-curricular activities included going to special art classes at the South Side Settlement House, which was directed by Mrs. Ada S. McKinley. Here, we met artists like Joseph Kersey, Charles Davis, Eldzier Cortor and Henry Avery (for a long time, Mary McGee and I were the only female artists in the group). One of our first teachers was the late George E. Neal who attended evening classes at the Institute and then came back to teach the group of us what he had learned on Saturday mornings at the Settlement. Charles was one of his most avid students. At the time, some of us were not too impressed with Charles's work, but we were amazed at his persistence and constant striving to perfect his craft.

We were always received very cordially by Charles's late mother, Mrs. Marsh, when we young artists came to visit at the small apartment on 53rd Street just east of Indiana Avenue. Always hungry, we were certain to be fed something good. Charles was her only son, and she was very proud of him. He had started drawing at an early age, she told me years later, and she said further that she could not remember anybody in the family other than Charles who was artistic. She herself liked pretty things and had seen many fine paintings in the homes of the rich North Shore people she served as a domestic.

---

*Margaret G. Burroughs, a Contributing Editor of FREEDOM-WAYS, is a prominent painter, graphic artist, sculptor and educator. She is the founder and director of the Du Sable Museum in Chicago.*

She said that Charles favored art over all of his other studies and that, on more than one occasion, his teachers had complained to her that "all he wanted to do was draw."

As a high school senior, Charles entered a scholarship contest sponsored by a downtown art academy. He received written notification that he had won a scholarship and should be present on a certain date to receive it. When black Charles White showed up with his letter, the academy officials went into a panic. Apologizing profusely, they told him that he had been sent the wrong letter. Charles never forgot this incident, and the experience may even have spurred his incentive. He would achieve and maintain the highest standards of excellence as an artist. He would win national and international honors. He would show them!

In the late 30's, Bernard Goss moved to Chicago from Kansas City, Missouri. He had just graduated from the University of Iowa and he joined our art group. Subsequently, Bernard became my first husband and he, Charles and I became very close friends. We had a three-"man" show of oils, pencils, pastels and watercolors at George Neal's Paragon Studios, located in a coach house on South Michigan Avenue. Unfortunately, before the show was over there was a fire. It is said that much of our work was destroyed, but occasionally over the years some of these pieces have miraculously surfaced.

Charles, Bernard and I were the junior members of an art organization called the Arts Crafts Guild. A commercial artist (sign painter) by the name of William McGill was the president. In the ranks of the Guild were Dan Terry Reed, Elsworth Terrance, Frank Phillips, George Neal, Joseph Kersey, William Carter, Henry Avery, Freddy Hollingsworth Yassien (a folk painter who did some charming things), among others. We met at each other's homes or wherever we could and exhibited wherever we could wheedle space—at the Y.W. or Y.M., in a church basement or a storefront.

Charles and several other Guild artists had been employed since the early 30's with a public art project that was later expanded and became known as the Federal Arts Project. The South Side of Chicago was one of the communities targeted by the federal program to receive funds for establishing art centers. Thus, the South Side Community Art Center was born, an organization of which Charles was an integral part. A teacher and exhibitor at the Center, he was also assigned to its mural project and, in that context, produced some of his most powerful work.

During this time, Charles got to know and learned much from artists and sculptors like Marion Perkins (who was a mentor to all of us), Si Gordon, Mitch Siporin, Aaron Bohrad and Morris Top-

chevsky, to name a few. All of them took a sincere and encouraging interest in black artists. As a member of the Artists Union and the John Reed Club, Charles participated in "rap" sessions sometimes hosted by "Si" and "Topsy," which acquainted him with such black heroes as Denmark Vesey, Harriet Tubman, Sojourner Truth, Nat Turner and Frederick Douglass—all of whom he later celebrated in magnificent murals. It was also these sessions that no doubt first introduced him to the writings of Marx, Engels and Lenin. The development of his social consciousness was further spurred by the speeches he heard at the Washington Park "forum," which took place regularly just a few blocks from his home.

World War II scattered our crowd. Some never returned, but Charles and most of the others did and set out to pick up the pieces of their careers. Though Charles had had a bout with tuberculosis and had suffered the collapse of one of his lungs, his fervor to achieve excellence as an artist was undaunted.

During the mid-1940's, Rosalie Dorsey Davis and I were asked to accommodate in our studio apartment on 63rd Street a young woman who was coming to attend summer classes at the Art Institute. The artist was Elizabeth Catlett, then a recent graduate of Howard University. Months later, after having met Charles at our place, she accompanied him to New York as his wife. The elapsing of several years found both Charles and me divorced, and again I found myself in the role of unwitting matchmaker for Charles. I introduced Frances Barrett, a young woman with whom I had worked at a New Jersey summer camp, to him while he was in the hospital recovering from an illness. During this same period, I met and married Charles Burroughs, and we served as the matron of honor and best man at Charles and Fran's wedding.

To say that Charles White was a warm and compassionate human being is perhaps to sound trite, but that is precisely what he was. He combined a keen sense of humor and a fantastic gift for mimicry with a serious concern about the problems of art, politics and race. The essence of who Charles White was comes shining through in the succinct statement of philosophy which appears in the foreword he wrote to his "Wanted" poster series:

The substance of man is such that he has to satisfy the needs of life with all his senses. His very being cries out for these senses to appropriate the true riches of life.

The beauty of human relationships and dignity of nature and art, realized in striding toward a bright tomorrow. . . . without a history, a culture, without creative art inspiring to these senses, mankind stumbles in a chasm of despair and pessimism. My work takes shape around images and ideas that are cen-

tered within the vertex of a black life experience. A nitty-gritty ghetto experience, resulting in contradictory emotions. Anguish—hope—love—despair—happiness—faith—lack of faith—dreams. Stubbornly holding on to an elusive romantic belief that the people of this land cannot always be insensible to the dictates of justice or deaf to the voice of humanity.

And how did his contemporaries see him? The following words are representative, written by the eminent U.S. artist Rockwell Kent, in his introduction to Charles White's first portfolio entitled "Six Drawings" (published in the 1940's by *Masses & Mainstream*, and now a collector's item):

These lithographs of Charles White's transcend, as only true art can, the means—the stone and crayon, black and white, the lives and masses—of which they are contrived. He has created people or, let us say, re-created them in the light of his own warm sympathy, of his kindly and most sensitive understanding. And the people of these lithographs—the young men and women, the mother and her child, the older woman whose toil worn hands have wiped the tears from her eyes so that the light of hope might shine from them again—these, in all their pathos and their dignity, are the people of Abraham Lincoln. And the young girl into whose waiting hands the dove descends, she, in her yearning for enduring peace on earth, is all of us. She is mankind.

Peace, love, hope, faith, beauty and dignity: these are ideas: they are, as words, abstractions from the human entity. Charles White has re-embodied them.



# CHARLES WHITE

NIKKI GIOVANNI

the art of Charles White is like making love  
in the early evening  
after the cabs have stopped  
to pick you up and the doorman said  
"Good evening Ma'am. Pleasant weather we're having"

the images of Charles White remind me  
of eating cotton candy at the zoo on a rainy day  
and the candy not melting and all the other kids wondering  
why

i remember once when i was little  
before i smoked too many cigarettes  
entering the church picnic sack race  
i never expected to win just thought it would be fun  
i came in second and drank at least a gallon  
of lemonade then wandered off  
to an old rope swing

of all the losses of modern life the swing  
in the back yard is my special regret  
one dreams going back and forth of time and space  
stopping bowing to one's sheer magnificence  
pumping higher and higher space blurs time  
and the world stops spinning while i in my swing  
give a curtsey correctly  
my pig tails in place and my bangs cut  
just right

"but why aren't the artists the politicians" she asked  
"because they're too nice" was the reply  
"too logical too compassionate"  
which not understanding i too to mean "sexy"—at least  
that's how come and passionate were used in the novels  
Johnetta and i used to sneak and read

---

*Nikki Giovanni is a poet whose published works include The Women and the Men and Spin a Soft Black Song: Poems for Children.*

and in the grown up world i think i understand  
that passion is politics that being is beauty  
and we are all in some measure responsible  
for the life we live and the world  
we live in

some of us take the air, the land, the sun  
and misuse our spirits        others of us have earned  
our right to be called men and women

Charles White and his art were introduced to me  
through magazines and books—that's why i love them

Charles White and his art were shared with me through  
love and concern—that's why i value those

Charles White and his art live in my heart and the heart  
of our people—that's why i think  
love is worthwhile

May 29, 1973



# CHARCOAL BLUES

by TOM FEELINGS

**A** BLACK LINE TOUCHES the stark white paper. It moves propelled by a strong brown hand, controlled by a disciplined black mind, set to music by an ebony heart, beating a drum in the breast of a man ironically named White.

Black lines moving, parting towards each other, over each other, touching each other, cutting through each other, crossing, making tense criss-cross shapes of whiteness—smaller and smaller.

Rhythmic black lines seeking volume, building up to, turning into arrow-shaped profiles. . . spinning deep strong soft circles within a black sun—into faces—African faces—thousands of years old, shimmering with the powerful inner glow of the Pyramid's eye.

Flowing black tones, slowly, carefully blotting out the whiteness of the paper, turning it blacker than it was ever meant to be.

Suddenly the lack of whiteness, the realism of the images pull you in, grip your mind, press your heart with a painful pressure that only race memory and the weight of oppression can bring. . . mix quickly with three centuries of concentrated racism and caricatures that programmed self-hate.

It clogs the mind—it halts the breath—but this is not the message this courier brings. . . So truth flows ahead steadily, not only through the darkness but further into it. . . You cringe and brace yourself, but now the rhythmic lines that cut like knives. . . flow like joy. . .

Joy and pain crossing each other, touching each other, interacting, forming thousands of small flickering diamond shafts of light—shafts of light, not whiteness.

Black lines connecting like millions of black arms, linked together, swaying together, soaring together, dancing together to the oldest music in the world—and it *is* ours. . .

Realization turns to reaffirmation, then quietly seeps down. . . inside, settles and reaches into the smallest warm forgotten places in our souls. . . reminding us again. . . we are so much more than what we thought we were or could be—that's why we are still here. . . alive.

There *is* dignity etched in each black line touching the stark white paper propelled by the strong brown hand, controlled by a disciplined black mind, set to music by an ebony heart, beating a drum in the breast of a man called Charles White. . . because. . . he loved us.

---

*Tom Feelings is a well-known New York-based painter, illustrator and author who has been associated with FREEDOMWAYS since its inception. Mr. Feelings has worked in Ghana and Guyana as an illustrator and teacher.*

# CHARLES WHITE IN PERSON

by SHARON G. FITZGERALD

**Y**EARS AFTER SEARCHING Madrid's Prado Museum and the Louvre in Paris, I discovered at last a personal meaning for art in the works of Charles White. Finally, the absorption that supposedly sweeps one from one masterpiece to the next was no longer academic or contrived but was truly catalyzed by serious and inspired reflection. The "classics" waned pale and incommunicative when contrasted with White's wide, blazing eyes and rich brown hues. I returned several times to that 1977 exhibit at the Heritage Gallery feeling the need to ingest all that he could reveal.

I was fortunate to obtain a personal interview. With each question, White delved deeply into his experiences and impressions to extract and explore and explain. His eyes soared, landed, then pierced; his fingertips drummed a secret code; his hands sculpted the air. Even these wordless expressions and gestures brought to life the unseen.

In these days filled with would-be prophets, the ideas of Charles White provide a dramatic catharsis for the human spirit. During the three years since this interview, I have learned more about the ways in which human sensitivities can be distorted or misplaced, how the artist's eye can also be used to transmit confusion and despair. Despite his awareness and anger at the world's injustices, there was no such cynicism in Charles White.

*Q. : You've talked a lot about your early experiences in Chicago, and although times were difficult, you managed to remain positive throughout it all. What kept you going?*

*C. W. : I could sort of generalize about a lot of things. I could say that it was partially my mother, partially my peer group and partially whatever it was that had made me a sort of romantic little child. Lonely, but incapable of living with loneliness.*

My home environment was chaotic in many ways, based on the relationship between my mother and my stepfather, but the thing that began to stabilize me a little bit in terms of security was the fact that I did discover drawing and painting as a means of communication. That first happened when I was seven or eight.

---

*Sharon G. Fitzgerald is a freelance writer living in New York City. This interview was conducted in September 1977 at the time White's works were exhibited at the Heritage Gallery, Los Angeles.*



*Q.: I've read that you developed some very exciting friendships during your early years.*

*C.W.:* I happened to grow up in a period of time in Chicago when my peer group included Gwendolyn Brooks, Margaret Walker, Katherine Dunham, Richard Wright. I was fourteen. The way the community structure was, if you were interested in any of the arts you eventually knew everybody else, every other Black brother and sisten who was interested in the arts. We developed a social relationship and a very close-knit one. We formed a theatre group called the Negro People's Theatre which all of us participated in. There was a poetry workshop organized. This was during the period of the depression and the WPA, so there were community arts centers where dance groups performed, where poetry reading groups were formed, writing and art groups. All of us got involved in all of the arts . . . the acting, dancing and so forth. We partied together on Saturdays. Katherine Dunham, for instance, used to have a kind of open house. She was a cultural anthropology student at the University of Chicago and, at the same time, she became interested in dance. She formed a group and so I had an opportunity to get involved in dancing. It was a very exciting period.

We were not an elitist kind of group. We were people whose families had come from the peasantry of the South; we were close to the soil. Our customs, our eating customs, our speech patterns, all grew out of the folk idiom of the Black people. That was reflected in the kinds of work that we were trying to do. We tried to deal with that kind of material.

*Q.: How do you feel about the increasing number of new artists?*

*C.W.:* I am excited by the fact that so many young people are willing to commit themselves to becoming artists. It's healthy, it's a sign that there's a new life force involved in the perpetuation of culture. It has always been exciting for any artist to realize that he is going to have more and more allies, that there will be more people involved with the same goals in mind.

Communities need artists like they need doctors and lawyers and everybody else, but it's painful in many ways because of the relationship that you have to the society. Society pretty much looks upon the artist as a luxury commodity; they tolerate him. You're not considered necessarily as functional, as useful, in the same sense as a teacher or a lawyer or a doctor. It's unfortunate because art is absolutely one of the most functional areas in the society. Without it, the spiritual poverty of man would be immense—far greater than what it is already. Man needs to get some visual picture of himself. We contribute to the values of our society. You can only call yourselves civilized as a result of our being here and doing what we do. We

contribute to the aurora of civilization.

*Q.: How would you define art?*

*C.W.:* Art has a broad definition in the way that I see it: Art is anything that gives you a spiritual relationship with yourself and a relationship with nature. These are all extensions of one's inner self, they make it possible to discover something about yourself and the reason for your being. We seem to have this need. Sometimes we use religion to give us some reason for being. We have to have spiritual nourishment, anything outside of using our manual skills or using just our intellectual skills. Why this is, I don't know.

You use art to constantly reassure yourself that you and nature are one, that your reason for being here in this form has answers. You search for answers to these things. You constantly try to regenerate, try to make yourself feel worthy for this privilege of being human. Art is somehow an extension of this spiritual kind of thing. I don't mean spiritual in a religious sense, I mean spirit as in the spirit of man.

*Q.: Are you religious?*

*C.W.:* No.

*Q.: Why not? Your paintings have such a spiritual feeling.*

*C.W.:* I have a philosophy of life that doesn't necessarily embrace Christianity. If you want to use religion in another context, then the answer might be yes. You believe in some mythical thing out there, some nebulous thing. To me, it's nature, it's my fellow beings. I don't live in some other kind of world and believe in a Supreme Being, these are things that have no meaning to me. I've explored various philosophies and come to my own conclusions. I've lived long enough to do that; I've had enough experiences. It's not a rejection of the tenets—some parts of the Christian tenets I can accept—but I don't feel the need for that deeper involvement in what religion means. I point out Christianity because that is what I was brought up under. I could be some other faith. I have faith in men, in mankind.

*Q.: Your work is so universal that people other than Black people are not intimidated, they embrace it. What about that communication—do you feel that your audience fully understands your message?*

*C.W.:* No, I think that's almost impossible. I'm not that literal in my work to make it totally understood what my intent was. You see, a good painting has to have multiple meanings. Whatever meaning somebody draws from it is part of my intent, without my consciously making it the intent. I'm thinking only about my inner self. I'm being very introspective when I do a piece of work, I'm not that concerned about how somebody is going to interpret it, I throw that part of the burden onto the observer.

I had a discussion yesterday with a young artist who talked about how he wanted to please his public, how he wanted to give them something they would like. So he sits down in the studio and he works that way. Well, I was very critical of this approach. I said, "If you want to do that, fine, but you're going to rob yourself of a great deal of your ability, maybe, to dig down inside yourself and give them a far greater meaningful thing than you're capable of giving them to please them."

*Q.: Why do you use so many more women in your work than men?*

*C.W.:* Women are the source of life. It's very easy for me to use them as a symbol of anything that I talk about in nature, and that's basically what I am doing with all of my work. I'm talking about the most fundamental of all of our sources. All of our energies come from our relationships with women. I think that their role has been very well defined in that sense. I see women as a beautiful symbol of what I'm after in terms of my philosophy. If I had to give a gender to things, then I see everything as female. Some psychiatrists might have a problem or a field day with that in analyzing me.

*Q.: You commented that you've always been painting one picture. Could you explain this?*

*C.W.:* It's one picture in terms of my philosophy. It hasn't changed. I always paint fragments of it. Your whole career comes out to be the sum total of one thing. You're one belief, one person. Whatever you are, whatever you've shaped, that's it, you are that individual. There's a thread in everything I've done, there's a continuity. I paint in fragments of what is the total me. I don't have a big enough canvas to paint the whole thing on one canvas; it would stretch across this world. I constantly search for more dimensions, but I'll never fulfill all my potential in terms of my dimensions. I won't live long enough to do it.

*Q.: So, it's not hope here and dreams there.*

*C.W.:* No, it's all mixed up together. Hope, dignity, reality, as I see it. If I paint an expression on a face, there's tremendous sorrow without the loss of dignity. There's hope by the gesture of the body. It's all embodied in the whole, total being of the person or the atmosphere of the incident.

The ingredient that I can't deal with is happiness. It ain't there, not for what I see. When I see the whole big picture of this society, I don't see happiness the way I define it. For there to be happiness, you have to have freedom, first of all. That's essential. As long as there is the absence of that, it's impossible to be happy.

The capacity for what we see as joy and happiness is a fragmentary thing. We can sit down here and have a party, we can have a whole

lot of fun and walk away saying, man, it was a ball of an evening, but that's a reality that can never be sustained. The only way that it can be sustained is if you shut out reality and create your own that has nothing to do with what is really real.

*Q.: How can we achieve happiness?*

*C.W.:* By removing all of these negative things and beginning to get all of the people together, and when we can walk this earth and say that we're free. When we reach that goal Dr. King talked about and we look over that mountain.

*Q.: Do you mean free from outside strictures?*

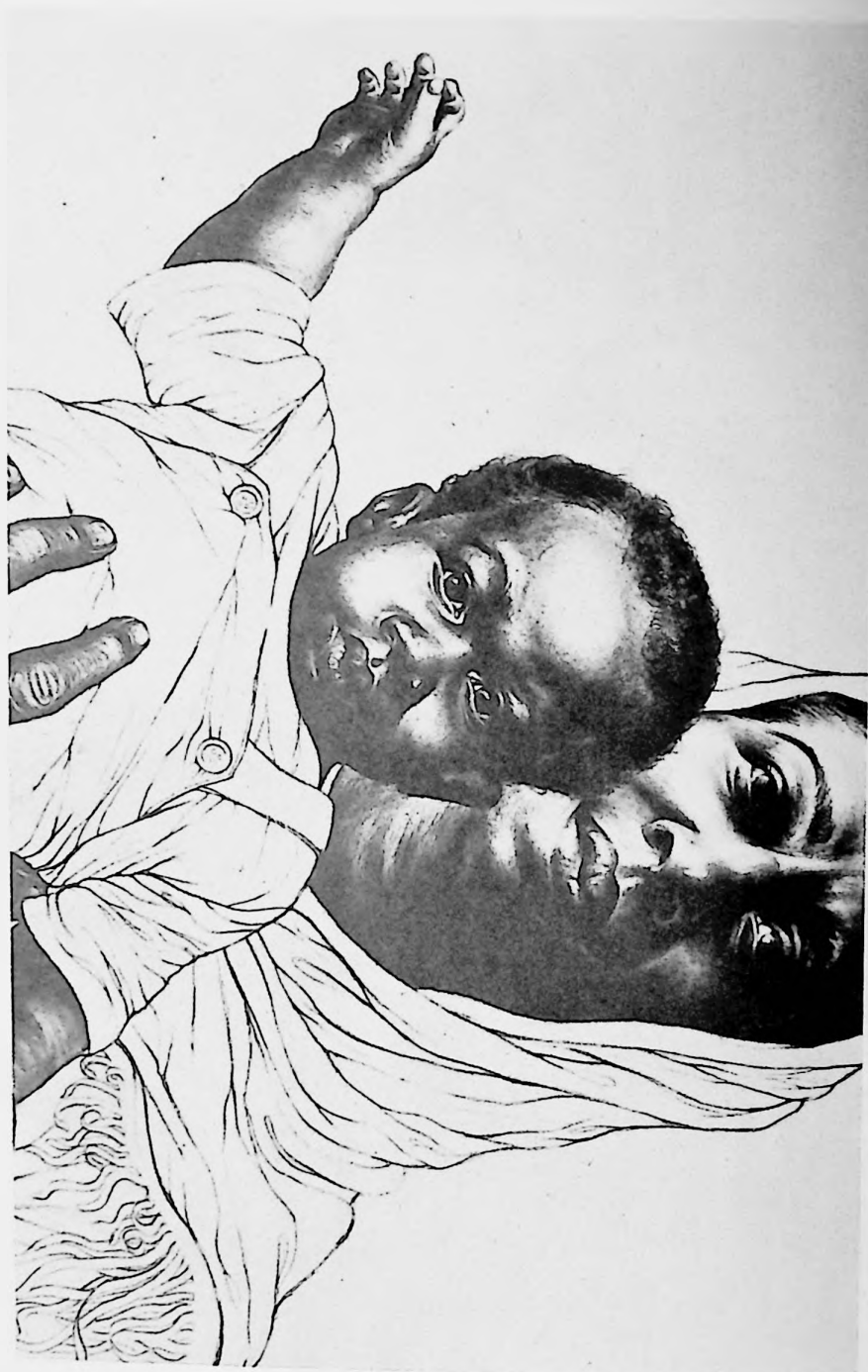
*C.W.:* That's the only way you can free your insides. I can't walk around this world and talk about how I've achieved freedom, that I've found it. That's a myth. I can't shut out everyday living. I'm no longer free if I read tomorrow morning that some brother has been shot and killed by some racist cop, or if I walk around and see the breadlines and people on welfare. I'm well assured that I'm not free anymore. There's poverty, there's starvation, there're wars. How can I be free knowing that somebody over in someplace is having a war? This is what I mean, there is no freedom, there's no joy and happiness in this world, it's fragmentary.

I'm talking about freedom in a very romantic and idealistic sense, but that's the only way I can conceive of it. I'm not a pragmatist who can say to myself, well, you are always going to have this and always have that and, therefore, what are you talking about, pure freedom or what? No. I see the world as a place containing all of these unnecessary conflicts between men. It doesn't have to be. I've arrived at the point where I can see that there's nothing organic in this society that says these things should exist. My reason, my logic, tells me that. Therefore, it is not necessary and it's possible to eradicate.

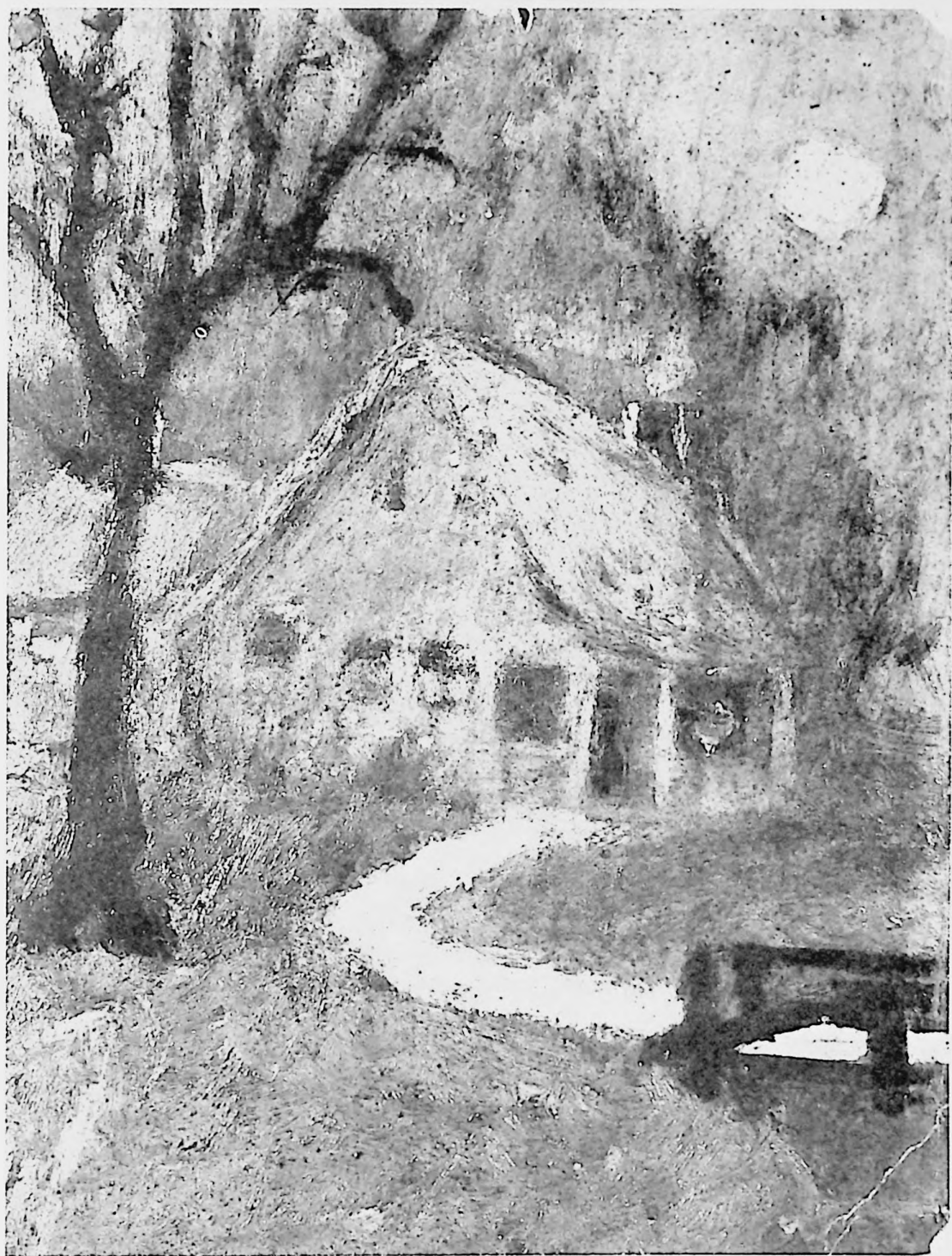
I have no blueprint to offer this world. If I did, I'd be a fantastic person. I don't know the answers to all of these questions. I can say that I have relative happiness in relation to my family, but then I'm concerned about the world outside my little inner sanctum.



*Harvest*  
Lithograph, 1963



*Mother and Child*  
Wolff crayon, 1953  
Collection of Frances White



Oil, 1925 7 years old



*Lady*  
Oil on board, 1935  
16-17 years old





*Harriet Tubman*



*W.E.B. Du Bois*



*Rev. Richard Allen*

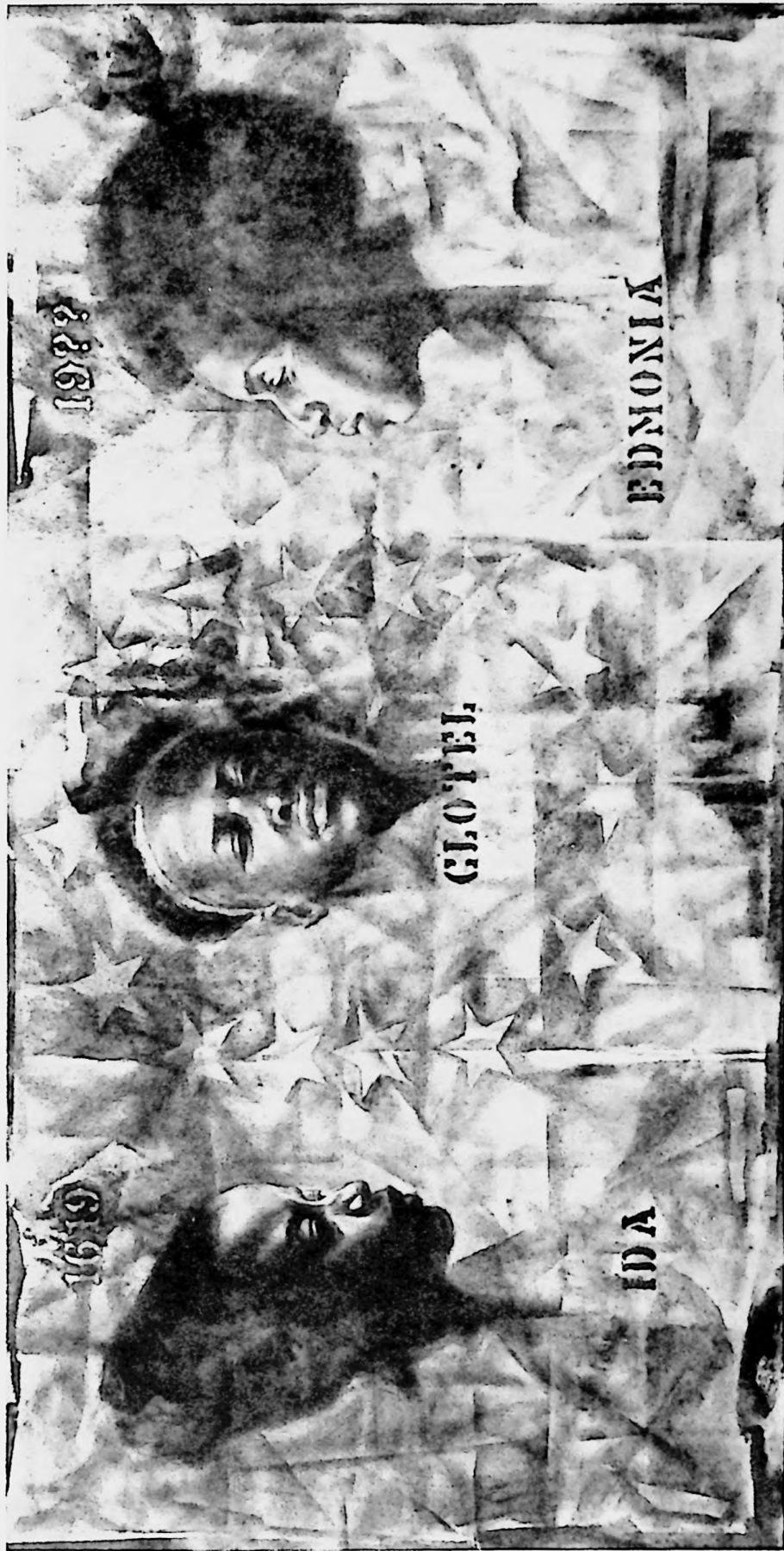


*Captain Paul Cuffe*

Preliminary drawings for *Shaping of Black America* by Lerone Bennett, Jr.  
Charcoal, 1974-75



*Wanted Poster Series #1*  
Oil on board, 1969



*Wanted Poster Series #5*

Oil on board, 1969

Collection of Robert Rifkind



*Frederick Douglass*  
Lithograph, 1950



*Frederick Douglass*  
Etching, 1973



*John Brown*  
Lithograph, 1949

# ON THE ROAD WITH CHARLIE WHITE

by BENJAMIN HOROWITZ

FOR THE PAST TWO DECADES, I was Charles White's friend, drinking buddy and art dealer, in that order. It was difficult to keep that order intact, each role tending to flow into the other so that my three hats sometimes became one. My buddy was a delightful, easy-to-be-with companion, a joshier with a great sense of humor. My friend was a serious, formidable discussant, whose leitmotif was the vortex of a black life experience. My client, the artist, was a model client who was a pleasure to work with, a pussycat with sheathed claws.

Historically, the artist-dealer relationship is like a marriage. It has its joys, sorrows, disappointments and triumphs, its quarrels and reconciliations. Together, Charlie and I set goals and together we strove to achieve them. Never, ever, was our relationship threatened with being undone by the one issue that subverts so many artist-dealer relationships—money. He was as fair as I believe I was. But ideal though our artist-dealer relationship was, we had many arguments stemming from that irrevocable difference in the color of our life experiences. Oh, Charles could be a devil's advocate. Just when you felt you had bested him in a debate, you were dumped by a devastating sentence or two, and made to see where you were really coming from. You fought with the man and you loved him. Needless to say, I never won an argument—but I learned a great deal.

In 1966, we put together a book called *Images of Dignity—The Drawings of Charles White*. Art books are notorious for not being good risks, so publishers don't exactly seek them out. We plotted and planned on how to get it published. Fortunately, an acquaintance of my wife was in the publishing business and doing very well—though he didn't publish art books. When I sought him out for his advice and counsel, he gave me the best advice possible: his firm would publish the book. To everyone's pleasant surprise, it was critically and monetarily successful. After the book had gone into its third printing, Charles and I had occasion to go to New York City. I was asked by two New York publishers to write another book on Charles White. I told Charles about my great art dealer feat—

---

*Benjamin Horowitz, art dealer and friend of Charles White for many years, is director of the Heritage Gallery in Los Angeles.*

behold, I had two publishers interested in another book. My puffed up chest collapsed when Charles responded with a flat no! Flabbergasted, I demanded to know why. "Damn it," said Charles, "why do the publishers want another book on me? *Images of Dignity* is the first book printed on a living black artist in U.S. history. There are a number of important black artists other than Charles White. Why don't they publish books on them?" I got a blazing lecture on the need for more black artists to receive national recognition and have books published about them. I appealed to Charles' ego, his pride and his pocketbook, but to no avail. Today, there are books on several black artists. No wonder artists everywhere revere Charles White.

Once, Charles and I were invited by the late James Porter to come to Washington from Los Angeles to attend the opening of the Charles White exhibit at Howard University. Charles was now insisting that he would only fly first class, and I, insisting on economy class. My parsimonious soul couldn't bear to pay the price difference. We flew together but separately. I arranged to get the aisle seat in the economy-class section nearest first class. We conversed on the flight each time one of us passed the other on the way to the lavatory.

At Howard, we were escorted to our rooms in a student dormitory, where we were enlightened on the value of coed universities. James Porter and his wife invited us to dinner at their charming home. We had a delightful time and bowed low to true Southern hospitality, but our discussion at the Porters convinced us that we should stay at a quiet hotel out of viewing range of those enticing coeds.

It was Sunday, and we checked into the hotel that evening. When we pulled up chairs to kill time watching television, we realized that we had nothing to sip. The hotel, unfortunately, did not sell liquor on Sunday. I was elected to go out in search of a bottle of Scotch, but after wandering about couldn't find an open liquor store. The hotel bellboy informed me that he knew someone who would sell him a fifth. Upon his return, I handed over the price of half a gallon and received a fifth of Scotch. The television programs became much more entertaining and hilarious the closer we came to the bottom of the fifth. We slept soundly that night, dreaming of the coeds. The exhibit travelled to Fisk University and Morgan State College without us.

Charles's education didn't go beyond high school and, although he knew far more about world literature, music and dance than will ever be within my ken, I think he secretly envied my college degree. So I was delighted to receive word that Columbia College of Chicago was going to honor Charles White with a doctorate. Charles's wife



Frances, his children Jessica and Ian, and my wife Miriam would all attend this very auspicious occasion along with Grandma Ethel, who lived in Chicago and who would be delighted to see her grandchildren and bask in the honor to her son Charles. At a "Welcome Home" party thrown by the Chicago Southside Art Center, Charles was approached by a tall dude who whispered, "Sidney has arranged a small party for you. I'll have a car ready at the entrance." Charles relayed the information to me. A big limousine whisked us through Chicago's streets as we anticipated an exciting evening with Sidney. The limousine stopped at an auditorium. We left the car and bounded up the steps. We entered a large room in which about 50 couples were sitting at small tables. At the front of the room were a lectern and microphone. We proceeded to hear a lecture on the importance of "Operation Breadbasket." We were two very quiet couples on the way back to the hotel. He had nothing to do with it, but I'll not forgive Sidney Poitier.

Back to Los Angeles and the real world. Charles needed a change of pace. He had learned lithography at the Taller de Grafica and yearned to do a series of lithographs. He had previously done two at Gemini in Los Angeles, but they were too expensive for our budget at the time. Fortunately, June Wayne had established the Tamarind Lithography Workshop with a Ford Foundation grant. It was the most prestigious and, I daresay, best in the country. Artists were given grants to do a series of lithographs under the most ideal of conditions—great printers, great presses, the most meticulous attention to the wants of each artist. The competition among the country's best known artists was intense, and the selection committee was very selective. Luckily, they also had excellent eyes. At Tamarind, Charles White did his well-known "Wanted Poster Series." Charles's work so intrigued June Wayne that after leaving Tamarind, she continued to print and publish his lithographs and was directly instrumental in getting him a lucrative commission. Heritage Gallery exhibited the "Wanted Poster Series."

School principals and teachers had made it a practice to have their classes see the various Charles White exhibits. Several times Charles's visits to the gallery would coincide with the visits of these classes. I would introduce Charles, and soon a circle would form around him. He could speak to the children on their level, and they found him a fascinating artist and speaker. What was true with schoolchildren was also true of college students, businessmen, women's groups and general audiences. I marveled at Charles's ability to speak to diverse groups of people in a language that hit home to them.

One day I expressed my admiration for his speaking ability. In a

deadpan voice, Charles confided to me that he wanted to be an actor. What was more, he would be immensely pleased if I would negotiate a major role for him in a movie or even in a television play. I didn't move in that directions, but the idea did set me to thinking about a great way to augment income and enable him to travel first class. We scheduled a number of speaking engagements, and he held audiences enthralled. They would respond by clapping enthusiastically and, oftentimes, cheering. Although we kept raising the fee, the requests to have Charles speak at university campuses across the country kept coming in. When a speakers agency contacted me to sign Charles for regular speaking tours, I realized that the speaking idea had backfired. He was away so often from his studio that the number of art works he was turning out, which had never been large, had grown miniscule. He could speak best through his paintings and drawings and to many generations. Reluctantly, Charles scaled down his acting career.

Now was the time for me to pick up Brownie points as an art dealer. The Los Angeles City Council was prone to honor its most illustrious citizens. Business leaders, sports figures, leaders of charity drives were always high on the City Council honor lists—understandably so. Why not an artist, particularly an artist of the stature of Charles White? With yes as an answer, I scurried to get press coverage for the event. To guarantee coverage, I had my photographer round up some of his press buddies at City Hall for this milestone. The benches in the City Council chambers could accommodate an audience of about 200. Lady Luck was smiling as four public school classes, getting lessons on city government, filled most of the seats. They applauded wildly when the award resolution was presented to Charles. History in the making, and the children were there.

There were days for work and days for relaxation. In the long ago, when the price of gas was no deterrent and monster cars were commonplace, artist William Gropper came to California. He had heard that Harry Sternberg, who had taught Charles White at the Art Students League in New York, had moved to Ensenada, Calif. Ensenada is a small town north of San Diego, approximately 150 miles from Los Angeles on the San Diego Freeway. Bill Gropper, Charles and I decided we would make a pilgrimage to Ensenada to see Harry. I telephoned him. He invited us to see his studio and then to his home where his wife would cook a gourmet lunch for all of us. In preparation for transporting my precious cargo of two important artists to Ensenada, I bought four new tires for my huge car.

On the appointed day, we barreled along the Freeway at my usual seventy miles per hour. I had allowed two hours to get there and was

sure we'd arrive on time. The sun was hot, but we three were cool, anticipating an old-time gab fest. We heard a shot and then a clank. I knew no one was shooting at us when I had to fight the steering wheel to get the car into the Freeway's center lane. I had blown a brand new tire, first trip out. Bill Gropper insisted on changing the enormous tire. It was all Charles and I could do to restrain him. We had no choice but to sit and suck in our breath each time a car whizzed by us in each direction. A highway patrolman came to the rescue and saved the day by summoning a service man to change the tire. We were just over two hours late and famished when we arrived at Harry's studio.

Harry had a storm cloud on his face and a glass in his hand. He motioned to a nearly empty bottle. We gladly drained the rest and, very hurriedly, glanced at his paintings. Our minds were on that gourmet lunch. Harry drove us to his home, where we killed a bottle of Scotch in the course of devouring the gourmet lunch. At least, Charles swore it was a gourmet lunch. All of us felt no pain as we bid farewell and floated along the San Diego Freeway back home.

Harry wrote each of us a stinging letter. He had not heard a word about his paintings from any of us all that afternoon. We were Philistines who put food for the stomach above food for the soul. Charles, Bill Gropper and I discussed the letters and vowed that we would make amends some day.

Charles loved to eat and to sip. His favorite food was shrimp in any form. His favorite hors d'oeuvre was chopped liver. His favorite drink was a martini. Not just a martini. The glass had to be frost cold. The brand had to be England's finest. The vermouth had to be measured exactly. The drink had to be garnished with a lemon twist. And woe to the waiter who didn't follow these precise instructions.

Charles had his favorite sipping restaurants and his favorite eating restaurants. He taught at Otis Art Institute on Wilshire Boulevard in Los Angeles, haunting a Mexican restaurant 20 steps from Otis, and an American restaurant 40 steps across Wilshire Boulevard. An evening outing for both our families consisted of a visit to a continental restaurant on Sunset Strip. The maitre d', waiters and busboys knew him in all of these restaurants and a chorus of "Buenos dias," "Bon jjourno," or "Good afternoon, Dr. White," would greet him when he appeared. He would order a martini and scan the menu for a favorite shrimp dish while discussing various gourmet dishes which the restaurants specialized in cooking.

I was always on the lookout for a small, out-of-the-way restaurant that had a great chef. On one of our family's outings along the California coast, we landed in the charming seaside town of Sausalito,

just over the Golden Gate Bridge from San Francisco. San Francisco is the eating capital of the United States, and Sausalito had one of the best restaurants in the vicinity. Charles and Frances had never been to Sausalito and were anxious to sample the dishes of this restaurant. I made reservations for that evening. Early in the evening, I slipped away and visited the restaurant alone. I approached the maitre d' and told him I was honoring the restaurant by bringing a world-famous artist to dinner that evening. I explained that he was a gourmand and liked certain dishes. I kept weaving Charles's name into the discussions as often as I could. I told no one about my early foray to the restaurant.

That evening, we arrived at the restaurant a few minutes late. The maitre d' greeted me and then turned his full attention to Charles. He made a small speech of welcome to Charles, saying how honored the restaurant was to have such a distinguished artist come to dine. We were escorted to an excellent table, and a fuss was made to be certain that Charles had the best view of the bay. The sommelier approached, addressed Charles by name, said he would take charge of our drinks and shortly reappeared carrying the martinis. The glasses were frosted, the brand was England's finest and a lemon twist floated in the crystal. The waiter, who had been hovering in the background, approached to take our order. He, too, addressed Charles by name. By this time, Charles had become suspicious. He challenged the waiter. "But, Monsieur White, are you not the famous artist?" That did it! My protestations were in vain. But we did have a true gastronomic feast.

Charles could drive this art dealer up the wall. He was a thorough and meticulous draftsman. He could go through four, five and six versions of the same drawing, tear them all up and do a seventh version. I would stand there, gulping, not daring to say a word, my files bulging with a long list of collectors waiting to buy his next work. It takes just as long to do an oil painting on canvas as it did a White drawing with the significant advantage of being able to alter an image or correct an error by simply painting over it. Moreover, my art dealer experience told me that one could sell a painting for more money than a drawing by the same artist. Hm-m-m. . . .

Charles started a painting and it proceeded wonderfully well. At the time, we were notified that the National Academy of Design Member Artists had nominated Charles for membership. The admission procedure requires the nominated artist to submit a work to a National Academy of Design exhibit. There was a deadline date and Charles had no completed drawing to submit. Necessity is the mother of. . . so we sent the oil painting—and it won a prize. Charles did very, very few paintings after that one, or so I thought. Only

recently, after clambering over dusty files in the White family's storeroom, did I discover some 20-odd magnificent paintings, all oil on canvas. True, none is completed. True, some have hands missing, arms unfinished. Equally true, they are wonderful even in their incomplete state. Charles, you are still driving me up the wall.

I had been in contact with Mrs. Maynard Jackson of Atlanta, Ga., who had been espousing an exhibit of Charles White's work in the South. The director of Atlanta's High Museum, Gudmund Vigtel, greeted the idea with enthusiasm and flew to Los Angeles to discuss it with us. The exhibit was broadened in scope to travel to many museums in the Southeast.

The Whites and my family, along with Dr. Edmund Gordon and his wife, Dr. Susan Gordon, longtime friends of Charles and Frances, attended the exhibit's inauguration in Atlanta. Now I have seen most of Charles White's work and all of it for the past two decades. I have contemplated with awe each individual work, but to see them together in quantity at the High Museum, beautifully hung, took my breath away. I could only babble, "Great."

Coretta King came to the opening and, I believe, was equally affected. She had a long discussion with Charles and arranged an appointment for us to discuss a project that she wished Charles to do for the Martin Luther King, Jr., Center for Social Change in Atlanta. Alas, it was never to be.

About this time, the Los Angeles County Museum of Art decided to celebrate the U.S. Bicentennial by mounting an exhibit called "Two Centuries of American Black Art." A local advisory committee, with Charles as a member, was formed for the exhibition. (Charles was also an appointee of both the California State Arts Advisory Committee and the Los Angeles Mayor's Advisory Committee for Cultural Affairs.) A search for a curatorial scholar was rewarded by the appointment of David C. Driskell, Chairman of the Department of Art at Fisk University. The Graphic Arts Council of the Los Angeles Museum of Art commissioned Charles to do a lithograph for this exhibition, and the Los Angeles County Museum asked our permission to do a poster using the lithograph's visual theme, called, "I Have a Dream." Charles agreed but with two stipulations that were readily accepted. One was that the poster sell for an easily affordable sum, and two, that the posters be distributed free of charge to the Los Angeles public schools.

Charles and I discussed which lithography workshop would do the lithograph. Among the best of the many expert lithographers trained by June Wayne at Tamarind was a black lithographer, Ron Adams, who had set up a small firm in Santa Fe. We arranged a date to see his firm's facilities, hoping also to find a place for Charles to stay

during the time it would take him to complete the lithograph in Santa Fe.

We flew to Albuquerque and rented a car for the drive to Santa Fe. We were both feeling good. Charles's career was soaring, the airplane flight was smooth and our car was air conditioned. Arriving at our attractive hotel in Santa Fe, we decided to visit the bar for a sip before dinner. Although the martinis were to our taste, our taste was not to the martinis. Charles couldn't take more than a tiny sip, while I managed to down only one-third of my drink. The bartender explained that the high altitude was causing our complete lack of appetite and the peculiar feeling in the pit of our stomachs. He advised us to rest. We took his advice and agreed to meet for dinner in about an hour. At the end of two hours, I went to Charles's room to find him dozing on his bed. We decided to be kind to our stomachs by skipping dinner.

The next morning, I was awakened by a call from the lithographer, Ron Adams, who was eager to show us his facilities and the sights of Santa Fe. I felt much better, but decided that it would be wise to see his plant that afternoon. I roused Charles and insisted that we had better eat breakfast, having skipped dinner the night before. Charles toyed with his eggs, drank some coffee and adjourned to his room for more rest. Lunch was omitted.

In the afternoon, we visited Hand Graphics and examined their equipment, which was excellent. A short tour of Santa Fe was enough to send Charles back to the hotel room. I had completely recovered and struck out on my own, seeing some expatriots from Los Angeles, visiting the local museum, and meeting some of the cowboy artists.

Back at the hotel, Charles was not feeling much better. The next day was a repeat of the day before. It became patently clear that he couldn't do the commissioned work in the rarified atmosphere of Santa Fe. Upon hearing the news, Ron Adams felt badly but understood. He subsequently flew into Los Angeles from Santa Fe with the lithography stone, picked it up after Charles had drawn the image on it and flew back and forth from Santa Fe, facilitating the corrections and proofing of the lithograph. In going all out to accommodate Charles, Ron took his place among the many artists who were of special assistance to Charles in his last year of work. His last published lithograph, printed by Ron Adams, is "Sound of Silence."

During the final months of his stay on this planet, Charles worked as hard as he could on small etching plates, until he could no longer hold a graver. He had four constant companions who never left his side—his wife Frances, his daughter Jessica, his son Ian—and an oxygen tank.

The core of Charles's work, which has been compared by some critics with that of Rembrandt and Kathe Kollwitz, is life. Life's joys, sorrows, hope, despair, truth—but life. His art grew out of the gritty seams of life, out of the anger of the dispossessed, out of the dregs of despair, but also out of the spirit that impels the human spirit forward in the face of seemingly insurmountable obstacles. His art makes you catch your breath at the strength of life, its beauty, its love. In its reflection of humanity's hopes, his art warms the blood and makes the heart sing. The world is truly fortunate that Charles White is with us now and forever through his art.

Charles White's fine drawings and his  
dedication and loyalty to his people  
will always be remembered. He gave honor  
and dignity to the lovers of mankind.

Alice Neel  
New York City

# “He could make change in harmony with the demands of life”

by FRANCES WHITE

I AM WRITING THIS at one of Charlie's favorite places—the Venice fishing pier in the Santa Monica beach area. When he needed to get away and relax, we would pack a lunch, take fishing poles and spend the day. He loved the clear invigorating air. When not repairing lines or replacing hooks, he would be photographing the interesting multi-ethnic groups of adults and children—some fishing for pleasure, some fishing out of necessity, some more experienced than others, always willing to share and talk, some with makeshift, homemade gear and tackle. He was always observing, absorbing, storing away impressions of people, studying faces and body movements—all to be used in his work at some future time.

Our move from New York to California in 1956 was for just these reasons—a slower pace of life, a need to be closer to nature and an agenda that allowed maximum time for his art. Charlie's health remained fragile over the years resulting from service-connected tuberculosis. A lung was collapsed, an appropriate treatment in the 40's. In the 50's the tuberculosis recurred in the remaining lung. As much as we loved New York, we had to wrest ourselves away and start a new way of living.

There are some special words I use to describe this remarkable man—*flexible*. He was a person who could make change in harmony with the demands of life. When we were first married, it was almost unheard of to have a Black in a teaching position in art. I found employment more easily, so along with his studio work (which was in our bedroom), the supper preparations were well underway when I came home. We were unable to conceive children on our own and further dismayed by being rejected by early adoption regulations that discriminated against interracial couples. In the 60's, these policies changed along with the mounting Civil Rights Movement. At his age of 48 years, we adopted our second child, a son, after the proud and wonderful experience with an adopted daughter almost two years earlier.

He had an *indomitable* spirit despite many obstacles and disappointments. You could feel in him a restlessness, a soaring quality—

*Frances White, wife of Charles and associate with him in many endeavors, lives in California with their two children.*



an urgent need to record the next image, to master a new idea, to experiment with forms that could best render that image. Without hesitation he rejected all work that did not meet his expectations. I was present in a warehouse at the final mounting of his last mural which now is in the Dr. Mary McLeod Bethune Branch Library in Los Angeles. A technician found a discrepancy in the measurements between the mural panels and the wall on which they were to be hung. The technician's solution was immediate. "We'll have to cut a couple of feet off to make it fit." I don't think you can imagine his anger. It took its toll physically but no feet were cut!

Another time, he was working on a mother and child image on a lithographic stone, lithographic crayon in hand. A white woman touring the workshop leaned over and said, "How beautiful that is, who did that?" Invisible man, again!

Charlie was *passionate* about life. He loved arguing, pounding tables, shaking his finger to make a point—especially with good friends around after a couple of very dry martinis and a good dinner—it was his way of honing ideas and making you think about your own. This quality showed through most clearly with his students whom he loved and respected very much. He challenged them. He developed a "critique" method of evaluating their progress, whereby they examined and learned from each other's work. When a "critique" was scheduled, there was always an overflow audience, over and above the students of his class. In a way, it was an extension of his own dialogue about life and art that helped them sharpen their ideas so they would be able to express them more succinctly.

Paralleling these academic pursuits came increasing requests for his time as guest lecturer and teacher at universities and colleges around this land. This, in addition to his appointment to the boards of several major black cultural organizations, kept him traveling a good part of each year. Although he described himself as a shy, not too verbal young person, he became an eloquent and moving public speaker, often referred to as "the preacher." This country-wide interaction with students, artists and black cultural life placed him in a position of providing leadership to a whole spectrum of the arts. He was appointed by Mayor Tom Bradley to the Los Angeles Advisory Committee on Cultural Affairs, given the task of drawing up an overall plan and budget for a new Department of Cultural Affairs. The plan was recently approved by the City Council and is now in effect. The Governor of California appointed him a founding Commissioner of the Advisory Board to establish a California State Museum of Afro-American History and Culture.

There were several real highlights in his life that I know he would want to share with you. In 1974, he was elected Academician of the

National Academy of Design, the oldest art organization in America. Its founding year was 1825. To become a member your name must be submitted by your art peers, who are already members. Your work must be judged by them. The process goes through several stages and can take a year or more to complete. I believe Charlie was the second black artist ever accepted in the painting division. Henry O. Tanner was elected in 1927!

In 1978, he was asked to be a Distinguished Professor of Art in the Graduate School of Fine Arts at Howard University, Washington, D.C. This recognition by one of the oldest and leading black centers of academic excellence touched him most deeply. Unfortunately, the appointment was short-lived because of the recurrence of the destructive, respiratory illness that took his life.

Last but far from least was his appointment as Corresponding Member from the United States to the Academie Der Kunst of the German Democratic Republic. He cherished long years of stimulating association with the artists of this country. Although he had visited and exhibited there before, this was climaxed by his attendance at the Academie meeting in Dresden in April, 1978. This conference called together all international Corresponding Members to give their impressions on the birth and growth of the arts in their country over the last 30 years. A special tribute and salute to Charlie were given by his colleagues as he celebrated his 60th birthday with them. A major exhibition of his work will be shown in the German Democratic Republic this December. It was proposed two years ago, so Charlie was included in the initial planning. When the exhibit returns, the Studio Museum in Harlem will be adding numerous other borrowed works for its Charles White/Black Masters Series in April 1981.

By now you must be feeling as I do, Charlie gifted us all with the many dimensions of his life! He left not only a magnificent art legacy but tremendous social contributions to our country's cultural directions. He was a man of great vision and perspective. A "prophet" amongst us who spoke of love, courage, dignity and beauty. He was able to combine these ideas into the vortex of his life as well as in the images he left us. A remarkable human feat!

# “His influence caused me to turn out little Charles Whites”

by JOHN BIGGERS

**A**S A FRESHMAN STUDENT in art in the early 1940's at Hampton Institute, I was a very fortunate youngster, exceptionally fortunate to have met the great artist, Charles White. He had been awarded a Rosenwald Fellowship to paint a mural at Hampton on “The Contribution of the Negro to American Democracy.” I had no idea how important this meeting was then. I had no idea that Charles White would actually help shape my destiny as an artist and especially as a mural painter.

I was among a dozen or so art students receiving training under the sensitive instructions and wisdom of Viktor Lowenfeld, the outstanding art educator of this century. Charles White's manner was straightforward, patient, warm and sincere to his young admirers, the Hampton Institute art students. He appeared to enjoy our newfound enthusiasm as we stood around him in awe, watching this master draftsman slicing with a pencil as a blacksmith hammers iron, unfolding and modeling heroic and monumental archetypes, our heroes and ancestors. Through the days, weeks and months, he brought forth with his crayons John Henry, Leadbelly, Shango and Harriet-the Moses. His technical brilliance in literally carving, out of flat white cardboard with charcoal pencils, ebony figures in three dimensions astounded us.

I was certainly one of those who caught White's fire, and for a number of years his influence caused me to turn out “little Charles Whites.” I have never regretted this. I felt very fortunate to have had a mentor as elder and brother whom I could emulate, and whose work helped shoot me toward my own star. During these formative years, I prided myself (secretly) as being Charles White and Betty Catlett's “unknown apprentice.” They helped me to listen, to observe and gather in the mystery, beauty and strength of a struggling people.

All through the years, it has been a joy to follow the professional life of Charles White and especially to be aware of his works finding

---

*John Biggers is best known for his drawings, paintings and sculptures of black men and women of the rural South. Chairman of the Art Department at Texas Southern University, Houston, his work can be found at the Houston and Dallas Museums of Fine Arts, Howard University and in many other public and private collections.*

their rightful place in the great museums and collections of the world. Many of my colleagues as well as myself have taught Charles White as a major subject to art students through the years. It has been the White story as with our ancestors who always manage to hand down, regardless of the obstacles, the link that bridges a people's destiny.

In 1975, Bill Pajaud, a mutual friend, fellow artist and director of public relations for the Golden State Mutual Insurance Company, arranged an exhibition of the company's Afro-American Art Collection at the Los Angeles County Museum, emphasizing the work of both Charles White and myself. This was indeed one of the most rewarding experiences of my professional career. So many years after the Call and the painful search, our paths had met again—"apprentice," "master," "brother workers" in the vineyard.

We celebrated with our friends the song of our ancestors:

The stream crosses the path,  
The path crosses the stream,  
Which of these is the elder?  
Our forefathers cut the path  
Odomankoma created the stream.

This was the last time I saw Charles White, but I am sure his work will live always like the path and the stream.



# “His special gift for teaching. . .”

by RICHARD WYATT, JR.

THE FAINT SMELL of turpentine combined with cigarette smoke and the aroma of vending machine coffee are among the things that come to mind when I recall my first meeting with Charles White in 1968. Walking through the paint-stained halls of the Otis Art Institute, all of the persistent phone calls my mother had made to secure this first viewing of my portfolio flashed through my mind. Armed with a handful of loosely tied sketches, my father and I walked into Mr. White's afternoon drawing session.

“You must be Richard,” he said, extending his hand.

“Yes, Mr. White,” I replied, easily recognizing him from the numerous art publications he had appeared in. He then turned and walked into the adjacent room with my drawings. When he returned he had another man with him, whom he introduced as Bill Tara. White explained that Mr. Tara, along with Golden State Mutual Life Company, had put together an art class for which underprivileged students were being recruited. At that time, I was twelve years old, which concerned both White and Tara in that most of the students were seniors in high school. But Mr. White insisted that he and Bill should at least look at my work. They examined my drawings carefully, making inaudible comments to one another. After conversing for a few minutes, White came over to me and said, “You got something. With a lot of hard work you could someday become a fine artist.” My first thought was that this statement was a polite way of saying “Maybe next year kidl,” but as it turned out he had talked Tara into admitting me to the class.

From that day on, Charles White has been a major influence on me and on the many students who have known him. He gave me numerous drawing exercises, which improved my draughtmanship insofar as representational images were concerned. In fact, studying under this genius accelerated the development of my perceptual awareness and technical abilities more than any other art courses I had taken previously. His special gift for teaching was perhaps an extension of his gift for narrating the lifestyles of the men, women, and children who are so strongly imaged in his works. Such narra-

---

*Richard Wyatt, Jr., is an artist whose work has been exhibited at the Los Angeles County Museum of Art, among other places. He has also published reviews in Artweek magazine, designed the cover of a Quincy Jones album for A & M Records and is a published songwriter.*

tion was the most important lesson of all, because he inspired me to recognize certain emotions that are prevalent in all cultures. Faith, hope and love are only a few of the qualities that merge to form characterizations of feelings shared by all people. Anybody who encounters Charles White's work can easily empathize with his masterful comprehension of humanity's most basic concerns.

Yet, his influence went beyond the conventional instruction of drawing technique and style. White encouraged students to vent their feelings and emotions into their work. He believed that tossing a brick through a store window was an ineffective way of expressing one's disenchantment with unjust social conditions, that a person could invest the same energy in creating a work of art and make as great a statement as any window smashing. His solid rapport with students contributed to his becoming a leader in the art community.

The art of Charles White is the foundation for many contemporary artists, and his works will serve as a source of inspiration to people for years to come.

In the context of this tribute  
to Charles White, we wish to note  
the passing, on September 6,  
of another giant among artists.

HALE WOODRUFF  
1900 - 1980

# TO OUR COLLEAGUE

by ROMARE BEARDEN

**I** FIRST MET CHARLES WHITE during the late 1940's, when he came to New York from Chicago.

Even then, he had already formulated in his art those social concerns which he deeply felt, and which would inform his painting and graphic works for the rest of his life. I've always felt that White was one of the few U.S. artists of this decade who made any real effort to develop his powers of draftsmanship. Although he had a natural talent for drawings, most of his contemporaries had inclined toward other artistic concerns. But Charles White always followed his own convictions. Drawings of the scope developed by White require concentrated study and much practice. As one of the glories of the Italian Renaissance, the great Venetian painter Tintoretto wrote:

Beautiful colors can be bought in the shops along the Rialto,  
but good drawing can only be brought forth from the depths of  
the human spirit through great effort and long night watches.

This was certainly true of Charles White.

---

*Romare Bearden, one of the foremost living U.S. artists, was born in Charlotte, North Carolina, where a retrospective of his art (an assemblage of some 60 major works) is being exhibited from October 12, 1980, to January 4, 1981, at the Mint Museum. He is also the author of art books including The Painter's Mind, The Artist's Vision and Six Black Masters of Modern Art.*

---

by ERNEST CRICHLAW

**C**HARLES WHITE WAS part of a great tradition of fine artists whose humanism complemented their great talents. Thus, Charles White's art is a graphic expression of the deep concern he had for humanity.

Charlie was deeply influenced by Mexico's revolutionary artists, studying and admiring the great murals of Orozco and Diego Rivera and the prints that came out of the graphic workshops. He was drawn to the print media, creating huge heroic lino and wood blocks and many lithographs.

Midpoint in his career, Charles divorced himself almost completely from color, concentrating on a monochromatic tonality that gave

to his heroic figures a great dramatic force. He had found his niche. In later years, he was to expand his voice in a unique way beyond his graphic expressions as an artist, becoming in addition a humanist, preacher, rapper and poet. His voice had a rich and powerful tone accented with wit, and he often dug deep inside himself for the precise word to make his images sing, cry and holler with joy and sadness.

Charles loved his "folks" and saw his work as an integral part of the black experience. He enjoyed his Fridays at the Apollo, shows at the Whitney, Met and Museum of Modern Art, Mahalia's gospels and jazz. On intimate terms with our leading artists, writers, poets, actors, musicians and just plain folks, he portrayed them all as heroic, rock-like images of dignity, strength and truth—soldiers of the new tomorrow.

A great lover of life, he hated and fought death valiantly. Charles White left his art to the world, but to some of us more fortunate he left his life.

---

*Ernest Crichlow, one of Charles White's closest friends, is a graphic artist based in Brooklyn, New York. He has exhibited widely and illustrated a large number of books including Two Is a Team, Captain of the Planter and Freedom Train.*

---

by ELTON C. FAX

**T**HIS TRIBUTE TO CHARLIE WHITE will be brief. Any other thing from me would be not only out of character but out of tune with the spirit of the man we honor. I was reminded of that recently when a fellow artist and I were speaking of Charlie and we concluded that just about everything we could say in praise of a colleague has already been said about Charlie White. So anything I have left to say about him here must bear the mark of respect that brevity implies.

I take my theme from one characteristic of Charlie's work that everyone instantly recognized. He was, from beginning to end, a people's artist. People were his subject matter, and what he did with that subject matter was done as much *for* people as about them. He made it quite clear that he wanted his works to be not only *seen* but *understood* and *appreciated* by people at large.

Now Charlie knew full well that while people would enjoy much of his work there would be things of his they would not find especially enjoyable even as they fully understood and appreciated them. And here, he passed a difficult test for the artist. People, especially the oppressed and the disfranchised, readily accepted his interpreta-



tions of their moments of anguish and pain. They accepted them in the same way they accepted the mournful dirge of the blues as part of the truth of their struggle to override adversity in order to sing more lustily the songs of hope and triumph.

It took a steadfast courage to follow this conviction—this insistence upon being his own man in an era of American art where to be incomprehensible to laymen is much in fashion. But it posed no searing inner struggle for Charlie White. He simply applied to what he produced the same integrity of thought and labor he had earlier invested in the study and mastery of his craft. If today he has detractors among contemporary artists and critics, they would do well to retrace their steps and seriously review his output. From his simplest statements they would learn much they sorely need to know.

Charlie's earliest comments confined themselves to those with whom he had closest ties. The faces and figures of Afro-Americans dominate the canvases and illustration boards of his initial essays. However profoundly he was even later moved to comment upon the courageous black men and women who toiled at all sorts of labor, from farmer to domestic to jazz musician to actor, Charlie was never a black chauvinist. An examination of his works reveals the same universal compassion for and understanding of humans within other ethnic groups. John Brown, for one, holds a place in his gallery of American heroes martyred in the struggle to make people free.

Recently, I saw and heard a TV commentator reviewing portions of an epic retrospective showing of the works of a man generally regarded as this century's greatest artist. With articulate skill, the commentator interpreted the meaning of the artist's highly personalized uses of forms and colors. I looked and listened attentively and with full appreciation of what the artist had achieved. And as I listened I recalled that never once had I heard anyone on TV "interpreting" the forms and colors in Charlie White's works. But then, come to think of it, nobody ever had to. Charlie's works speak with such clear and universally understood eloquence as to require no verbal interpretation. And somehow I just can't put aside the notion that greatness abounds in *his* kind of art too.

---

*Elton C. Fax is an artist, illustrator and author of numerous books including Seventeen Black Artists, Black Artists of the New Generation, Through Black Eyes and a portfolio of prints, Black and Beautiful.*

## by JACOB LAWRENCE

**I** FIRST MET CHARLES WHITE in the late 1930's when he arrived in New York from Chicago, Illinois. Up until the time of his death, he was a passionate and dedicated artist with a sense of mission and a deep philosophical commitment as to the role of the artist in society. His life was focussed and directed to that philosophy and commitment through his teaching and through his creative work. The many formal and informal discussions pertaining to form and content (in which he was, many times, the leading participant) were always provocative and rewarding for his many students, associates and friends. His artistic qualities and community service can best be illustrated and appreciated through the degree of motivation and insight that he gave to the community as a whole. He possessed a perceptive and creative spirit, which enabled him to build on a tradition and heritage that portray aspects of life that are fundamental.

Charles White's contribution as an artist will always be recognized and appreciated through the body of his work and his function as a teacher of art.

---

*Jacob Lawrence, the internationally renowned painter and illustrator, is on the art faculty of the University of Washington, Seattle. His first world-wide recognition was with his "Migration of the Negro Series" painted in 1941. He received the N.A.A.C.P.'s Spingarn Medal in 1970, the first painter to be so honored.*

---

## by HUGHIE LEE-SMITH

**M**Y ADMIRATION for Charles White was focussed on the monumentality of his art, and his fortitude as a man who stood up for his professed principles when very often to do so meant standing alone. Charlie, early on, made a commitment to the struggle of Afro-Americans and other minorities for social, economic and political justice. As he stated in an early interview, his art was dedicated specifically to "the social, even propaganda angle of painting." His powerful portrayals of Black manhood/womanhood are a source of inspiration, dignity and strength for the downtrodden of all races.

The forcefulness of Charlie's own manhood, and the steadfastness of his commitment are qualities which are rarely encountered in our age of opportunism. He refused to allow prevailing obscurantist influences on the art scene to weaken his work. While many artists were being seduced by the dubious rewards to be had by embracing fashionable modes, he generated the inordinate courage necessary

to follow his own "social-realist" vision in the service of mankind/womankind. Moreover, he lived to see the artworks born of his unique social vision receive the veneration of his colleagues throughout the world.

*Hughie Lee-Smith, painter, teacher and writer, has exhibited in many art galleries in the United States and abroad. He is a member of the National Academy of Design, the Artists Equity Association and is currently president of the Audubon Artists.*

---

by HALE WOODRUFF

AS A MAN, CHARLES WHITE was a great humanitarian. As an artist, he was a very skilled craftsman; his technique was meticulous in every aspect. There was always a heroic quality in his art. Whether he was concerned with the great heroes like Douglass, Robeson and Truth, as he was in the mural at Hampton Institute, or with the many anonymous and unsung heroes, his work always projected an inner quality—the innate dignity and strength that have sustained Blacks in America.

Charles White had a clear perspective and a great sensitivity to his subjects as people. Two of my favorite pieces, "Birmingham Totem" and "General Moses" (Harriet Tubman), show this characteristic. Charlie's sensitivity made his work inspirational, and his commitment as a man and as artist is very evident in the clear consistency of his work as demonstrated through many years.

---

*Hale Woodruff, a painter, printmaker, muralist and educator who is considered one of the Afro-American masters in art, was born in Cairo, Illinois, in 1900. Mr. Woodruff died on September 6, 1980.*

## **“The impact of his art crossed the borders of North America”**

ACADEMY OF ARTS: GDR

**T**HE ACADEMY OF THE ARTS of the German Democratic Republic mourns the much too early death of the world-famous painter and graphic artist Charles White, who after a serious illness passed away on October 4, 1979, in Los Angeles. Charles White, born on April 2nd, 1918, in Chicago, was a corresponding member of the Academy since 1961.

“My products are being formed out of the imaginations and ideas originating in the experiences of the colored people.” That was the artistic credo of the great humanist and important artist Charles White. When he spoke those words he was looking back over 60 years of his life and 40 years of artistic work. He had himself experienced the pain and misery, the persecutions and degradation of his people in the U.S. of the 20th century. . . .

His artistic development was very much influenced by the Mexican Diego Rivera, whom he first met when Rivera came to the U.S. at the end of the thirties and created wall murals there. Charles White wrote later: “I discovered that I had much in common with his artistic ideas and with what they were supposed to represent.” Around the year 1939, White executed his first murals, mainly concerned with the history of Black America. The meeting with Diego Rivera stimulated in Charles White the desire to become more knowledgeable about Mexican wall-painting, which seemed like a dream never to become reality. However, the dream did come true in 1941 through a Julius Rosenwald Foundation grant. The outcome of his trip to Mexico was a mural, dedicated to the democratic movement of Black people in the U.S., which graces Hampton Institute in Virginia.

After the Second World War, Charles White went again to Mexico, where he made the acquaintance of David Alfaro Siqueiros and intensified his relations with Rivera and José Orozco. But even more important was the fact that his studies at the Taller de Grafica in Mexico City helped him to extend his graphic expressions. “At the

---

*The above is excerpted from a statement published by the Academy of the Arts of the German Democratic Republic in its Reports, January/February, 1980.*

Taller de Grafica, I learned how to do better what I wanted to express. The people I wanted particularly to impress were indeed the masses of the black population; but they came not even in hundreds to my exhibition, and I had to find ways and means to reach them because my ambitions and topics were connected with them and should be made accessible to them. . . .”

Charles White turned more and more to the graphic arts and discovered new techniques for expressing his artistic ideas. With that in mind he created graphic arts, woodcuts, carbon-drawings and oil paintings and he created his very impressive and very great forms of pen-and-ink drawings. Historical events were now less frequently represented in his creations, while more and more the stature of human beings became his main concern. His human figures are imbued with the tradition and spirit of their ancestors, which are important components of their sense of self.

Charles White was particularly shocked by the deprivation suffered by black women in an imperialistic society. His own mother was the main source of his information. According to his own words, she was the one who opened his eyes, and—as he said himself—made him turn to art and to struggle. When Charles White, in 1964, reacted with a monumental pen-and-ink drawing to the new civil rights law against race discrimination in regard to working and official circumstances, it is through a young woman who with a very effective gesture announces “UHURU”—“Liberty.” His female figures—mothers, working and aggrieved women, struggling and loving persons—convey the full range of his creative endowments as an artist. Strong passion is combined with delicate sensibility, lyrical poesy with dramatic expression. His last creation, a mural done for a public library in Los Angeles, is dedicated to the struggle of Mary McLeod Bethune, one of the most important black women in American history.

The simple, energetic line, the rhythm of movement, the contrast of light and darkness with all varieties of nuance in between comprise the essence of his world of imagination. Charles White found his proper style not only in his way of composition, design, structure and the contrast of light and darkness, but also in his power, dynamics and a strong pathos.

People viewing Charles White’s products never forget the expressions of the faces and movements of his figures. These strong expressions become symbols of the Black people’s longing for human dignity and beauty. They have a universal resonance insofar as Charles White succeeds in depicting the struggle against the destruction of human dignity, and the gains in personality values that the future might bring as the effect of liberation.

"His products are filled with yesterday's anguish, with the present struggle and the successful liberation of tomorrow," wrote E. Barry Gaither in the introduction of the catalogue for the exhibition of Charles White's works in Atlanta. Viewers of Charles White products have the possibility of identifying with a far-reaching human dimension of dignity. And that is a particular effect which Charles White's products have had in modern artistic development in the U.S. where political/social engagement and human feeling require the investment of one's whole personality.

The impact of his art crossed the borders of North America very early. Already by 1947, there were exhibitions in Paris and in Prague. In the GDR, some graphic art pieces were exhibited for the first time during the three World Youth Festivals. During 1960, his works were exhibited in Budapest, Warsaw, Oslo, Moscow and Leningrad. But there were many exhibitions of White's work in various states and cities of the U.S., he participated in many national and international exhibitions and, since 1948, many reproductions of his original works have been published. Also, numerous publications wrote about and praised White's importance to the arts. In the GDR, long monographic articles about Charles White, written by Sidney Finkelstein, appeared in the VEB Publication of Art in Dresden. In one of his last articles Finkelstein wrote: "Charles White... is a man persecuted by his past, but who has transformed that past into a future."

During his travels in the GDR (1951, 1974), Charles White was the guest of our Academy several times. We remember well our interesting conversations with him in Dresden and Berlin when, in the spring of 1978, he was for the last time the guest of the General Assembly of the Academy. In Dresden, there was finally the opportunity to fulfill the long cherished desire of the members of the Art Department to present an exhibition of Charles White's artistic productions. The strongest impression communicated by his art was the artist's very optimistic belief in a better future. For all, it was a great experience to see the complete blending of this man's personality with his artistic accomplishments, revealing that the source of his power was his great love of human beings.

## “He was an implacable critic of his own creations”

by JOHN PITTMAN

**G**ENIUS, SOMEONE HAS SAID, is an infinite capacity for taking pains. Or, as someone else has said, it is one percent inspiration and ninety-nine percent perspiration. I doubt if science would agree with these definitions. Neither really defines genius; both merely suggest a prerequisite for its manifestation—and not even that is applicable in every case.

However, the prerequisite of study and work, of taking infinite pains, does apply to the character and work of Charles White. What always impressed me when viewing his work or listening to him outline ideas for a drawing or a painting was his scrupulous regard for detail and a kind of indefatigable striving for perfection as he visualized it. He was an implacable critic of his own creations. And more than once he tried to help me understand, not too successfully, I'm afraid, what he would have to correct on one or another painting.

So now I classify this trait as a mark of true genius. And I believe I now understand what it meant for the quality of his art. It was partly owing to his mastery of his materials and his craft, a mastery acquired by long and unquestionably arduous effort, that he was able to escape the almost obsessive preoccupation with matters of form which hinders so many artists from achieving clarity of content in their work.

Not that he gave no thought to form. Like every artist in every genre, Charles had to find the most appropriate, the most congruous mode of expression for the specific content of each of his works. But this aim was paramount in his consideration of form. Although there were moments in the course of his development when he gave more than passing notice to the devices, gimmicks and effects that were proving so lucrative for many of his contemporaries, I do not think he ever seriously made an absolute of form.

Actually, Charles held definite views on this question, which revealed that he had toyed with the idea of heading in a formalist direction and decided to reject it. In 1950, at the age of 32, he told

---

*John Pittman is a veteran journalist who has reported developments in the East Coast, Midwest and West Coast regions of the United States, and in a number of countries abroad.*

an interviewer: "The artist must express himself in a way that the people can understand, not to force upon the people a particular form which is unrelated to life." He believed that he had discovered the secret of how to resolve contradictions between form and content:

The progressive artist today should not only look to the old masters for inspiration in realism, but also to those artists in other lands who have allied themselves with the peoples' struggles, and have resolved this contradiction between form and content by wholeheartedly embracing realism.

Moreover, just as Charles White's mind was ever open to the new, just as he was ever-searching, ever-receptive to new ideas about life and society, so he always kept on the alert for innovations in his craft, for new means and ways of expressing the great themes he intended to celebrate. This quality of his awareness made its appearance in his childhood. At the age of seven, he received a set of oil paints from his mother and began to copy book and magazine illustrations. During his years in public school, this quality was evident in the eagerness of his attendance at lectures on art, in his study of drawings and paintings on the walls of libraries and museums, and in his participation in competitions for drawings and paintings.

At 14 a sign painter, and five years later, after winning several prizes, a scholarship student at the Art Institute of Chicago, he was on his way to fame, if not to fortune. The years of study, experimentation and unremitting practice paid off. Pencil, oil, crayon, charcoal, ink, watercolor, tempera, lithography, wood block and linoleum — he mastered them all, and above all he mastered drawing. One enthusiastic critic said he was one of the very few masters of draftsmanship of our time.



There are 36 collections of Charles White's work here in the United States and overseas. Probably millions of people see his drawings and paintings every year. But viewing a work of art and visiting a foreign country have something in common: much of what you see depends on how much you already know about what you are viewing. I say this because I take exception to certain comments about White's work made here and abroad. I mean the kind of comments that refer to the figures in his work as victims of racist oppression whose countenances reflect misery and wretchedness.

Granted that such comments bear no malice and are well-intentioned; nevertheless, I consider them profoundly mistaken. I believe they represent subjective evaluations, the result of reading into what White portrays certain judgments based on misinformation and



falsifications about the Afro-American struggle for justice and equality. This is a spinoff from the racist ideology with which the ruling circles of the United States have brainwashed people at home and abroad. Such comments do a grave injustice to Charles White, besides being far off the point of what his portraits of Afro-Americans objectively affirm.

Could anyone really knowledgeable about the history of African-descended people in the United States read misery and wretchedness into the faces of the mural White completed at Hampton Institute, Va., in 1943? The mural depicts Crispus Attucks, the first American to die in the Boston massacre; Peter Salem, who killed Major Pitcairn of Britain's assault forces at Bunker Hill; Denmark Vesey and Nat Turner, heroic leaders of slave rebellions. Can anyone read dejection and despair in the countenances of the heroes of the freedom struggle portrayed by White in a series of posters—Denmark Vesey, Sojourner Truth, Gabriel Prosser, W.E.B. Du Bois, Harriet Tubman, Paul Robeson? The very idea is absurd.

This holds also for the less well known figures, the ordinary men, women and children of the country's ghettos whom White depicted with such discernment and sensitivity. His "Let's Walk Together," a group of men and women taking a stroll; "Song of Life," a section of a choir while singing; "Dawn of Life," a woman waiting with outstretched hands for a dove to alight; "Goodnight Irene," "Harvest Talk," "Lovers," all depicting warm human relations among ordinary Black Americans; "Fatigue," an early prize-winning study of a sleeping worker; the series entitled "I Accuse"—in not one of his works is there a hint of defeatism, of self-pity, submissiveness or wretchedness.

On the contrary, what commands attention in the faces White portrays are the resolution, confidence, pride and hope of a people who have survived and overcome the consequences of the most brutal and bestial forms of oppression and exploitation, and who are still committed to the struggle for unconditional and complete freedom. People in struggle, people engaged in ordinary human pursuits, people living everyday lives, working, playing—these are the images he sketched and painted. Such images should evoke in people around the world, not commiseration with the trials and sufferings of Black Americans, but respect for their courage in overcoming these trials. They should convey to people (particularly those brainwashed by racist ideology) the recognition, which is in their own self-interest, that Black Americans are reliable, tested and proven allies in the common struggle for emancipation from exploitation and the threat of nuclear annihilation.

I never knew anyone with a sharper sense of outrage than Charles White, unless it is Oliver Harrington, also an artist of genius. The operative syllable in that word is rage. And you would never have suspected it, just by looking at Charles. He seemed the soul of serenity, as if life were one big bowl of cherries. But then, looking at him, you knew it couldn't be. And as the story came out, bit by bit in casual conversation, you could sense the inner turmoil and how much discipline was required to keep it in check and direct the energy it generated into art.

To analyze the roots of that life-long outrage would take us deep into Charles' background and his childhood and schoolroom experiences. In the numerous interviews he gave to publications and the articles he found the time to write, he tells some of the story himself. For example, writing of the cultural deprivation to which he was subjected in his public school in Chicago, he said:

Everything characteristic of Negro culture was isolated and distorted into an object of hilarity. . . . It is a terrible thing, this turning of children against their own parents and ancestors, robbing them of their heritage and the riches of their past, leaving them spiritually fatherless and motherless.

He deeply resented the discriminatory treatment accorded Black artists in the United States. He declared "this wholesale exclusion from the cultural life of America is. . . disgraceful. The white artist must play a role in changing this situation."

Unquestionably the essence of Charles White's credo took shape in his formative years in Chicago. Even then he sketched and painted images of Blacks altogether at odds with the prevailing stereotypes. It was there that he developed the controlling motivation of his life and work—to give the lie to racism, to meet it head-on and demolish it. As he said later, "I work for the complete and unqualified freedom of the Negro people. Everything I say in painting must express this."

Charles travelled much and learned much from his travels. At the age of 23, he won a fellowship from the Julius Rosenwald Foundation and went to live in Louisiana, Virginia and Georgia. Of this trip he wrote:

. . . in the South I began to understand the beauty of my people's speech, their poetry, their folklore, their dance and their music, as well as their staunchness, morality and courage. Here was the source of the Negro people's contribution to American culture, and of the far vaster contribution they could make to the world in the future.

In 1947, he fulfilled a long desire to visit Mexico, where he found quarters in the home of David Siqueiros, one of Mexico's greatest painters, got to know Pablo O'Higgins, Leopoldo Mendez and Diego Rivera, and worked with the Taller de Grafica Popular. Of this experience he wrote:

Mexico was a milestone. I saw artists working to create an art about and for the people. This had the strongest influence on my whole approach. It clarified the direction in which I wanted to move. No artist can isolate himself in a studio separate from the people. . . . Contact with people must become a part of an artist's everyday life.

In 1951, Charles traveled to Europe, visiting France, England, Italy, the German Democratic Republic, Czechoslovakia, Poland and the U.S.S.R. Of this trip he wrote:

I got a perspective that is very difficult for the average American to attain, namely, the ability to see international questions as the primary concern of all peoples. . . . I was able to look back and evaluate my own work, see the difference between a merely general humanist approach and one in which the character and world view of the working class, its internationalism and optimism, played a major role.

And further:

I spent many hours studying the collection of Russian art in the Tretyakov Gallery in Moscow and the Hermitage in Leningrad. . . . We here in the United States have a glorious history and a rich folk tradition. We are a people representing varied cultural backgrounds, but linked in our common struggle to achieve the fulfillment of the four freedoms. The artist must seek in his art as well as in his ideological beliefs to link his creative works with that of history, folk culture and common struggle. He must seek to produce art which stimulates man's thoughts, feelings, dignity, beauty, and nobility of purpose in life. Art is truly an ideal medium to glorify the beauty of life and to give substance and reality to lasting peace.

Fortunately, before departing this life, Charles was able to translate the basic content of his comprehensive credo to the materials of his profession. They form a magnificent legacy not only for artists and art lovers, but for all peoples of this world engaged in struggles for peace and freedom. They convey a special bequest for the Afro-American nationality—a powerful weapon against the despicable ideology and practices of racism.

# “He took his art more seriously than he did himself”

by JOHN OLIVER KILLENS

CHARLES WILBERT WHITE was a people's artist and a people's historian. He understood very clearly that the term, “universality,” is a literary contradiction, that when Western man speaks of “universality,” he has in mind an Anglo-Saxon universality that is hardly universal, since it relegates four-fifths of the world's peoples to oblivion and insignificance, and further that the most universal theme on earth is man's inhumanity to man. That is what his art is all about, about his own people (Africans in the U.S.) and their struggle in a racist country for dignity and liberation.

He once said, modestly:

I like to think that my work has universality to it. I deal with love, hope, freedom, dignity—the full gamut of the human spirit. When I work, though, I think of my own people. That's only natural. However, my philosophy doesn't exclude any nation or race of people. I do have a special concern for my own people—their history, their culture, their struggle to survive in this, a racist country. And I'm proud of being Black.

He was endowed with a tremendous sense of humor, though one might not suspect it from his art, an art that exudes anger, a righteous indignation against racism, discrimination, poverty, ignorance. He could laugh heartily at his own and other people's foibles. Oh, how many laughs we shared! But when it came to his art, he was God's last angry man. Rather than allowing himself to wallow in bitterness and self-pity, he used his anger and his art as weapons of struggle.

Charlie was a consummate artist who took his art more seriously than he did himself. I think he understood that an artist who views his celebrity as being more important than his art, which is only his life's work (no more, no less), would always find himself in trouble with the muse.

---

*John Oliver Killens is a teacher and novelist whose works include Youngblood and And Then We Heard the Thunder. He has recently completed a biography of Alexander Pushkin, the Afro-Russian poet and novelist.*

I remember the wonderful days in Harlem in the Fifties, when all of us were young and everything was possible, even liberation, even socialism! I remember Ernie Crichlow and Roy DeCarava and Charlie and Ruth and Thelma and John Clarke and Walter and Sidney and Harry and Julian and Lorraine and all the rest of us in the CNA (Committee for the Negro in the Arts). It was a beautiful organization with Paul Robeson as the inspiration and guiding spirit for all of us. By the example of his own life, Big Paul taught us the meaning of manhood and dignity and conviction and commitment. In the arts, he was for most of us a patron saint.

I have said many times before that the writers who have had the most profound influence on me as a writer were Richard Wright (for his devastating power), Margaret Walker (for her awesome and poetic flow and her love for people of African descent) and Langston Hughes (for his totally unselfish comradeship with young writers, and also for his love of Africa and its people). I say now that the artist who profoundly influenced my writings more than any other was Charles Wilbert White.

Charles White's people were always cast in the epic and heroic mold, oppressed, but not defeated, fighters. His people were in the John Henry and Robesonian image. Men and women like Douglass and Tubman and Sojourner and all the courageous Black and nameless people were of the stuff that inspired this people's artist.

Charlie was, above all else, a romantic revolutionary. If it is true that all the world loves a lover, then the world must have been in love with Charlie White. Every drawing, every painting exudes love for humankind, especially for his own people, especially for the oppressed. In a period when non-representational art was in vogue, he stuck by his realistic guns. He must have known some moments of terrible aloneness. His art was an awesome instrument for change. Did I say he was a romantic revolutionary? All of his adult and artistic life he carried on this torrid romance with change and revolution. His art was a commitment to the Liberation Movement. Look at any of his pictures. They are invariably about people, very often working class people, in struggle, African people on the move, people in motion.

I recall a party one evening at Harry Belafonte's home, which had become a veritable Charles White museum. Mahalia Jackson was there. At one point in the evening, Harry called Mahalia over to a corner of his living room where a large painting sat covered by a white sheet. "I want to show you something, Mahalia." He signaled some of the rest of us to come along. When we had gathered, he pulled the sheet away and there stood Mahalia staring at a life-sized portrait of herself, singing and in motion. (I don't believe he ever

produced a static picture.) Mahalia stood there, speechless. She moved toward the portrait, stopped, backed up, then moved forward again. "That's me! That's me!" she shouted when she could find her voice.

Charlie's art is a celebration of life, especially of African American life, in all of its cultural richness, its instinct for survival. It is also a commitment to and a celebration of the struggle, without which life would have very little meaning. "Life is hard. Life might very well be hopeless," his art seems always to say. Life might be without conscious motivation, but life, above all else, is struggle.

Charles White knew intimately the meaning of racism and oppression. Three of his uncles and two cousins were lynched in the "dear old Southland." In Chicago and New York, and later in California, he knew the Northern-style lynchings, police brutality and the lynching of the human spirit.

To me, the passing of Charles White has meant the passing of an era. I am grateful that he lived to witness the glorious Sixties, with all of its contradictions, romanticisms, illusions and sometimes misplaced idealism, but especially its essential statement that life is struggle and that "Black is beautiful." For had not Charles White always been saying that to us through the expressions of his art?

Charlie did not quite make it with us to the turbulent Eighties, which I believe are destined to make the Sixties seem like a Sunday school picnic. We will surely miss him, and the people will be a less formidable adversary without him, though his great love and spirit will remain with us, strengthening and sustaining us. We must not expend too much energy and emotion mourning Charlie White's demise. Our attitude must be "Joy to the World! Charles White lived!" Apropos of his passing, I am reminded of a poet whose name I have forgotten, who once wrote:

*Mourn not the dead, who in the cool earth lie,  
The calm cool earth that mothers all who die,  
As all men must.  
But rather mourn the apathetic throng,  
The cowed and the meek,  
Who see the earth's great sorrows and its wrongs  
And dare not speak.*

# BROTHUHS

by HARRY BELAFONTE

**F**OR MORE THAN thirty years, Charles White consistently and substantially contributed to American cultural expression. Yet his art remained young and vital and powerful, never static but ever growing and ever changing, becoming richer, fuller and deeper as the years went by.

There is a powerful, sometimes violent beauty in his artistic interpretation of Black Americana. There is the poetic beauty of the Afro-American idiom—which is the artist's most profound contribution.

Significantly, his art never strayed far afield from the roots which spawned the artist himself. During a period when many artists deserted reality for the various schools of nonobjectivity and abstractionism, Charles White continued to work for broader horizons of human expression and to explore deeper dimensions of truth and reality. And yet with all of his tremendous realism, he was an artist who had a positive estimate of humanity. His strokes are bold and courageous and affirmative. His lines are clear; his people exude a zest for life, and the story of living is manifest in their faces and bodies. In the presence of White's work, one finds that his people take on a reality all their own. You feel that somewhere, sometime, someplace you have known these people or will meet them at some point in life's journey. And you are enriched by the experience of knowing Charles White's people, who are like characters in a great novel who remain with you long after the pages of the book have been closed.

His portraits are real, but, as in some of Sean O'Casey's dramas, they are oftentimes much bigger than life as if the artist were saying to us, "Life is much more than this. Life is big and broad and deep."

In the graphic arts, White had a particularly strong influence. In pen and ink, in lithography, in linoleum cuts, as in his paintings, he showed a tough and tender strength. All of his art is a testimony to the vitality of North American culture—and his art is tremendously American.

He is an artist of world renown and won many awards and prizes. One comes away from an exhibition of his work with the feeling that the work has a universality which transcends the various schools of painting, and which will withstand the merciless test of time and

space from here to the very end of time. One looked forward to each new Charles White drawing as to a brand new human experience.

---

*Harry Belafonte is the internationally known singer, actor, producer and civil rights activist. The above is a revised version of the foreword to Images of Dignity: The Drawings of Charles White. Ward Ritchie Press, 1967.*

---

by SIDNEY POITIER

I'M TOLD WE ARE gathered here to celebrate, to participate in a celebration that records our respect for a life that touched us all. Some of us he touched with a feather, some with a sledgehammer. I was one of those who felt his hammer. The chap was always on my case. He was the only "iddy bidy" dude who could intimidate me, and at my own dinner table. I'm a hard man to leave an impression on but he got through to me with that hammer. So, indeed, it is a celebration — and let's not get carried away with flowery, misplaced sentiments about what an angel he was. Let me tell you, he was no angel then and he ain't no angel now. First of all, he's here in this room right now, walking up and down the aisles noting all the friends who didn't show up.

That he was a hard taskmaster and a perfectionist I can personally attest to. We all know that he was an artist blessed with genius, who dedicated his genius to the celebration of little people, inspiring the poor and the powerless to a new view of themselves. And it's no secret that long before he left he had carved his name indelibly on the wall of history. But he was also subject to some low-life weaknesses just like the rest of us. Smoking, drinking and fiddlin's were not outside the range of his pleasures. He was addicted to Mahalia Jackson's singing, used to draw and paint to it. The cuff of his pants was always four inches too short, and he used to tell some of the dirtiest, most cryptic stories I ever heard.

Yes, he was well rounded, that fellow. I loved him. I will miss him. And I will always be grateful that we were friends, even though my wife's good cooking may have influenced the relationship more than I care to acknowledge.

---

*Sidney Poitier is the internationally known actor, director and author whose most recent work is his autobiography This Life. Published here are excerpts from his remarks at the Charles White Memorial Jubilee held in Los Angeles, October 1979.*



# “We are of the same sidewalks”

by LORRAINE HANSBERRY

**T**HOSE OF US WHO SUSPECT that much of contemporary art cannot sustain or even allow a philosophical base or boast a technical standard which can be practiced and perfected—that it is apparently outraged by the most ancient and wisest of all human questions: “What does it mean?”—have become a strong-minded lot. The emperor’s new clothes have not, somehow, captured our imagination.

Yet, it is not, nor has it ever been, easy to go against the grain of fashion; it is dreadfully uncomfortable to have the sole umbrella on the beach; to seem to be the fool of fools who cannot perceive what the eager legions cheering the emperor and his masterful tailoring clearly “see.” It is not easy and it is not comfortable but, now and again, the rewards are infinite.

We all know that to stand in certain of today’s galleries or museums and dare ponder aloud quite what that painting yonder, the one made up of the vast, solid, palette-applied crimson field, with the three asymmetrical purple dots, *means*, is to make some people cough behind their fists and roll their eyes while the more tolerant of such confident cliques explain that it doesn’t have to mean anything, it merely has to be; that, furthermore, it is really all a matter of space relationships and linear organization; which, moreover, despite the fact that it was poured from a can, really required immeasurable skill, profundity and vision, etc.

One can only suppose that if Mark Twain yet moved among the living he would draw from all of it a fine, fat lot of double talk for some of his greatest satirical monologues. Lacking his golden wit to fit the situation, most of us can only despair, for beyond the latent humor lies something horrible and grotesque: the far-flung ideas of our time that seem to insist that between the psychotic and the rational no boundary can be said to truly exist; that, also, those two or three thousand years of human thought, energy, imagination, study and labor that went into the evolution of art since cave-folk sought valiantly to render nature were all a waste of time.

---

*Lorraine Hansberry, who died in 1965, was a playwright, essayist and political activist whose life and works were the focus of a special FREEDOMWAYS issue, Lorraine Hansberry: Art of Thunder, Vision of Light (Fourth Quarter, 1979). The above was originally published in 1961 as the Foreword to the catalogue of the ACA Gallery’s Charles White exhibition.*

No matter how they are written or painted, those are horrible and destructive ideas and one must despair for any culture which directly or indirectly embraces them. In the meantime, we who long for the perpetuation of genuine art, who despise its violation and the frauds saddled upon it, are moved to cherish the artists who hold fast to the legacies of the great historical achievements in art. Consequently, we celebrate and salute the ever-deepening humanism and art in the work of an artist such as Charles White.

For if it is true that the consumer of representational art is almost outcast in the present cultural climate, it is a simple thing to imagine what must be the ordeal of the artist who eschews the current vogues. I personally learned in my own art student days, as well as the early aspiring-writer times, that there was virtually no field in the arts where "fashion" did not find the vigorous emotions of common folk "sentimental"; where the wonder of their speech as they actually spoke it and made it work for them was not held "crude"; where the lively assertion of their mannerisms and clothes was not found "quaint." Exposure to "true sophistication" was supposed to teach the developing creative artist that "Street Vendor," "Mother and Child," "Fisherman," "Woman Weeping," "Child Laughing" and all such themes, like passion itself, were, as a matter of course, maudlin and pedestrian. One absorbed such wisdom from those who could also, smilingly, over a drink, find joy in someone's remark that the paintings of Rembrandt constituted "black pits." I do not intimately know the personal history of Charles White. I do not know at what point in his development as a man and artist his own particular resistance was brought to bear against the many faces of absurdity and sterility in this particular age and culture. But I can surmise certain aspects of it. For we are of the same sidewalks and acres of "rocking store-front churches." Like him, I drew breath hearing certain music, watched by certain eyes, chastised and comforted again by certain voices. Like him I came to adolescence in a community where the steel veil of oppression which sealed our ghetto encased within it a multitude of black folk who endured every social ill known to humankind: poverty, ignorance, brutality and stupor. And, almost mystically, beside all of it: the most lyrical strengths and joys the soul can encompass.

One feels that the memories of that crucible, the Chicago Southside, must live deep within the breast of this artist; live and compel him through his mighty gifts, to such fulfillment as this present show. For what now explodes from his boards is a monumental essence of a people; the winged cheeks, the comforting-chastising eyes, the willful jaws set to book, song and ancestral reawakening: "*Mayibuye Afrika!*"

Year after year it has been possible to watch the incalculable growth of Charles White which has now let fall away the once deep-seated tendencies to poster-urgency, then, later, to architectural and not quite human, if always arresting, angularity. The humanity of a vision has utterly taken command and, wedded as it is to the drawing tools of a master craftsman, the result is that beauty of statement, that totality which, in art, defines man everywhere and the indomitable nobility of his potential.

September 6, 1961

© 1961 by Lorraine Hansberry; © 1980 by Robert Nemiroff. All rights reserved.

## “We got the message and are grateful”

by M. J. HEWITT

CHARLES WHITE MADE the plea—“Please see my blackness!”—to a group of college and university professors and librarians at a workshop on African American History and Culture which I directed at the University of California, Los Angeles, in 1969. They had gathered from as far away as Virginia and Missouri, but were mostly from the Western states, to learn how to expand their libraries to include and to teach their students about the black experience in the United States. The workshop participants were both black and white, young and less young, and all were respectful of this great artist who had taken time away from his creativity to spend a summer’s afternoon with them. His awe matched their respect. “Black Studies! What a revolutionary idea,” he thought.

He described his own discovery of black achievement while attending a Chicago high school that was seventy-five percent white:

At the impressionable age of fourteen, I discovered a book called *The New Negro* by Dr. Alain Locke, who was professor and chairman of the Philosophy Department at Howard University. And Dr. Locke, our first Negro Rhodes Scholar, had achieved a very esteemed position as one of the outstanding authorities on black culture. He was *the* authority at the time. And I discovered this book at fourteen. I had been a very voracious reader. And, man, it blew my mind. It blew my mind. I discovered

---

*Mary Jane Hewitt is Director of the Museum of African American Art, Los Angeles, and is on the editorial board of Black Art, An International Quarterly. The above article is reprinted from Black Art, Volume 4, Number 1.*

that Folks wrote books! That Folks wrote fiction; they wrote poetry; that they were sociologists, anthropologists. This was the period of the so-called "Negro Renaissance." The whole *New Negro* was about this. . . . It's a classic. . . . I didn't know black people did these things!

Our revered guest speaker went on to describe the atmosphere of his Northern, predominantly white, urban high school where black participation in United States history was usually given a one-sentence treatment.

I saw heads nod with understanding as he recalled, "We had Mr. Bid for U.S. history. Mr. Bid was a very magnanimous soul. He deigned to sum up 300 years of history with. . . 'Crispus Attucks was the first man to die in the American Revolution, and, incidentally, he happened to be black.' And that was the extent of Mr. Bid's recognition of Black history." That just whetted young Charles White's appetite; so he embarked on his own research effort: "I discovered Denmark Vesay, Harriet Tubman, Sojourner Truth and Fred Douglass. Well, I certainly couldn't accept Mr. Bid's one sentence, could I?"

Having made these momentous discoveries about his heritage, he wanted to share them with his fellow students and his teachers. His second-year history teacher told him to shut up and sit down when he asked why Mr. Bid had not included the feats of all these black heroes and heroines in his teaching. So he sat down and dropped out of further class participation for a year. He attended because it was a required course and he could not drop it. But he no longer participated. His own research project continued, however.

Charles discovered the great, nineteenth-century, black tragedian Ira Aldridge and decided he, too, wanted to be an actor. He had been designing the scenery and the costumes for their school plays and so decided he might have some Aldridge potential. "At fourteen and fifteen, this new discovery of mine started me off into Black studies. And so when I hear this term *Black Studies* and find you are all teaching it, it sounds very strange. It sounds very *strange* and very *exciting*."

These youthful discoveries of a rich and heroic cultural heritage motivated Charles White's work; and his work, in turn, has enabled many of us to see beauty in blackness for the first time.

Dr. W. E. B. Du Bois described the stigma black people felt when confronted with a black image in the early 1920's. Colored folk, he explained, like all folk, love to see themselves in pictures, but they are afraid to see the types which the white world has caricatured—the "grinning Negroes," "Gold Dust twins" and "Aunt Jemimas." When *The Crisis* put a black face on its cover in 1920, Du Bois

claimed its 500,000 colored readers did not see the actual picture—they saw the caricature that whites intended when they made a black face. When *The Crisis* readers were asked why they objected, they stammered, “O—er—it was not because they were black, but they were *too* black. No people were ever so black.”

“Is it because we are ashamed of our color and blood?” Du Bois wondered and then answered his own inquiry. “No! It is because Black *is* caricature in our half-conscious thought and we shun in print and paint that which we love in life. . . . Off with these thought-chains and inchoate soul-shrinkings, and let us train ourselves to see beauty in Black.”

One of our greatest mentors in this process of learning to see beauty in black was Charles White. Cedric Dover described him as “a painter by the right of having raised drawing, with conté crayon or Chinese ink, to the level of painting. He is also a preacher, but a preacher so inspiring and so searchingly eloquent that people of all faiths and nations have been uplifted by him.” On our response to Charles White’s people, Harry Belafonte observed, “. . . his people take on a reality all their own. You feel that somewhere, sometime, some place you have known these people before or will meet them somewhere along life’s journey. You are enriched by the experience of having known Charles White’s people. . . .”

One hears a lot of talk about universality in art from art critics, educators and intellectuals; and since most of them are European or Euro-American, *universal* translates as *European*. Well, Charles White eliminated that confusion for black folks. At the same summer workshop for professors and librarians, he concluded his remarks with a plea; and that plea was addressed to what he called “do-gooders” who would “reward” black achievement by not seeing your blackness: “. . . he will see you as a man,” White explained, “and he will accept you. Lord, deliver me from the platitudes of these ‘do-gooders’! Please see my blackness. I say that *please* in the first confrontation. Backing that up is a *demand* to see my blackness. If you don’t see my blackness, you ain’t seeing me, baby. That blackness is the essence of what I am!”

This man called *White* saw the universal human image in *black*:

For almost 40-some-odd years I’ve been dealing with the Black image, and mainly it’s because I find white folks too difficult to draw. I often say that facetiously, but it doesn’t really matter because when I draw white folks they turn out to look like Black folks. I’ve had a Black Lincoln, and I’ve had a Black-white Fred Douglass, and I’ve got a Black Christ. . . . I see images in terms of Black, but in a universal concept of blackness. What do I mean? I think I mean that I have a concern for all peoples

of the world. I have a concern for humanity. I think the life-death of humanity is very important to me—how to survive. I'm romantic enough to believe there's a better way of life to be achieved by mankind than what exists today. I use the Black image to make a very personal statement about how I view the world—my hopes, aspirations, and dreams about all people. And I say to the world, "if you cannot relate to this Black image, that's your problem, baby—that's your problem." . . . Black humanity has been thrust into history, has been catapulted into history as a universal thing about survival, a survival with dignity, survival of humanity. . . . Survival even to the classic religious concept—the Christian concept about man, his soul, his spirit. The tactics used here have to be very revolutionary tactics to protect this survival, to insure this survival.

We got the message. . . and are grateful. . . for the enrichment he brought to our lives.

#### REFERENCES

Alain Locke, ed., *The New Negro*. N.Y.: Atheneum, 1968.

Cedric Dover, *American Negro Art*. Greenwich, Conn.: New York Graphic Society, 1960.

W. E. B. Du Bois, "In Black," *The Crisis*, XX (Oct., 1920), 263, 266.

## THE CHARLES W. WHITE SCHOLARSHIP FUND

**T**HE CHARLES W. WHITE SCHOLARSHIP FUND has been established in memory of the internationally known artist. Mr. White served as an instructor and chairman of the drawing department prior to Otis Art Institute's merger with Parsons School of Design. He retired from the school shortly before his death in October, 1979.

The fund will provide scholarships for talented minority students, who otherwise would be unable to pursue an education in the arts. Mr. Ben Horowitz, organizer of the fund, owner of the Heritage Gallery in Los Angeles and Mr. White's representative for many years, hopes the fund will raise \$40,000 for scholarships in the coming months. Further details regarding the fund and scholarships will be announced shortly.

The Otis Art Institute of Parsons School of Design  
2401 Wilshire Boulevard  
Los Angeles, California 90057  
213-387-5288

# “They loved him, the people did”

by LERONE BENNETT, JR.

**WE REJOICE** because Charles White, our brother and teacher and friend, has triumphed over the world and the flesh.

We rejoice because we will always have him.

We rejoice because his images will never fade away, and because his light will never go out.

It is a mystery; no, better, it is a miracle that we celebrate here. And the miracle is simply stated: Sixty-one years ago, a man-child, a poor, black man-child, was born into a white fire on the South Side of Chicago, which is a city distinct and different from the city of Chicago.

“I was born and reared,” Charlie said once, “in the slums of Chicago’s South Side, the child of a mother who was a domestic worker and a father who was a steel and railroad worker. My father died when I was eight, and I was like any other slum child. . . .” It is the miracle of that “any other slum child” that we celebrate here today.

The world into which he was born was a world designed to destroy him, and it would have destroyed him save for the steel of his spirit and the faith of a great, brooding, hard-working woman. That woman in that place put the bosom of her love between this man-child and the world. And on a fateful day. . . that woman, a woman with the calluses and the strength and the nobility of the great black mothers of his paintings, put a paint set into her son’s hands. And the man-child, having been called and having found his calling, went to war with his love and his brushes and his colors and his dreams.

It was not an easy war, and we shall not overcome in this land until the beautiful young militants of today understand and honor the brave and beautiful few who fought that war and prepared the soil for the ground on which we stand. Charles White was of that blessed few. He won artistic awards and was denied them because he was black. He was denied admittance to the Chicago Academy of Fine Arts because he was black. He was beaten in New Orleans

---

*Lerone Bennett, Jr., is a senior editor of Ebony magazine and the author of numerous books including Before the Mayflower, Black Power, U.S.A. and Wade in the Water: Great Moments in Black History. Published here are excerpts of remarks made at the Memorial Jubilee for Charles White held in Los Angeles in October, 1979.*

because he was black. He was beaten in Greenwich Village in New York because he was black. And within the space of fifteen years, four of his relatives were lynched in the South because they were black. And the result of all this?

The result was Charles White, one of the greatest painters and seers born this side of the seas. And that, baby, as they say on the streets, is a mystery and a miracle and a blessing and a lesson. For this good, gentle, tough man refused to give up, refused to be destroyed. He hung in there, resisting, hoping, daring and loving all men and all women. And, in the end, after indescribable anguish and pain, he and his vision triumphed.

This is the miracle, this is the mystery, this is the victory we celebrate today. . . .

He tells us today from the grave that Crevel was right when he said, "No daring is fatal."

He tells us today that Sartre was right when he said, "The maximum hope is always closest to the maximum danger."

He tells us today that Christopher Fry was right when he said, "The dark is light enough."

And it is because of that testimony, it is because of the victory he achieved and the lessons he left with us, that we honor and celebrate Charles White today.

The size and shape of his victory are recognized today almost everywhere. And when the first chapter ended the other day, his pictures, as the *New York Times* noted, were in 49 museums and had won 39 American and European awards. The *Times* could have noted, and should have noted, that his pictures were also on the walls of millions of shacks and flats.

For Charles White was, above all else, an artist of the people, an artist of the least of these. And what sustained him and drove him on and transformed him and ennobled him was the love of the people.

They loved him, the people did. And they paid him the greatest of all compliments. They tore his paintings out of books and made crude reproductions and hung them on the walls of their kitchens and barbershops and bars. They didn't know his name, they still don't know his name, but they loved him and got energy from him because he affirmed them and spoke through them to something within them that burned and cried out for a name and an image.

And if I were teaching today, I would tell my students to study Charles White's hands. I would tell them to study how he made our hands curse and weep and hope and shout. I would tell them to notice how he captured, with one stroke of the brush, the victories and defeats, the betrayals and fears, and the indomitable tenacity of



spirit of our women.

He taught me, he taught us, he taught a whole generation how to *see*, and his images, images of strong men and women reaching for stars, will endure as long as men and women and stars endure.

We are here . . . to celebrate the victory that was his and the victory that is ours.

We celebrate it in the spirit of the Sengambian poet, Birago Diop, who said:

Those who are dead are never gone:  
They are there in the thickening shadow.

The dead are not under the earth:  
They are in the tree that rustles,  
They are in the wood that groans,  
They are in the water that runs,  
They are in the water that sleeps,

They are in the hut, they are in the crowd,  
The dead are not dead.

Those who are dead are never gone,  
They are in the breast of the woman,  
They are in the child who is wailing  
And the firebrand that flames.

The dead are not under the earth:  
They are in the fire that is dying,  
They are in the grasses that weep,  
They are in the whimpering rocks,  
They are in the forests, they are in the house,  
The dead are not dead.

Charles White, our brother and teacher and friend; Charles White, the husband, the father, the warrior, the poet of light and space and line; Charles White lives.

# A CHARLES WHITE BIBLIOGRAPHY

by ERNEST KAISER AND BENJAMIN HOROWITZ

## INTRODUCTION

Charles White, a black prolific creator of drawings, murals and portfolios, had, over the years, more than 50 one-man exhibits of his works which are now found in 49 museums in the U.S., Mexico and Europe as well as in many private collections. Heavily influenced by the Mexican social muralists David A. Siqueiros, Diego Rivera and José Clemente Orozco, his works are highly realistic, full of strength and dignity and almost larger than life. Called sentimental and incurably romantic by some critics, this craftsman's drawings, with a clear message, in recent years had the popularity of a folk art paralleling Langston Hughes's folk poetry. As this bibliography clearly shows, White's works were on the covers of all kinds of programs throughout the U.S. and abroad. And that was undoubtedly the way he wanted his art to be used. White was also constantly interviewed and widely written about especially during the last two decades of his life.

There are several books that have been very helpful in compiling this bibliography. They are Oakley N. Holmes, Jr.'s *The Complete Annotated Resource Guide to Black American Art* (1978); Lenwood G. Davis and Janet L. Sims's *Black Artists in the United States: An Annotated Bibliography of Books, Articles and Dissertations on Black Artists, 1779-1979* (1980); Theresa Dickason Cederholm's *Afro-American Artists: A Bio-Bibliographical Directory* (1973); *An Index to Black American Artists* (St. Louis Public Library, 1972); and Mary Mace Spradling's *In Black and White: Afro-Americans in Print* (1976, 1980 edition coming).

But Benjamin Horowitz, director of the Heritage Gallery in Los Angeles and a long-time friend of Charles White, has had access to the private papers of White in writing his forthcoming book on Charles White. Without the use of this book's 40 pages of published bibliography and listings of every kind, the FREEDOMWAYS bibliography here would not begin to be as definitive as it now is. The material on White at the Schomburg Center for Research in Black Culture, New York City, has also been used along with my own complete file of *Masses & Mainstream* magazine which published White's first portfolio and had White as an active contributing editor from 1951 to 1956. White's papers are now in the Smithsonian Institution, American Archives of Art, Washington, D.C. Peter D. Clothier, former acting director and dean of the Otis Art

Institute, Los Angeles, where White taught for many years, has a Rockefeller Foundation fellowship also to write a book on Charles White.

In this three-part bibliography, the first section—Books, Portfolios, Catalogs of Exhibits and Films—and the second section—Parts of Books, Dissertations, Portfolios, Catalogs of Exhibits, Playbills, Slide Collections and Films—are listed alphabetically, by the authors' last names for books, and by titles for portfolios, catalogs of exhibits, films and the like. The third section—Magazine and Newspaper Articles, Programs, etc.—is listed chronologically.

*Ernest Kaiser*

#### BOOKS, PORTFOLIOS, CATALOGS OF EXHIBITS AND FILMS

1. *ACA Gallery—Charles White*. Committee for the Negro in the Arts, New York City. 1951. (Catalog of the exhibit.)
2. *The Art of Charles White*. School of Fine Arts, University of Judaism, and at Occidental College, Los Angeles, Calif. 1964. Also at the Charles W. Bowers Memorial Museum, Santa Ana, Calif. 1969. (Catalog of an exhibit.)
3. Belafonte, Harry. *Songs Belafonte Sings*. Illustrated by Charles White. NY: Duell, Sloan and Pearce. 1962. 196 pp.
4. Bennett, Jr., Lerone. *The Shaping of Black America*. Illustrated by Charles White. Chicago: Johnson Publishing Co. 1975. 356 pp.
5. *Charles White*. ACA Gallery, New York City. 1950, 1953, 1958, 1961, 1965. (Catalogs of five exhibits at the ACA Gallery. Lorraine Hansberry wrote the introduction to the 1961 catalog. White's first ACA Gallery show was in 1947.)
6. *Charles White*. Cypress College Fine Arts Gallery, Orange, Calif. 1978. (Catalog of an exhibit.)
7. *Charles White*. Golden State Mutual Life Insurance Co., Los Angeles, Calif. 1970. (Catalog of an exhibit.)
8. *Charles White*. Heritage Gallery, Los Angeles, Calif. 1964, 1966, 1973. (Catalogs of the exhibits.)
9. *Charles White: Drawings*. Howard University Gallery of Art, Washington, DC. 1967. Also at the Fine Arts Center, Morgan State College, Baltimore, Md. in 1967 and the Art Gallery, Fisk University, Nashville, Tenn. in 1967-68. (Catalog of the exhibit.)
10. *Charles White*. James Willis Gallery, San Francisco, Calif. 1975. (Catalog of an exhibit.)
11. *Charles White*. Krannert Art Museum, 1971. (Catalog of an exhibit.)
12. *Charles White: Artist, Teacher, Friend*. Los Angeles City College, Los Angeles, Calif. 1980. (Brochure of an exhibit in memoriam.)
13. *Charles White Exhibit*. Florida A. and M. University, Tallahassee, Fla. 1969. (Catalog of the exhibit.)
14. *Charles White Murals*. Dr. Mary McLeod Bethune Public Library, Los Angeles, Calif. 1978. (Booklet or brochure on White's murals.)
15. *Charles White Prints*. Pepperdine University, Los Angeles, Calif. 1978. (Catalog of an exhibit.)
16. *Charles White Workshop*, Aug. 8-12, 1977. Arkansas Art Center, city?, Ark. (Brochure about the art workshop.)
17. *Drawings & Prints by Charles White*. Spelman College, Atlanta, Ga. 1975. (Catalog of an exhibit.)
18. *Fur das Algerische Kind Aus Meinem Wog Zur Kunst von Charles White*. Zurich, Switzerland. 1958. (Catalog of the exhibit.)

19. Horowitz, Benjamin. *Charles White*. Los Angeles Graphic Arts Council, Los Angeles County Museum of Art. 1976.
20. Horowitz, Benjamin. *Charles White*. (A forthcoming book.)
21. *I Have a Dream; Portfolio*. Los Angeles, Calif.: Heritage Gallery. 1969. Six plates (by Charles White).
22. *Limited Edition—Charles White Portfolio*. Brown Pharmaceutical Co., 2500 W. 6th St., Los Angeles, Calif. 90057. 1977.
23. Moss, Carlton. *Scenes from the Life of Charles White*. Pyramid Films, Box 1048, Santa Monica, Calif. 90406. (A documentary film.)
24. *Portfolio 6/Charles White*. Los Angeles, Calif.: Heritage Gallery. 1964. Six plates.
25. *Portfolio 10/Charles White*. Introduction by Harry Belafonte. Los Angeles, Calif.: Pro Artis Publishing Co. 1961. Ten plates.
26. *Presents Charles White*. Elks Art Exhibition, Temple 98, Jersey City, N.J. 1953. (Catalog of the exhibit.)
27. *Recent Paintings* (by Charles White). ACA Gallery, New York City. 1953. (Catalog of the exhibit with introduction by Herman Baron.)
28. *Recent Paintings* (first one-man exhibit of Charles White). Barnett-Aden Gallery, Washington, DC, and at ACA Gallery, New York City. 1947. (Catalog of the exhibit with introduction by Robert Gwathmey.)
29. *Six Drawings*. Introduction by Rockwell Kent. NY: *Masses & Mainstream* Publisher. 1952. Six plates. (Portfolio by Charles White.)
30. Sterling, Philip and Rayford W. Logan. *Four Took Freedom: The Lives of Harriet Tubman, Frederick Douglass, Robert Smalls and Blanche K. Bruce*. Illustrated by Charles White. NY: Doubleday/Zenith Books. 1967. 116 pp. (One of the series of books for children.)
31. *Wanted Poster Series; Portfolio*. Los Angeles, Calif.: Heritage Gallery. 1970. Six plates (by Charles White).
32. White, Charles. *Charles White; Ein Künstler Amerikas; mit einer Einführung von Sidney Finkelstein und einer Autobiographie des Künstlers*. Dresden, F.R.G.: Veb Verlag der Kunst. 1955. 67 pp. illus. port. Also exhibited at the Smithsonian Institution, Washington, DC.
33. White, Charles. *Images of Dignity: The Drawings of Charles White*. Foreword by Harry Belafonte. Introduction by James Porter. Commentary by Benjamin Horowitz. Los Angeles, Calif.: Ward Ritchie Press. 1967. 121 pp. illus. port.
34. *The Work of Charles White: An American Experience*. High Museum of Art, Atlanta University, Atlanta, Ga. 1976. (Catalog of an exhibit.)

#### PARTS OF BOOKS, DISSERTATIONS, PORTFOLIOS, CATALOGS OF EXHIBITS, PLAYBILLS, SLIDE COLLECTIONS AND FILMS

1. Adams, Russell L. *Great Negroes: Past and Present*. Chicago: Afro-Am Publishing Co. 1963, 1964, 1969. p. 200. (Also revised in 1972 and 1976.)
2. *Africa in Diaspora, 1974*. Rockland Center for the Arts, West Nyack, NY. (Catalog of an exhibit.)
3. *The Afro-American Collection*. Fisk University, Nashville, Tenn. 1976. (Catalog of the art in the Fisk University collection. A brief résumé of each artist including White.)
4. *Afro-American Encyclopedia*. Vol. 9. North Miami, Fla.: Educational Book Publishers. 1974. pp. 2796-97.
5. *Afro-American Images*. Aesthetic Dynamics. 1971.
6. *Afro-American Slide Depository Catalog*.
7. *Alabama Arts Festival Program*. Talladega College, Talladega, Ala. 1974. (Cover by Charles White.)
8. *All-City Art Festival, 16th*. Municipal Art Gallery, Los Angeles, Calif. 1968. (Catalog of the exhibit.)

9. *American Drawings & Watercolors: From the Collection of Susan & Herbert Adler*. Neuberger Museum, College at Purchase, State University of New York. 1976. (Catalog of the exhibit.)
10. *American Drawings of the 60s*. New School for Social Research Art Center, New York City. 1970.
11. *American Negro Art: Nineteenth and Twentieth Centuries*. The Downtown Gallery, New York City. 1941-42. (Catalog of the exhibit.)
12. *American Portraits: Old & New*. Long Beach Museum of Art, Long Beach, Calif. 1971. (Catalog of the exhibit.)
13. *American Watercolors, Drawings and Prints*. The Metropolitan Museum of Art, New York City. 1952. (Catalog of the exhibit.)
14. *Annual Exhibition*, 146th. National Academy of Design, New York City. 1971. (Catalog of the exhibit.)
15. *Annual Exhibition*, 147th. National Academy of Design, New York City. 1972. (Catalog of the exhibit.)
16. *Annual of Prints*. NY: Pratt Graphic Center, Pratt Institute, New York City. 1971.
17. *Art Exhibit*. Flint Institute of Art, Flint, Mich. 1971. (Catalog of the exhibit.)
18. *Art in America Part Four: Black Artists of the U.S.A.* Handel Film Corp., West Hollywood, Calif. 1977. (A 25-minute, 16 mm. color, sound film. Rent from Film Rental Center, Syracuse University or Visual Aids Service, University of Illinois.)
19. *The Art of the American Negro, 1851-1940*. American Negro Exposition, Chicago, Ill. 1940; Tanner Art Galleries, Chicago. 1940. (Catalog of the exhibit.)
20. *Art of the American Negro*. American Negro Exposition, New York City. 1961. (Catalog of the exhibit.)
21. *The Art of the American Negro*. Harlem Cultural Council, New York City. 1966. (Catalog of the exhibit directed by Romare Bearden.)
22. *The Artist as a Teacher*. Los Angeles Municipal Art Gallery, Los Angeles, Calif. 1977. (Brochure or catalog of the exhibit.)
23. Atkinson, J. Edward (editor). *Black Dimensions in Contemporary American Art*. NY: New American Library. 1971. pp. 120-21.
24. *Barnett-Aden Collection*. Washington, DC: The Barnett-Aden Gallery and the Smithsonian Institution Press. 1974. illus. port. 190 pp. (Has "Tributes to the Founders of the Barnett-Aden Gallery" by 12 Black artists including White plus a biography and plates of his work.)
25. *Bicentennial*. California State Polytechnic University, San Luis Obispo, Calif. 1976. (Cover of booklet by Charles White.)
26. *Black Academy of Arts and Letters Awards Program*, New York City, Oct. 8, 1972. (Cover by Charles White.)
27. *Black America: Past-Present-Future*. Lima Public Library, Lima, Ohio. 1969, 1971. (Cover by Charles White.)
28. *Black American Artists '71*. Kalamazoo Institute of Arts, Kalamazoo, Mich. 1971. (Catalog of the exhibit.)
29. *Black American Artists/71*. Also 1972. Catalog of a traveling exhibit organized by the Illinois Bell Telephone Co., Jan. 12-Feb. 5, 1971, at the Lobby Gallery, Chicago, Ill. 16 pp. (2 parts.) Circulated by the Illinois Arts Council from Feb. 20, 1971, to Jan. 2, 1972, in Illinois, Indiana and Iowa.
30. *Black American Artists of Yesterday & Today*. Black Heritage Series. Dayton, Ohio: George A. Pflaum Publisher. 1969.
31. *Black Artists Community*. Los Angeles County Museum of Art. Black Arts Council. 1969. (Catalog of an exhibit.)
32. *Black Artists in America*. Portfolio compiled by Edmund Gordon. Teachers College, Columbia University, New York City. 1972.

33. *Black Artists in the W.P.A., 1933-1943*. New Muse Community Museum, Brooklyn, NY. 1976. (Catalog of an exhibit.)
34. *Black Artists: Two Generations*. Newark Museum, Newark, NJ. 1971. (Catalog of an exhibit.)
35. *Black Arts Festival*. Montgomery Museum of Fine Arts, Montgomery, Ala. 1976. (Cover of program or catalog by Charles White.)
36. *The Black Experience*. Santa Barbara Museum, Santa Barbara, Calif. 1971. (Catalog of an exhibit.)
37. *Black Experience in Prints*. Pratt Graphics Center Gallery, Pratt Institute, New York City. 1972. (Catalog of an exhibit.)
38. *The Black Image*. Crocker Art Gallery, Sacramento, Calif. 1974. (Catalog of an exhibit.)
39. *Black Poetry Week*. Los Angeles Mission College Community Services, Los Angeles, Calif. 1977. (Cover of program by Charles White.)
40. *Black Reflections: Andrews/Johnson/Lee-Smith/Merriweather/Saar/Thompson/White*. Flint Community Schools, Flint, Mich. 1969, 1971. (Catalog of the exhibit.)
41. *Blacks U.S.A., 1973*. Prepared by the New York Cultural Center. At Fairleigh Dickinson University, Teaneck, NJ. (Catalog of the exhibit.)
42. *Bradley National Print Show, 14th*. Bradley University, Peoria, Ill. 1973. (Catalog of the print show.)
43. Brommer, Gerald F. *Drawings, Ideas, Materials, Techniques*. Worcester, Mass.: Davis Publications. 1974.
44. *California State Association of Colored Women's Clubs, Inc.* Los Angeles, Calif. 1965. Program of the Colored Women's Clubs with cover by Charles White.
45. Carlsen, G. R. *Perception: Themes in Literature*. NY: McGraw-Hill. 1974.
46. *Catalog of the Collection*. Whitney Museum of American Art, New York City. 1966.
47. Cayton, Horace R. *Long Old Road*. NY: Trident Press. 1965. 402 pp.
48. Cederholm, Theresa Dickason (editor). *Afro-American Artists: A Bio-Bibliographical Directory*. Boston Public Library, Boston, Mass. 1973. pp. 299-302. (Lists White's works, exhibits, awards, collections containing his works and many sources on White such as books, catalogs of exhibits and magazine and newspaper articles.)
49. *Centennial Arts Festival*. Talladega College, Talladega, Ala. 1968. (Catalog or program of the festival.)
50. *Centennial Decade*. Art Students League, New York City. 1970. (Catalog of an exhibit.)
51. *Charles White—Nikki Giovanni*. Stetson University, DeLand, Fla. 1973. (Catalog of an exhibit.)
52. *Chicago Collectors Exhibit of Negro Art*. South Side Community Art Center, Chicago, Ill. 1945. (Catalog of the exhibit.)
53. *Contemporary Art by Afro-Americans*. Portfolio compiled by Louise E. Jefferson and Carroll Greene, Jr. 1968.
54. *Contemporary Black Artists*. Chicago: Du Sable Museum of African-American History. 1970. (Catalog of an exhibit.)
55. *Creativity and the Negro*. Rockford College, Rockford, Ill. 1965. (Catalog of an exhibit with cover by Charles White.)
56. Davis, John P. (editor). *The American Negro Reference Book*. Englewood Cliffs, NJ: Prentice-Hall, Inc. 1966. pp. 769, 773. (Book also reprinted in *The Negro Heritage Library* encyclopedia set in two volumes in 1966 or 1967.)
57. Davis, Lenwood G. and Janet L. Sims. *Black Artists in the United States: An Annotated Bibliography of Books, Articles and Dissertations on Black Artists, 1779-1979*. Westport, Conn.: Greenwood Press. 1980. pp. 4, 5, 6, 8, 15, 16, 24, 33, 38, 58, 63, 64, 65, 71, 82, 89, 90, 98, 106, 116, 126.

58. *Dimensions of Black*. La Jolla Museum of Art, La Jolla, Calif. 1970. pp. 202-204. (Catalog of an exhibit.)
59. Doty, Robert (editor). *Contemporary Black Artists in America*. NY: Whitney Museum of American Art. 1971. 64 pp. (Catalog of an exhibit which Black artists protested since no Black specialist helped with the exhibition and the show was not held during the important period of the 1970-71 art season. Acts of Art Gallery, New York City, had a rebuttal show of Black artists.)
60. Dover, Cedric. *American Negro Art*. London: Studio Books, Longacre Press, Ltd. 1960; New York Graphic Society, Greenwich, Conn. 1960. pp. 1, 20, 21, 40, 42, 43, 49, 50, 52, 53, 92, 101, 102, 184; plates 25-26, 37.
61. *Drawings and Prints*. ACA Galleries, New York City. 1950. (Catalog of the exhibit with introduction by Howard Fast.)
62. *Drawings and Prints*. ACA Gallery, New York City. 1958. (Catalog of the exhibit with introduction by Harry Belafonte.)
63. Drimmer, Melvin. *Black History*. NY: Doubleday. 1968. (Cover illustration by Charles White.)
64. Driskell, David C. *Two Centuries of Black American Art*. Los Angeles County Museum of Art/Alfred A. Knopf, New York. 1976. 221 pp.; 32 color plates. (The published catalog of a traveling exhibition. At Los Angeles County Museum of Art, Brooklyn Museum, New York City, etc. Has Charles White and also John James Audubon.)
65. Du Bois, W.E.B. *Behold the Land*. Southern Negro Youth Congress. 1947. (Pamphlet of speech in 1946; cover and other illustrations by Charles White.)
66. *Ebony Pictorial History of Black America* (Vol. III). By the editors of *Ebony*. Chicago: Johnson Publishing Co. 1971. pp. 263, 299. Photo.
67. *Emancipation Proclamation Centennial National Art Exhibition*. Xavier University, New Orleans, La. 1963. (Catalog of the exhibit.)
68. *Encounters*. Charlotte-Mecklenburg Bicentennial. Johnson C. Smith University, Charlotte, NC. 1968. (Brochure or booklet with art illustrations.)
69. *The Evolution of Afro-American Artists: 1800-1950*. City College of the City University of New York. 1967. 70 pp. (This is the catalog of an exhibit at City College in 1967 which included White, Bearden, Woodruff, Joshua Johnston, etc.)
70. *Exhibit*. The American Academy of Arts and Letters and the National Institute of Arts and Letters, New York City. 1952. (Catalog of the exhibit.)
71. *Exhibit*. Lang Art Gallery, Scripps College, Claremont, Calif. 1966. (Catalog of an exhibit.)
72. *Exhibition of African and Afro-American Art*. Fisk University, Nashville, Tenn., opening Oct. 4, 1968, for the inauguration of Fisk University's eighth president, Dr. James R. Lawson. (Had 22 traditional and contemporary African works and the works of 18 Afro-American artists including Charles White. Catalog of the exhibit.)
73. *Exhibition of American Drawings*. The American Academy of Arts and Letters, New York City. 1953. (Catalog of the exhibition.)
74. *Exhibition of Art of American Negro*. Library of Congress, Washington, DC. 1940. (Catalog of the exhibit.)
75. *Exhibition of Negro Artists of Chicago at Howard*. Howard University, Washington, DC. 1941. (Catalog of the exhibit.)
76. *Exhibition of Paintings by Negro Artists of America*. Atlanta University, Atlanta, Ga. 1943. (Catalog of the exhibit.)
77. *Faculty Exhibition*. Otis Art Institute, Los Angeles, Calif. 1968, 1971, 1975. (Catalogs of exhibits. White began teaching at Otis Art Institute in 1965.)
78. Fast, Howard. *Spartacus*. NY: The Author. 1951. 363 pp. (Jacket cover by Charles White.)
79. Fax, Elton C. *Seventeen Black Artists*. NY: Dodd, Mead. 1971. pp. 63-78. port.
80. Fine, Elsa Honig. *The Afro-American Artist: A Search for Identity*. NY: Holt, Rinehart & Winston. 1973. pp. 170-175 plus.

81. *Fine Arts & the Black American*. Bloomington: Indiana University. 1971. (Catalog of an exhibit.)
82. Finkelstein, Sidney. *Realism in Art*. NY: International Publishers. 1954. pp. 169, 172.
83. *First African Methodist Episcopal Church*, Los Angeles?, Calif. 1976. (Catalog for the dedication of new buildings has art by White on p. 56.)
84. *Five*. Seagrams Distillers, New York City. 1972. (A 25-minute, 16 mm. color sound film about Romare Bearden, Barbara Chase-Riboud, Richard Hunt, Betty Blayton and Charles White. Now unavailable.)
85. *Five Famous Black Artists*. Museum of the National Center of Afro-American Artists, Boston, Mass. 1970. (Catalog of the exhibit of Bearden/Lawrence/Pippin/White/Woodruff.)
86. *Four Faculty*. Otis Art Institute, Los Angeles, Calif. 1972. (Catalog of the exhibit.)
87. *Golden State Mutual Life Insurance Co.*, Los Angeles, Calif. Afro-American Art Collection. 1965, 1968, 1978. (Brochures or catalogs of the art collection.)
88. *Golden State Mutual Life Insurance Co.*, Los Angeles, Calif. Selected pieces from the Afro-American Collection. 1975. (Brochure of the selected pieces of art.)
89. *Graphic Design International Exhibition*. Morauska Galerie, Brne Dum Panu z Kunstatu. 1972. (Catalog of the exhibition.)
90. *A Great Day in December Program*. City of Los Angeles, Calif. 1974. (Has art by Charles White.)
91. *Hawaii National Print Exhibition, 1st*. Honolulu Academy of Arts, Honolulu, Hawaii. 1971. (Catalog of an exhibit.)
92. *Highlights from the Atlanta University Collection of Afro-American Art*. High Museum of Art, Atlanta University, Atlanta, Ga. 1973. (Catalog of a traveling exhibition.)
93. *The Hirshhorn Museum & Sculpture Garden*. NY: Harry N. Abrams, Inc. 1974.
94. *Holman United Methodist Church*, Los Angeles?, Calif. 1980. (Cover of a brochure about the church by Charles White.)
95. Holmes, Jr., Oakley N. *Black Artists in America: Part Three*. Oakley N. Holmes, Jr./Black Artists in America, c/o Macgowan Enterprises, 39 Wilshire Dr., Spring Valley, NY 10977. 1973. (A 34-minute, 16 mm. color sound film. Part three of a four-part film.)
96. Holmes, Jr., Oakley N. *Black Artists in America: An Introduction to Seven Internationally Recognized Black Visual Artists*. Unpublished Doctor of Education dissertation, Teachers College, Columbia University. 1973. (The seven artists are Charles White, Romare Bearden, Elton Fax, Selma Burke, Palmer Hayden, Richard Mayhew and Thomas Sills.)
97. Holmes, Jr., Oakley N. (compiler). *The Complete Annotated Resource Guide to Black American Art*. Order from Black Artists in America, c/o Macgowan Enterprises, 39 Wilshire Dr., Spring Valley, NY 10977. 1978. (Book describes many catalogs of art exhibits that included the work of Charles White. It also lists books and magazine and newspaper articles that discuss White and his work plus films and taped interviews that include White.)
98. Horn, Joan. *Famous First Blacks*. NY: Ace Books. 1976.
99. *Impressions of the Birth & Growth of the GDR: Voices from All Over the World*. Berlin, GDR. 1979.
100. *An Index to Black American Artists*. Published by the St. Louis Public Library, St. Louis, Mo. 1972. p. 43. (Has a bibliographical listing for Charles White.)
101. *Intergraphic International Exhibition of Graphic Art*. Berlin, GDR, 1967. (Catalog of the exhibit.)
102. *International Exhibition of Arts*. Berlin, GDR. 1951. (Catalog of the exhibit.)
103. *The JPC Art Collection*. Chicago: Johnson Publishing Co. 1970?
104. *James A. Porter Gallery of African-American Art*. Howard University, Washington, DC. 1970.
105. Jefferson, Louise E. *Contemporary Art by Afro-Americans*. NY: Friendship Press. 1968
106. Johnson, Herbert F. *Directions in Afro-American Art*.
107. *Jubilee*. Museum of the National Center of Afro-American Artists, Boston, Mass. 1975-1976. (Catalog of a figurative exhibition celebrating the Bicentennial.)



108. Killens, John Oliver. *A Man Ain't Nothing but a Man*. Boston: Little, Brown. 1975. (Cover by Charles White.)
109. *Kindred Spirits*. Museum of National Center of Afro-American Artists, Boston, Mass. 1974. Also at Harvard University, Cambridge, Mass. (Catalog of an exhibit.)
110. *Land of Promise*. NY and Lexington, Mass.: Unger, Ginn & Co. 1974. (A textbook.)
111. Larkin, Oliver W. *Art and Life in America*. NY: Holt, Rinehart and Winston. 1949, 1969.
112. *Leadbelly*. Film made by Gordon Parks. Paramount Pictures Corp., Calif. 1976. (Catalog on the film has cover by Charles White.)
113. Lewis, Samella. *Art: African American*. NY: Harcourt Brace Jovanovich. 1978. pp. 124-125. Illus.
114. *Lexikon der Kunst, Band IV*. Leipzig, Germany: veb E. A. Seemann Buch und Kunstverlag. 1975.
115. Locke, Alain. *The Negro in Art: A Pictorial Record of the Negro Artist and of the Negro Theme in Art*. Washington, DC: Associates in Negro Folk Education. 1940. pp. 121, 136; NY: Hacker Art Books. 1968. pp. 121, 136; Chicago: Afro-Am Press. 1969. pp. 121, 136.
116. *Malerei und Grafik*. Veb Verlag der Kunst, Dresden, GDR. 1968.
117. *Martin Luther King, Jr., and Charles White*. Golden State Mutual Life Insurance Co., Los Angeles, Calif. 1969. (Catalog of the exhibit.)
118. Mayer, Rudolph. *Figura*. Sonderschau Der International Buchkunst, Ausstellung, Leipzig, GDR. 1971.
119. *Migrations*. National Exhibition of African-American Printmakers. Howard University, Washington, DC. 1978. (Catalog of the exhibition.)
120. Morsbach, Mable. *The Negro in American Life*. NY: Harcourt, Brace & World. 1967. 273 pp.
121. Mugnaini, Joe and Janice Lovoos. *Drawing: A Search for Form*. NY: Reinhold Publishing Corp. 1966.
122. Mugnaini, Joseph. *Hidden Elements of Drawing*. NY: Van Nostrand Reinhold Co. 1974.
123. Murray and Roberts. *Black Perspectives*. NY: Scholastic Book Services. 1972. pp. 24, 155.
124. *Museum of African-American Art*. Los Angeles, Calif. 1979. (Cover of a brochure about the museum by Charles White.)
125. Myers, Carol L. *Black Power in the Arts*. Flint, Mich. 1970.
126. *The National Conference of Artists Program*, 22nd. Annual Meeting, Washington, DC, Apr. 1980. Ten black artists over 60 years old honored including Charles White posthumously.
127. *National Negro Art Exhibition*. South Side Community Art Center, Chicago, Ill. 1941. (Catalog of the exhibit.)
128. *National Negro Labor Council*, Chicago, Ill. 1953. (Program of the Council with Frederick Douglass by Charles White on cover.)
129. *Native Son No. II*. Art Institute of Chicago. 1942. (Catalog of an exhibit.)
130. *The Negro Artist Comes of Age*. Albany Institute of History and Art, Albany, NY. 1945. (Catalog of an exhibition in 1945 at the Albany Institute. Charles White plus 37 other black artists included here with one page for each artist containing a photograph and a short biography.)
131. *Negro in American Art*. Oakland Art Museum, Oakland, Calif. 1967. (Catalog of an exhibit.)
132. *The Negro in American Art*. Catalog of an exhibit at the University of California at Los Angeles Art Galleries. 1966. Also at University of California at Davis in 1966, at the Oakland Art Museum and at the Fine Arts Gallery, San Diego, Calif., in 1967.
133. *Negro: U.S.A.; A Graphic History of the Negro People in America*. Foreword by Dr. Herbert Aptheker. NY: The Workshop of Graphic Art. 1949. 2 p. 1., 26 plates. (Portfolio with Charles White, Jacob Lawrence, Roy DeCarava plus white artists totaling 15.)

134. *New Perspectives in Black Art*. Kaiser Center Gallery, Oakland Art Museum, Oakland, Calif. 1968. (Catalog of the exhibit.)
135. *New York/Chicago W.P.A. and the Black Artist*. The Studio Museum, Harlem, New York City. 1977-1978. (Catalog of an exhibit.)
136. *100 Prints by 100 Artists 1875-1975*. Associated American Artists. Art Students League of New York. 1975. (Catalog of the exhibit.)
137. *100th Anniversary—Paintings & Sculpture of 100 Artists Associated with the Art Students League of New York City*. Kennedy Galleries, John F. Kennedy Center, Washington, DC. 1975. (Catalog of the exhibit which includes Charles White.)
138. *Opening Exhibition of Paintings by Negro Artists*. South Side Community Art Center, Chicago, Ill. 1941.
139. *Paintings and Sculpture by American Negro Artists*. The Smith College Museum of Art, Northampton, Mass. 1943. (Catalog of the exhibit.)
140. Parks, Gordon. *A Choice of Weapons*. NY: Harper & Row. 1966. pp. 171, 178; NY: Berkley Publishing Corp. 1967. pp. 171, 178. (Parks and White received Julius Rosenwald Fellowships together in Chicago in 1942; Parks for photography, White for art.)
141. Patterson, Lindsay (compiler and editor). *The Negro in Music and Art*. A volume in the International Library of Negro Life and History. Association for the Study of Afro-American Life and History, Washington, DC. 1968, 1976. pp. 231, 233, 235, 236, 262, 263, 264, 265, 277.
142. *Paul Robeson: Itt Alloc*. Europa Konyvkiado, Hungary. 1958.
143. *Pioneer Museum & Haggin Galleries*, Stockton, Calif. 1975. (Cover of museum brochure by Charles White.)
144. Plagens, Peter. *Sunshine Muse: Contemporary Art on West Coast*. NY: Praeger Publishers. 1974.
145. Playbill for production of Jean Genet's *The Blacks* at Ivar Theatre, Hollywood, Calif. March 1962. Cover of playbill by Charles White.
146. Ploski, Harry A. and Roscoe C. Brown (editors). *The Negro Almanac*. NY: Bellwether Publishing Co. 1967. p. 631.
147. Ploski, Harry A. and Ernest Kaiser (editors). *The Negro Almanac* (also published as *Afro USA: A Reference Work on the Black Experience* and with Otto J. Lindenmeyer as *Reference Library of Black America* [5 vols.]). NY: Bellwether Publishing Co. 1971. p. 721. plate.
148. Ploski, Harry A. and Warren Marr II (editors). *The Negro Almanac: A Reference Work on the Afro-American*. NY: Bellwether Publishing Co. 1976. pp. 775-776. Plates.
149. Porter, Albert W. *The Art of Sketching*. Worcester, Mass.: Davis Publications. 1977.
150. Porter, James A. *Modern Negro Art*. NY: Dryden Press. 1943. pp. 132, 165, 241, 242. Plates; NY: Arno Press. 1969. pp. 132, 165, 241, 242. Plates.
151. *The Portrayal of the Negro in American Painting*. Forum Gallery, New York City. 1967. Also earlier at Bowdoin College Museum of Art, Brunswick, Maine. 1964. (Catalog is a large paperback book.)
152. *Prints by Norma Morgan and Charles White*. Spelman College, Atlanta, Ga. 1971. (Catalog of the exhibit.)
153. *Provident Hospital Report*, Chicago, Ill. 1972. (Cover by Charles White.)
154. Quarles, Benjamin. *Allies for Freedom: Blacks and John Brown*. Illustrated by Charles White. NY: Oxford University Press. 1974. xiv, 244 pp.
155. Raymond Harry. *Dixie Comes to New York: Story of the Freeport G.I. Slayings*. Published by the *Daily Worker*, NY. 1946. 14 pp. (pamphlet). (Cover by Charles White.)
156. Redding, J. Saunders. *The Negro*. Washington, DC: Potomac Books. 1967. 101 pp.
157. Refregier, Anton. *Natural Figure Drawings*. NY: Tudor Publishing Co. 1948.
158. *Refregier/Selnik/White*. Verband Bildener Kunstler Der Deutschen Democratic Republik, GDR. 1974. (Catalog of an exhibit.)

159. Rollins, Charlemae Hill. *They Showed the Way: Forty American Negro Leaders*. NY: Crowell Publishing Co. 1964. 165 pp.
160. *Rotunda*. Centro Cristiano Internacional Para Las Artes, Mexico. 1977. (Front cover of this publication by Charles White.)
161. Roucek, Joseph S. and Thomas Kiernan (editors). *The Negro Impact on Western Civilization*. NY: Philosophical Library. 1970. (James A. Porter's "Contemporary Black American Art" discusses Charles White's work.)
162. *Salute to Paul Robeson Program*. Carnegie Hall, New York City. 1973. (Cover by Charles White.)
163. Schatz, Walter. *Directory of Afro-American Resources*. NY: R. R. Bowker. 1970.
164. Shikes, Ralph E. *The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso*. Boston: Beacon Press. 1969. pp. 343, 368-369.
165. *Six Black Artists: Bearden/Williams/White/Saunders/Lawrence/Mayhew*. Dartmouth College, Hanover, N.H. 1968. (Catalog of the exhibit.)
166. *Sketch Book*. Washington Irving High School, New York City. 1969. p. 54.
167. *Slide Lecture*. University of Alabama, University, Ala. 1972. (Cover by Charles White.)
168. Smythe, Mabel M. (editor). *The Black American Reference Book*. Englewood Cliffs, NJ: Prentice-Hall. 1976. p. 840.
169. Spradling, Mary Mace (editor). *In Black and White: Afro-Americans in Print*. Kalamazoo Public Library, Kalamazoo, Mich. 1976. p. 407. (Has a bibliographical listing on White. This is the expanded and revised 2nd edition. A 3rd edition in two volumes will be published in August 1980 by Gale Research Co., Book Tower, Detroit, MI 48226; \$65.00 for the two vols. A comprehensive; unique bibliography covering books and magazine and newspaper articles.)
170. *Ten Negro Artists from the United States*. NY: United States Committee for the First World Festival of Negro Arts, Inc., and the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. 1966. (Has a short biographical sketch of White plus reproduction of one of his works.)
171. *Three Black American Artists*. Monterey Peninsula Museum of Art, Monterey Peninsula, Calif. 1971. (Catalog of the exhibit.)
172. *Three Graphic Artists*. Los Angeles County Museum of Art. 1971. (Catalog of an exhibit of the work of Charles White, David Hammons and Timothy Washington. Authored by Joseph E. Young. Also at Santa Barbara Museum, Santa Barbara, Calif.)
173. Toppin, Edgar A. *A Biographical History of Blacks in America Since 1528*. NY: David McKay Co. 1971. pp. 453-455. (Has short biographical sketches of White and four other artists.)
174. *12 Black American Artists*. University of Wisconsin, Madison. 1969. (Catalog of the exhibit.)
175. *20th Century Black American Artists*. San Jose Museum of Art, San Jose, Calif. 1976. (Catalog of an exhibit.)
176. *Two Black American Artists*. Bowers Museum, Santa Ana, Calif. 1973. (Catalog of an exhibit.)
177. *Two Generations of Black Artists*. California State College at Los Angeles. 1970. (Catalog of an exhibit.)
178. *Viewpoints: The Library of Congress Selection of Pictorial Treasures*. Washington, DC: Library of Congress. 1975; NY: Arno Press. 1976. (Back jacket cover by Charles White.)
179. *Visiting Artists*. Visual Arts Project of San Bernardino, Calif. INYO and Mono County Schools. 1967. (Catalog or brochure of artists.)
180. Walker, Roslyn. *A Resource Guide to the Visual Arts of Afro-Americans*. South Bend, Ind. 1971.
181. *Welcome on the Occasion of the National Conference of Artists*. The White House, Washington, DC. April 1980. (Printed program honoring ten Black artists over 60 years old including Charles White posthumously.)
182. *The West Coast Black Image*. Crocker Art Gallery, Sacramento, Calif., and the Los Angeles Municipal Art Gallery. 1974, 1975. (Catalog of an exhibit.)

183. *Who Was Who in America*, Vol. VII, 1977-1979. Chicago: Marquis Who's Who. (To be published later when completed.)
184. *Who's Who Among Black Americans 1975-1976, 1977-1978*. Edited by William C. Matney. 3202 Doolittle Dr., Northbrook, Ill. 60062. p. 662; p. 947.
185. *Who's Who in America*, 1972-73, 1974-75, 1976-77 (in Vol. 2), 1978-79 (in Vol. 2). Chicago: Marquis Who's Who. p. 3352 in 1978-79 edition.
186. *Who's Who in American Art: A Biographical Directory of Contemporary Artists, Editors, Critics, Executives, etc.* Washington, DC: American Federation of Arts. 1960 or 1961, 1970. (Has a biography of Charles White.)
187. *Who's Who in the East*, 1955 or 1956. Chicago: Marquis Who's Who.
188. *Who's Who in the West*, 1970, 1971 and all later editions to 1979. Chicago: Marquis Who's Who.
189. Wright, Sarah E. and Lucy Smith. *Give Me a Child*. Philadelphia, Pa.: Kraft Publishing Co. 1952. Illustrations by Charles White.
190. *Yes the People*. Workshop of Graphic Art, New York City. Workshop Prints #1. 1948. (Portfolio with foreword by L. Baskin.)

## MAGAZINE AND NEWSPAPER ARTICLES, PROGRAMS, ETC.

1. Photo of Charles White. *Chicago Defender* (newspaper), Apr. 22, 1936.
2. Ty Albina Aleks. *Chicago News*, Oct. 1, 1936.
3. Photo of Charles White. *Carnegie Magazine*, 10th anniversary issue, 1936, p. 4.
4. Article that includes Charles White. *Midwest Magazine*, Dec. 1936, pp. 18-19.
5. "Ten Negro Artists on Chicago's South Side" by Bernard Goss. *Art Chronicle*, Dec. 1936, p. 17. (Illustration by Charles White.)
6. Article that includes Charles White by Gladys Smith. *Carnegie Magazine*, Apr. 1937.
7. "Englewood Students Win Honors." *Chicago News*, Apr. 23, 1937. (Charles White is one of the winners of scholarships to the Art Institute of Chicago.)
8. Article about Englewood student winners. *Chicago Defender*, Apr. 23?, 1937.
9. "Art Winner" (Charles White). *Chicago Tribune*, Apr. 24, 1937.
10. "Planning Board for Black Arts Ball." *Chicago Defender*, Apr. 11?, 1938. (Charles White on Board.)
11. "Our Young Artists to Exhibit Work." *Chicago Tribune*, date?, 1938. (At the Art Institute of Chicago.)
12. "Art Students Given Prizes at Settlement." *Chicago Tribune*, date?, 1938.
13. "Howard Art Gallery [Washington, D.C.] Exhibits Work of Nationally Known Young Artists." *Chicago Bee* (newspaper), Apr. 29, 1939.
14. Article about Howard Art Gallery exhibit of work of young artists. *Chicago Defender*, Apr. 29, 1939.
15. Article about Charles White. *Chicago Defender*, May 20, 1939, p. 24.
16. "Five Great American Negroes Mural." *New York Amsterdam News*, Oct. 20, 1939. (About White's mural.)
17. "Chicago Negro Artist Immortalized Own Folk." *Pittsburgh Courier*, Oct. 20, 1939.
18. "Around the Galleries." *Chicago Daily News*, Nov. 4, 1939.
19. "Negro Art in Chicago" by Willard F. Motley. *Opportunity* (magazine), Vol. 18, Jan. 1940, pp. 21-22.
20. "The Art Notebook." *Chicago Sunday Bee*, May 19, 1940.
21. "Around the Galleries—Negro Art at the Coliseum." *Chicago Daily News*, July 3, 1940.

22. "Around the Galleries" by C. J. Bulliet. *Chicago Daily News*, July 13, 1940.
23. "Shows History of Negro Press." *Chicago Bee*, July 27, 1940. (White commissioned to do mural for the Associated Negro Press.)
24. White in piece in *Magazine of Art*, Aug. 1940, p. 478. (Published by the American Federation of Arts, Washington, DC.)
25. "The Art Notebook." *Chicago Bee*, Oct. 6, 1940.
26. "Howard University [Washington, DC] Holds Negro Exhibit." *Washington Post*, Feb. 16, 1941.
27. "Negro Artists of Chicago." *Washington [D. C.] Sunday Star*, Feb. 23, 1941.
28. White in article. *Chicago Tribune*, May 8, 1941.
29. "Charles White ('Fatigue')—Mrs. F. D. Roosevelt Guest." *Chicago Tribune*, May 11, 1941.
30. "Chicago's New Southside Art Center" by Alain Locke. *Magazine of Art*, Vol. 34, Aug. 1941, pp. 370-374.
31. "American Negro Art Given Full-Length Review in New York Show." *Art Digest* (magazine), Vol. 15, Dec. 15, 1941.
32. Photo of White. *People's Voice* (New York) (newspaper), Dec. 12, 1942.
33. "Working on Hampton Mural." *Chicago Defender*, Feb. 20, 1943. (About White's mural at Hampton Institute, Hampton, Va.)
34. "Second National Exhibition of Paintings by Negro Artists"; illustration of White's "Fatigue" from P. Pollack Collection. *Magazine of Art*, Vol. 36, No. 3, Apr. 1943.
35. "Charles White—History of Negro Press—Mural." *Magazine of Art*, Vol. 36, No. 4, May 1943.
36. "Chicago Artist Completing Mural." *Chicago Sunday Bee*, June 13, 1943.
37. "Panel Topic." *Raleigh [N.C.] Carolinian*, June 19, 1943.
38. "Panel Discussion on Art at H[ampton] I[nstitute]." *Chicago Sunday Bee*, June 20, 1943.
39. "100 Eggs Used in Painting Mural." *News Leader* (Richmond, Va.), June 25, 1943.
40. "Negro Paints Story of Race in America. Mural by C. W. White Unveiled at Hampton Institute." *New York Times*, June 27, 1943. (White was 25 years old.)
41. "Mural Panel at Howard University." *Daily Worker*, June 28, 1943.
42. "Hampton Mural Is Contribution to History." *Raleigh [N.C.] Carolinian*, July 3, 1943.
43. "Mural Depicts Negro's Fight for Democracy." *New York Amsterdam News*, July 3, 1943.
44. "The Negro's Contribution to Democracy Depicted in a Hampton Mural." *School and Society* (magazine), July 17, 1943, p. 35.
45. "Art Today." *Daily Worker*, Aug. 28, 1943.
46. "Young Negro Art Impresses New York." *Art Digest*, Vol. 17, Oct. 15, 1943.
47. Photo of White's mural. *Daily Worker*, Nov. 14, 1943.
48. "Graphic Workshop." *Daily Worker*, Dec. 20, 1943.
49. "Young Negro Artist: Charles White." *Chicago Defender*, Feb. 5, 1944.
50. "Peter Still & Harriet Tubman." *New Masses*, Vol. 19?, No. 10, Mar. 7, 1944. (Illustration by Charles White.)
51. "The Negro in Art." *Art Digest*, Vol. 18, June 1, 1944.
52. "The Negro Artist Comes of Age." *Art News*, Vol. 43, Feb. 1-14, 1945, pp. 16, 29-30.
53. "Negro Artists Hold 4th Annual Exhibit in Atlanta" by Hale Woodruff. *Art Digest*, Vol. 19, Apr. 15, 1945. (About annual exhibit at Atlanta University.)
54. "The Barnett-Aden Gallery." *News Pic*, Sept. 1945.
55. *American Contemporary Art Quarterly*, winter 1946, pp. 11, 16. (Illustrations by Charles White.)

56. "New Yorkers Win Prizes." *New York Times*, Apr. 1, 1946.
57. "Six New York Negro Artists Win Prizes." *New York Post*, Apr. 1, 1946.
58. "Dixie Comes to New York." (About Freeport G.I. slayings) by Harry Raymond. *Daily Worker*, Apr. 1, 1946. (Drawings by White.)
59. "Headlines." *New Masses*, Apr. 23, 1946.
60. "Negro Winners." *Art Digest*, Vol. 20, May 1, 1946, p. 11.
61. "ACA Gallery." *New York Sun*, Sept. 12, 1947. (White's first New York exhibition.)
62. "Charles White Debuts." *New York World Telegram*, Sept. 13, 1947.
63. "Four New One-Man Shows" by Howard Devree. *New York Times*, Sept. 14, 1947. (White's is one of these.)
64. "Art Notes." *New York Herald-Tribune*, Sept. 14, 1947.
65. "Letter from the Front." *New Masses*, Sept. 23, 1947. (Drawing by Charles White from his exhibit at ACA Gallery.)
66. "Charles White." *Washington [DC] Star*, Oct. 26, 1947.
67. "Painter Praises A[tlanta] U[niversity] Show." *Washington Post*, Oct. 26, 1947.
68. Article about White. *Daily Worker*, May 5, 1948.
69. "The Art Galleries." *Daily Worker*, Nov. 5, 1948.
70. "Graphic Workshop and Its First Portfolio." *Daily Worker*, Dec. 20, 1948.
71. "Negro Artists." *Art News*, Vol. 47, Feb. 1949.
72. "Honoring Negro History." *Art Digest*, Vol. 23, Feb. 15, 1949, p. 20.
73. "How Gifted Is the Negro in Art?" *Color* (magazine), Vol. 5, No. 2, Apr. 1949, p. 27. (Has photo of White with caption.)
74. "The Trenton Six." *The Worker*, Sept. 11, 1949. (Drawing by Charles White.)
75. "John Brown." *Masses & Mainstream*, Vol. 2, No. 10, Oct. 1949, p. 41. (Drawing by Charles White to illustrate an excerpt from Theodore Ward's play *John Brown*.)
76. Drawing by Charles White to illustrate Virginia Gardner's "Back to the Cotton Patch." *Masses & Mainstream*, Vol. 3, No. 1, Jan. 1950, p. 29.
77. "Lift Every Voice. . ." *Masses & Mainstream*, Vol. 3, No. 2, Feb. 1950, pp. 21-25. (Four drawings by Charles White—"Toward Liberation," "Ingram Case," "Trenton Six," "The Living Douglass.")
78. "One-Man Show of Charles White, Leading Young Negro Artist Opens at ACA Feb. 12." *Daily Worker*, Feb. 7, 1950. (This was his second one-man show at ACA Gallery, New York City.)
79. Article by Walter Christmas. *Daily Compass* (newspaper), Feb. 10, 1950. ("Ingram Case" drawing by Charles White.)
80. Article about Charles White by Harold Zilberg. *Daily Worker*, Feb. 19, 1950.
81. Article about Charles White. *Daily Worker*, June 12, 1950.
82. "Cultural World." *Cross Roads—Bombay*, Dec. 15, 1950.
83. Front cover drawing of William L. Patterson by Charles White. *Masses & Mainstream*, Vol. 4, No. 1, Jan. 1951. (White was a contributing editor of *Masses & Mainstream* from 1951 to 1956.)
84. "Charles White." *Art News*, Vol. 49, Feb. 1951.
85. "Charles White." *Pictures on Exhibit*, Feb. 1951.
86. Front cover drawing plus two other drawings of Black women by Charles White. *Masses & Mainstream*, Vol. 4, No. 2, Feb. 1951, pp. 25, 27.
87. "Graphics by Charles White." *Art Digest*, Vol. 25, Feb. 14?, 1951.
88. "Art Exhibitor Notes." *New York Herald-Tribune*, Feb. 16, 1951.

89. "Race Women Honored in Art Exhibit." *Pittsburgh Courier*, Feb. 17, 1951. (White's exhibition of paintings and prints dedicated to the Negro women of America at ACA Gallery, New York City, Feb. 12 to Mar. 5, 1951.)
90. "White Work on Exhibition." *Pittsburgh Courier*, Feb. 17, 1951, p. 2.
91. "The World of Art." *The Compass* (newspaper), Feb. 18, 1951.
92. Article about White by Howard Devree. *New York Times*, Feb. 18, 1951.
93. "Charles White Show at ACA Gallery." *Daily Worker*, Feb. 19, 1951, p. 11. (Photo)
94. Article about White exhibit at ACA Gallery by Arnold de Mille. *Chicago Defender*, Feb. 24, 1951, p. 14.
95. "Third One-Man Art—Conversation Piece at Show" *New York Amsterdam News* (tabloid edition), Feb. 24, 1951, p. 10.
96. "White's Exhibit" by Charles Corwin. *Daily Worker*, Feb. 26, 1951.
97. "Charles White" by John Pittman. *Daily Worker*, Feb. 26, 1951.
98. "Select Pictures List." *New York Times*, Apr. 1, 1951.
99. "Top Atlanta [University] Art." *The [Pittsburgh] Courier*, Apr. 7, 1951.
100. "New Yorkers Win Honors at the 10th Annual Painting, Sculpture and Print Exhibition for Negro Artists at Atlanta University." *Art Digest*, Vol. 25, Apr. 15, 1951, p. 13.
101. "Woodstock Conference" by Edmund Gilligan. *New York Herald-Tribune*, Sept. 2, 1951.
102. Article about White by Grete Scheer. *Die Wiedergeburt Deutscher Kultur*, Dec. 1951.
103. "Charles White Finds USSR Creating Finest Art" (part I) by David Platt. *Daily Worker*, Dec. 13, 1951.
104. "Soviet Art Reflects Life of a Heroic Society, Says White" (part II) by David Platt. *Daily Worker*, Dec. 14, 1951.
105. "The Future Looks Good" by John Hudson Jones. *The Worker*, Dec. 23, 1951. (Fifteen young Black and white Americans, led by Charles White, tell what they found in the Soviet Union.)
106. "Three Art Shows of Interest Here." *New York Herald-Tribune*, Dec. 30, 1951.
107. Article by Charles White about his trip to the Soviet Union; his view of Soviet art. *New World Review*, Jan. 1952; reprinted in *Daily Worker*, Nov. 23, 1952.
108. Drawings of "Frederick Douglass" and "Gideon" by Charles White. *Masses & Mainstream*, Vol. 5, No. 2, Feb. 1952, pp. 18, 49.
109. "Five Years Is Too Long." *Freedom* (newspaper), Vol. 2, No. 5, May 1952. (Drawing by Charles White.)
110. "[White] Wins a \$1,000 Grant." *New York Post*, May 15, 1952.
111. "15 Awards." *New York Times*, May 15, 1952.
112. "15 Arts Letters Grants Announced by Institute." *New York Herald-Tribune*, May 15, 1952. (White gets \$1,000 grant from the National Institute of Arts and Letters, New York City.)
113. "Hassam Fund." *New York Times*, May 25, 1952.
114. "Until the Day I Die." *Freedom*, Vol. 2, No. 7, July 1952. (Drawing by Charles White.)
115. "Eyewitness Report on Soviet Art by an Outstanding Negro Painter" (Charles White). *Daily Worker*, Nov. 23, 1952.
116. "Charles White's Humanist Art" by Sidney Finkelstein. *Masses & Mainstream*, Vol. 6, No. 2, Feb. 1953, pp. 43-46. (A preview of White's exhibition of paintings and drawings at the ACA Gallery, New York City, Feb. 9-28, 1953. Front cover drawing, "Peace and Freedom," by White.)
117. Front cover drawing by Charles White. *Magazine of Art*, Vol. 46, March 1953.
118. "The Art of Charles White: He Combats the Racists' Ideas" by John Pittman. *The Worker*, Mar. 1, 1953.

119. *Masses & Mainstream* announces publication of Charles White's *Six Drawings* portfolio on May 15, 1953. "The Mother," "Let's Walk Together," "Ye Shall Inherit the Earth," "Dawn of Life," "Harvest Talk" and a new portrait of Abraham Lincoln are included. Special introduction by Rockwell Kent. *Masses & Mainstream*, Vol. 6, No. 5, May 1953, p. 35.
120. The Art of Charles White: A Folio of Six Drawings. *Masses & Mainstream*, Vol. 6, Nos. 6, 7, June, July 1953. Back cover advertisement for the *Six Drawings* portfolio.
121. "Charles White: Beauty and Strength" by Philip Evergood. *Masses & Mainstream*, Vol. 6, No. 8, Aug. 1953, pp. 36-39. (Article-review of White's *Six Drawings* portfolio published by *Masses & Mainstream*. "Let's Walk Together" drawing reproduced here.)
122. "Charles White, People's Artist" by Hugo Gellert. *Jewish Life*, Aug. 1953, pp. 8-9. Photos. (Review of the portfolio *Six Drawings*.)
123. "The Mother." *Jewish Life*, Oct. 1953, p. 22. (Drawing by Charles White.)
124. "Young Farmer." *Masses & Mainstream*, Vol. 6, No. 12, Dec. 1953, p. 48. (Drawing by Charles White.)
125. "General Moses and Sojourner" (Harriet Tubman and Sojourner Truth) and "Abraham Lincoln" by Charles White. *Masses & Mainstream*, Vol. 7, No. 2, Feb. 1954, front cover and p. 31.
126. Drawing by Charles White. *Jewish Life*, Feb. 1954.
127. Photograph of Charles White. *Daily Worker*, Feb. 15, 1954, p. 7.
128. "Humanist Art" (review of *The Best Untold: A Book of Paintings* by Edward Biberman published by The Blue Heron Press, New York City) by Charles White. *Masses & Mainstream*, Vol. 7, No. 5, May 1954, pp. 59-61.
129. The William Weiner Memorial Awards of \$100 each presented at a public meeting held in New York City, Oct. 27, 1954, for outstanding work by American contributors appearing during the year in *Masses & Mainstream* magazine. Charles White for his drawing of Harriet Tubman and Sojourner Truth for the cover of the Negro History Week number of the magazine. The other two winners were John Howard Lawson for his literary essays and Walter Lowenfels for his poetry. The acceptance speeches of the three are printed here. *Masses & Mainstream*, Vol. 7, No. 11, Nov. 1954, pp. 46-50.
130. Symposium on Charles White (Stenographic Report of a Meeting of the VOKS Art Section in Moscow, March 18, 1954, in which White's portfolio *Six Drawings* was discussed). *Masses & Mainstream*, Vol. 7, No. 12, Dec. 1954, pp. 46-49.
131. "Path of a Negro Artist" by Charles White. *Masses & Mainstream*, Vol. 8, No. 4, Apr. 1955, pp. 33-44.
132. Art: Three Exhibitions at ACA Gallery, New York City (one is Charles White's). *New York Times*, Mar. 19, 1958.
133. Article includes Charles White. *Ebony*, Vol. 13, No. 6, Apr. 1958, p. 34.
134. Article about Charles White. *Los Angeles Times*, Apr. 27, 1958.
135. Article about Charles White by E. Jones. *Los Angeles Sentinel* (newspaper), June 12, 1958. Photo.
136. Article about Charles White. *Chicago Sunday Times* (Section 3), Nov. 23, 1958.
137. Stage set artist for movie *Anna Lucasta* (Charles White). *Hue* (magazine), Feb. 1959, pp. 50-54.
138. "Lift Every Voice" (cover drawing) by Charles White. *Mainstream*, Vol. 14, No. 2, Feb. 1961.
139. Reproductions of four new drawings by the American Negro artist Charles White; also note on White's art. *Freedomways*, Vol. 2, No. 1, Winter 1962, pp. 96-100, 111.
140. "Charles White: America's Most Celebrated Negro Artist." *Sepia* (magazine), Vol. 11, May 1962, pp. 5-9.
141. "The Remarkable Draughtsmanship of Charles White" by Janice Lovoos. *American Artist* (Silver Anniversary Issue), Vol. 26, No. 6, Issue 256, June/July/Aug. 1962, pp. 96-102, 118-120. Twelve illustrations. Port.



142. Heritage Program Community Action Institute, New York City. 1962. "Nat Turner" by T. Higginson. Drawing of Nat Turner by Charles White.
143. Drawing by Charles White reproduced in *Jewish Life*, Feb. 1963 (Black history issue).
144. "Charles White: Artist" by Hoyt W. Fuller. *Negro Digest*, Vol. 12, No. 9, July 1963, pp. 40-45.
145. "Negro Folksinger" by Charles White. *Mainstream*, Vol. 16, No. 7, July 1963. (Front cover drawing.)
146. "Leading Negro Artists." *Ebony*, Vol. 18, No. 11, Sept. 1963, p. 134.
147. Article has Charles White. *New York Times* (Section 6), Oct. 6, 1963.
148. "An Incurable Romantic—Charles White" by Arthur M. Millier. *Los Angeles Herald-Examiner*, Jan. 25?, 1964, pp. 50, 51.
149. "The Racial Picture in Black and White" by Art Seidenbaum. *Los Angeles Times*, Feb. 3, 1964.
150. "White's Visual Spirituals" by H. Seldis. *Los Angeles Times* (Part IV), Feb. 7, 1964, p. 6.
151. "Man Is Subject" by A.M. Millier. *Los Angeles Herald-Examiner*, Feb. 9, 1964.
152. "Charles White." *Artforum*, Vol. 2, April 1964, p. 49. (About his exhibit at Heritage Gallery, Los Angeles, Calif. "Birmingham Totem" is reproduced here.)
153. "Four Rebels in Art" by Elton Fax. *Freedomways*, Vol. 4, No. 2, Spring 1964, pp. 220-223.
154. "The Universal Language of Art" by E. Poole. *Bronze America*, June 1964, pp. 10-13. Photos.
155. Article includes Charles White. *Ebony*, Vol. 19, No. 12, Oct. 1964, pp. 62, 63.
156. California State Association of Colored Women's Clubs, Inc. 1964. "Sojourner Truth" by Gilbert & Titus (parts I, II, III, IV). (All cover illustrations by Charles White for these booklets.)
157. Bryant Foundation, Los Angeles?, Calif. 1964. "Denmark Vesey" by T. Higginson. Cover by Charles White.
158. "Mica." *Los Angeles Times*, Aug. 29, 1965.
159. California State Association of Colored Women's Clubs, Inc. 1965. "Freedom Schools" by Viola Brooks. Cover by Charles White.
160. "Charles White and Ernest Lacy." *Artforum*, Vol. 4, Oct. 1965, p. 15. (About the White and Lacy exhibition at the Heritage Gallery, Los Angeles, Calif. Lacy's "Trio" is reproduced here.)
161. "A Negro's Breakthrough" (Gordon Parks, Charles White). *Life* (magazine), Jan. 28, 1966.
162. Four cover drawings by Charles White. *Freedomways*, Vol. 6, No. 1 Winter 1966.
163. "Fine Arts Panel." *Siskiyou*, Vol. 24, No. 28, May 20, 1966.
164. Cover by Charles White. *Ebony*, Vol. 21, No. 10, Aug. 1966.
165. "Flying Fish" by Charles White. Back cover. *Freedomways*, Vol. 6, No. 4, Fall 1966.
166. "In the Galleries." *Los Angeles Times*, Nov. 21, 1966.
167. "World of Art." *Los Angeles Herald-Examiner*, Nov. 27, 1966.
168. "Charles White Offers Exhibition of Drawings." *Pasadena Star News*, Nov. 27, 1966.
169. "Neediest Cases" (drawing by Charles White). *New York Times*, Dec. 4, 1966.
170. Cover drawing by Charles White. *Jewish Currents*, Feb. 1967. (Black history issue; also has statement by White on his art.)
171. Article about White. *FM & Fine Arts*, Vol. 8, No. 1, 1967, p. 6.
172. Article about White by N. Baker. *Evening Tribune* (San Diego, Calif.), Apr. 18, 1967, p. 89.

173. Note about White's book *Images of Dignity: The Drawings of Charles White*. *New York Times Book Review*, Apr. 20?, 1967, p. 3.
174. "Negro Americana." *San Francisco Examiner and Chronicle*, Apr. 23, 1967.
175. Article about White. *Pasadena Star News*, Apr. 23, 1967, p. B-8.
176. "White's Images Speak for Man" (about the book *Images of Dignity*). *Los Angeles Herald-Examiner*, May 14, 1967.
177. Article about White by A.M. Millier. *Los Angeles Herald-Examiner*, May 24, 1967.
178. "Drawings of Charles White: Images of Dignity." *Negro Digest*, Vol. 16, No. 8, June 1967, pp. 40-48 and front cover drawing.
179. "Charles White: Portrayer of Black Dignity" by Louie Robinson. *Ebony*, Vol. 22, No. 9, July 1967, pp. 25-28, 30, 32, 34-36.
180. Poem about Charles White by Nikki Giovanni. *Cincinnati-Call Post*, Aug. 16, 1967, p. 3.
181. Article about White by L. Scott. *The Hilltop* (student newspaper, Howard University, Washington, DC), Sept. 29, 1967.
182. Article about White. *Washington Post*, Sept. 30, 1967, p. A-4.
183. "American Negro Art in Progress" by Lois Jones Pierre-Noel. *Negro History Bulletin*, Vol. 30, Oct. 1967, pp. 6-9.
184. Article about White. *Christian Science Monitor* (newspaper), Oct. 10, 1967, p. 12.
185. "Howard University." *Washington [DC] Sunday Star*, Oct. 16, 1967.
186. "The Beautiful Art of a Man!" (review of *Images of Dignity: The Drawings of Charles White*) by Elton C. Fax. *Freedomways*, Vol. 7, No. 4, Fall 1967, pp. 371-373.
187. "Afro-American Art 1800-1950." *Ebony*, Vol. 23, No. 4, Feb. 1968, pp. 116-122.
188. "The Afro-American Artist" by Carroll Greene, Jr. *The Art Gallery* (magazine), Apr. 1968, pp. 12-25.
189. "The Soul of an Artist." *Soul Illustrated* (magazine), Vol. 1, No. 3, 1968.
190. "The Artistry of Charles White." *The Integrator*, Vol. 1, No. 3, 1968, pp. 4-5.
191. Picture story of nine Black illustrators of children's books. *Interracial Books for Children Bulletin*, Apr.-June? 1968. (About Tom Feelings, Ernest Crichlow, George Ford, Harold James, Monetta Barnett, Alvin Smith, Don Miller, Yvonne Johnson and Charles White.)
192. Article about White. *KCET Program Guide*, June 1968, p. 5.
193. Notes about White. *Art Calendar*, Vol. 2, Nos. 7 and 8, 1968, pp. 21 and 29.
194. Article about White. *Playgoer*, Summer 1968, p. 50. (For Hollywood Bowl; Group Publishers.)
195. "The Other Hill" by Elizabeth Mann Borgese. *The Center Magazine*, Vol. 1, No. 5, pp. 2, 6, 11.
196. "The Art of Charles White" by Earl Saunders. *Workers With Youth*, Vol. 21, No. 10, 1968, pp. 10-13.
197. "Recapture Art" by Earl Saunders. *The Church School*, Vol. 21, No. 8, 1968, pp. 8-10.
198. Article about White. *Time* (magazine), Nov. 29, 1968, p. L-6.
199. A series of articles on Charles White. *Muhammad Speaks* (newspaper), Dec. 13, 20, 1968. (Parts I and II)
200. "What's New in Art." *New York Times*, Mar. 29, 1969.
201. "Art" by J. Paris. *Long Island Press* (newspaper), Mar. 29, 1969.
202. "Cosby." *Life*, Apr. 11, 1969, p. 82.
203. Article about White. *Perspectives on Education* (Teachers College, Columbia University, New York City), Vol. 3, No. 1, 1969, p. 12.
204. "The Wall" by Charles White. *Freedomways*, Vol. 9, No. 2, Spring 1969. (Front cover drawing.)

205. "Artisan: Charles White." *Designers West*, Vol. 15, No. 8, 1969, pp. 18-19.
206. "Coming Age of Black Art" by Harold Haydon. *Chicago Sun-Times*, July 26, 1969.
207. Article about White. *New York Times* (Arts and Leisure Section 2), Dec. 13, 1969, p. 1.
208. Article about White by Clyde Burnett. *Atlanta Journal*, Dec. 24, 1969.
209. Article about White by Mrs. Sid Pink. *Graphic Arts* (Council of the Los Angeles County Museum of Art), Vol. 5, No. 5, Jan. 1970.
210. "Exhibit Features Black Artists" by Edgar Driscoll, Jr. *Boston Globe*, Feb. 16, 1970, p. 17.
211. "Five Black Artists" by Charles Giuliano. *Boston After Dark*, Mar. 14, 1970.
212. "Winthrop Students Visit Art Center." *Bay State Banner* (Boston, Mass., newspaper), Mar. 19, 1970.
213. "Black Artists Exhibition Reveals Visual Eloquence" by Diana Loercher. *Christian Science Monitor*, Mar. 22, 1970.
214. "Reviews and Previews—Charles White." *Art News*, Vol. 69, Apr. 1970, p. 76. (Civil War posters advertising slaves inspired White to do the *Wanted Poster Series* of slaves priced as in the Civil War posters.)
215. Article about White. *Long Island Press*, Apr. 1970.
216. "Perspective: The Black Artist in America" by Carroll Greene, Jr. *The Art Gallery* (magazine), Apr. 1970, pp. 1-29. (Special issue on black art.)
217. "Reward: Gabriel." *Freedomways*, Vol. 10, No. 2, Spring 1970. (Front cover drawing from White's *Wanted Poster Series Portfolio*.)
218. "Paul Laurence Dunbar and Charles White." *Our Little Messenger* (magazine), Vol. 35, No. 16, 1970.
219. "Two Generations of Black Artists" by J.E. Young. *Art International*, Vol. 14, Oct. 20, 1970, p. 74. (About the California State College exhibit which included works by Charles White, Bettye Saar, Ron Moore and David Hammons.)
220. Article about White. *Arts Magazine*, Vol. 44, Apr. 1970, p. 66.
221. Article about White. *Art Journal*, Vol. 18, Summer 1970, p. 456.
222. "A Checklist of Afro-American Art and Artists" by Dorothy B. Porter. *The Serif: Quarterly of the Kent State University* (Kent, Ohio), Vol. VII, No. 4, Dec. 1970. (Has a 45-page biographical section and an 18-page bibliography.)
223. Article about White. *Chicago Tribune* (Section 2), Jan. 13, 1971, p. 1.
224. "Black Artists." *Los Angeles Sentinel*, Jan. 14, 1971.
225. "Charles White." *California Valley Sun*, Jan. 16, 1971.
226. Article about White. *Chicago Daily News*, Jan. 16, 1971, pp. 4-5.
227. Article about White. *Glendale News Press*, Jan. 22, 1971.
228. "Black Trio." *Los Angeles Times*, Jan. 26, 1971.
229. Article about White. *The Daily News* (New York City), Jan. 27, 1971.
230. Cover by Charles White. *Members Calendar* (Los Angeles County Museum of Art), Jan. 1971.
231. Drawing of Martin Luther King, Jr., by Charles White. *Drum Major* (Southern Christian Leadership Conference), Vol. 1, No. 2, Winter 1971.
232. Article about White. *Pasadena [Calif.] Star News*, Feb. 14, 1971, p. B-6.
233. "American Negro Art." *Christian Science Monitor*, Mar. 17, 1971.
234. "Art: Black Exhibit" by Malcolm Preston. *Boston Herald Traveler*, Apr. 19, 1971.
235. Article about White. *The Courier* (Urbana, Ill.), Apr. 25, 1971, p. 47.
236. Article about White. *Artist's Proof* (Pratt Graphics Center, New York City), May 1971.
237. Article about White. *New York Times*, June 10, 1971.
238. "De Amerikanske Negres Maler" by Ruth Reese. *Aftenposten* (Sweden), July 24, 1971.

239. Cover by Charles White. *IRCD Bulletin* (Columbia University, New York City), Vol. 2, No. 4, 1971.
240. Article about White. *The Graphic Arts Council* (Los Angeles County Museum of Art), Vol. 6, No. 4, 1971, p. 5.
241. Article about White. *The Antique Journal*, Oct.? 1971, p. 73.
242. Article about White. *Adult Leader* (The United Methodist Church), Dec. 1971.
243. "Black Artists: Two Generations." *School Arts*, Vol. 71, Dec. 1971, pp. 21-28. (About the exhibition at the Newark Museum, Newark, N.J., May 13, to Sept. 6, 1971.)
244. Article about White. *The Flint [Mich.] Journal*, Dec. 8, 1971, p. 46.
245. "Wanted." *The Flint Journal*, Dec. 12, 1971, p. 65. (About White's *Wanted Poster Series Portfolio*.)
246. "Afro-American Exhibit Museum of Fine Arts" by Alicia Faxon. *Journal* (Concord, Mass.), Jan. 20, 1972.
247. "Black Artists" by Virginia Kiah. *Savannah [Ga.] Magazine*, Apr. 1972, p. 14.
248. Article includes White. *Ebony*, Vol. 27, No. 6, Apr. 1972, p. 33.
249. "Charles White." *American Artist*, Vol. 36, Issue 359, 1972, p. 2.
250. Article about Charles White by Tanya Tourieau. *Nckycctbo* (Leningrad), June 1973.
251. Cover by Charles White. *Freeing the Spirit*, Vol. 2, No. 1, 1973. (A magazine published by U.S. Blacks in the Catholic Church.)
252. Article includes White. *Ebony*, Vol. 29, No. 2, Dec. 1973, pp. 38-39.
253. "Frances and Charles White" by M. Berges. *Los Angeles Times* (Home), Oct. 13, 1974, pp. 72-75.
254. "Charles White der Rufer." *Gesichter* (Germany), 1974.
255. Charles White, illustrator of Lerone Bennett, Jr.'s book *The Shaping of Black America*. *Jet* (magazine), Jan. 9, 1975, p. 43; Feb. 13, 1975, p. 21; *Ebony*, Vol. 30, No. 5, Mar. 1975, p. 22. Photo.
256. Charles White's drawings and graphics at James Willis Gallery, San Francisco, Calif., May 10 to June 9, 1975. *Black Scholar*, Vol. 6, No. 6, Apr. 1975, p. 49.
257. White in Art Directory. *Current Magazine*, Apr. 1975.
258. Article about White by Clyde Burnett. *Atlanta Journal*, Apr. 17, 1975, p. 5B.
259. "Paul Jones Hosts Artist Charles White." *Atlanta World*, Apr. 27, 1975.
260. Article about White by Thomas Albright. *San Francisco Chronicle*, May 20, 1975.
261. "Charles White: The Artist's Search." *Pasadena Guardian*, May 23, 1975, p. 11.
262. "Emotionally Impressive on a Grand Scale" by Alexander Fried. *San Francisco Examiner*, May 27, 1975.
263. Full page etching by Charles White reproduced. *Junge Welt* (Germany), July 11, 1975.
264. Art News: Mayor's Committee (Charles White named by Los Angeles Mayor Tom Bradley to serve on the Mayor's Advisory Committee for Cultural Affairs); also asked to serve on the National Advisory Council of the Studio Museum in Harlem, New York City. *Los Angeles Times*, Nov. 23, 1975; *Jet*, Feb. 12, 1976, p. 26. Photo.
265. "A Display of Integrated Creativity" by William Wilson. *Los Angeles Sunday Times*, Jan. 18, 1976, p. 56.
266. "A Dream Remembered." *Westways* (magazine), Mar. 1976, p. 14.
267. Front cover art by Charles White. *Freedomways* (15th Anniversary Issue), Vol. 16, No. 1, 1976. (White was associated with *Freedomways* for many years.)
268. "Charles White Commissioned to Do Mural for [Mary McLeod] Bethune Library" by J. Starrels. *Los Angeles Sunday Times*, Apr. 11, 1976.
269. Review of Charles White exhibit by Margaret Betz. *Art News*, Vol. 75, May 1976, p. 133.
270. "Drawing from Life" by Cindy Hawes. *Westways*, June 1976, pp. 46-49.

271. "White Shows in Europe." *Los Angeles Sunday Times*, July 25, 1976.
272. Article about White. *Newworld* (magazine; Los Angeles), Vol. 3, No. 1, p. 30.
273. "Black Artist in San Jose." *San Jose [Calif.] Mercury* (newspaper), Aug. 27, 1976.
274. "Charles White: One-Man Show." *Atlanta Journal & Constitution*, Aug. 29, 1976.
275. Article about White. *Art News*, Vol. 75, Sept. 1976.
276. "This Week in Atlanta." *Key Magazine*, Sept. 3, 1976, p. 4.
277. "Exhibit at High Museum [of Art, Atlanta University, Atlanta, Ga.]." *Atlanta Journal & Constitution*, Sept. 4, 1976.
278. Article about White exhibit at High Museum. *Atlanta Journal & Constitution*, Sept. 5, 1976, p. 5. Photo.
279. (Clyde) Burnett on Art—Charles White. *Atlanta Journal & Constitution*, Sept. 9, 1976.
280. Article about White. *Art Week* (magazine), Sept. 13?, 1976, p. 10. Photo.
281. White's Work. *Sarasota [Fla.] Journal* (newspaper), Sept. 14, 1976, p. 10-A.
282. Article about White by A. Watson. *Marque* (newspaper; San Jose, Calif.), Sept. 15, 1976. Photo.
283. "California Living." *Los Angeles Herald-Examiner Magazine*, Sept. 19, 1976, p. 10.
284. Article about White by H.J. Weeks. *San Jose Mercury*, Sept. 24, 1976, p. 37.
285. "Art News" (White lithograph). *Los Angeles Times*, Sept. 26, 1976.
286. Article about White. *Sundancer Magazine* (Hughes Airways), Oct. 1976, p. 35.
287. "Calendar" by H. Seldis. *Los Angeles Times*, Oct. 10, 1976.
288. Review of White exhibit by Dale Russakoff. *Alabama Journal* (newspaper), Nov. 5, 1976.
289. Cover by Charles White. *New Republic* (magazine), Vol. 175, No. 23, Dec. 4, 1976.
290. "Afro-American Art." *University of Alabama* (magazine), Dec. 1976. (Cover by Charles White.)
291. "Charles White" by Benjamin Horowitz. *Newsletter* (Graphic Arts Council, Los Angeles County Museum of Art), Vol. 12, No. 1, 1976.
292. Article about White. *Communication in Black Culture* (Bell System), 1976.
293. Article about White. *American Artist*, Vol. 41, Feb. 1977.
294. Article about White. *Sketch Book* (Kappa Pi, Huntsville, Ala.), Spring 1977.
295. "Ellen Edwards on Charles White." *Miami Herald* (newspaper), May 15, 1977.
296. "Art View" by Hilton Kramer. *New York Times* (Arts and Leisure Section 2), June 26, 1977.
297. Article about White. *Encore American & Worldwide News*, Vol. 6, Aug. 15, 1977.
298. "Art News." *Los Angeles Times*, Aug. 28, 1977.
299. "Come West, Mr. & Mrs. White" by Nancy Hause. *Altadenan* (newspaper), Aug. 1977.
300. "Art News: Charles White" by J. Starrels. *Los Angeles Times*, Sept. 11, 1977.
301. Charles White's mother, Mrs. Ethel Marsh, 83, dies at the Michigan Terrace Nursing Home in Chicago, Ill. *Jet*, Vol. 52, Sept 22, 1977, p. 55.
302. "Visions of a Noted Black Artist" by Sharon G. Fitzgerald. *Los Angeles Sentinel*, Sept. 29, 1977, p. A-1; Oct. 6, 1977, p. 42. (Parts I and II)
303. "The Vision of Charles White." *Travel & Art*, Oct. 1977.
304. Front cover by Charles White. *Rotunda* (ICCA, Mexico City, Mexico), Vol. 1, No. 2, Oct. 1977.
305. "Art—Charles White" by William Wilson. *Los Angeles Times*, date?, 1977.
306. Article about White. *Christian Science Monitor*, date?, 1977.
307. "Charles White, Humanist" by Richard Wyatt, Jr. *Nommo* (University of California, Los Angeles), Nov. 29, 1977.

308. *Limited Edition—Charles White Portfolio*; six reproductions suitable for framing (16 x 20"). \$35.00 plus tax for Calif. residents; add postage. Brown Pharmaceutical Co., 2500 W. 6th St., Los Angeles 90057. *Journal of the National Medical Association*, Vol. 69, No. 12, Dec. 1977, p. 905.
309. Article about White. *Artweek* (magazine), Feb. 4, 1978, p. 13.
310. "Charles White: Portrait of an Artist" by Jeffrey Elliot. *Sepia* (magazine), Vol. 26, Feb. 1978, pp. 58-64. Photos. (Interview)
311. Article about White. *New West* (magazine), Mar. 27, 1978, p. SC28.
312. "Charles White" by B. Hammond. *Black Art Quarterly*, Vol. 2, No. 1, 1978, pp. 18-21.
313. "Art News" by J. Starrels. *Los Angeles Times*, May 7, 1978.
314. "Charles White: Portrait of an Artist" by Jeffrey Elliot. *Negro History Bulletin*, Vol. 41, May/June 1978, pp. 825-828. Photos. (Interview)
315. Article about White. *Reader's Digest*, June 1978, p. 185.
316. "Migrations." *Washington Post*, Aug. 31, 1978.
317. "Artist's Message Delights—Charles White" by Isabelle Wasserman. *San Diego Union* (newspaper), Oct. 28, 1978.
318. Article about White. *Art Voices South*, Nov.-Dec. 1978, p. 15.
319. Article about White. *Mitteilungen* (Akademie der Kunste der Deutschen Demokratischen Republik). No. 1, Jan. 1979, p. 3.
320. "Two Master Artists." *Homewood Brocton News*, June 6, 1979.
321. Article about White. *National Mural Network* (San Francisco), Fall 1979.
322. "Art News" by J. Starrels. *Los Angeles Sunday Times*, Sept. 2, 1979.
323. "Charles White" by Benjamin Horowitz. *California Eagle* (newspaper), Sept. 15?, 1979.
324. "Charles W. White, a Black Artist with Works in 49 Museums, Dies" by C. Gerald Fraser. *New York Times*, Oct. 6, 1979, p. 28. Photo; *Daily World*, Oct. 6, 1979, p. 10; *New York Daily News*, Oct. 6, 1979. (Died Oct. 3, 1979, in Wadsworth Veterans Hospital in Los Angeles at the age of 61.)
325. "World Famed Artist Dies." *Pasadena Star News*, Oct. 6, 1979.
326. "Portrait of the Artist as a Black Man" by William Wilson. *Los Angeles Times*, Oct. 8, 1979.
327. "In Appreciation of Charles White: An Artist in the Struggle for Freedom" by Victoria Missick. *Daily World*, Oct. 11, 1979, p. 25.
328. Letter to the *Times* (about White) by Louise Moses. *Los Angeles Times*, Oct. 22, 1979.
329. "World Acclaimed Artist Eulogized." *Jet*, Oct. 25, 1979, p. 15. Photo.
330. "Tribute to Charles White." *Pasadena Star News*, Oct. 31, 1979.
331. "In Memoriam." *Artists Equity Newsletter*, Oct. 1979.
332. Article about White's death. *School Arts: Art Education Magazine for Teachers*, Oct./Nov. 1979.
333. "At Jubilee Charles White Remembered." *Southwest Topics-Wave* (Los Angeles), Nov. 8, 1979.
334. Article about White's death. *International Herald-Tribune* (Paris, France), Oct. or Nov. 1979.
335. "Stars Turn Out to Hail Departed Charles White in L.A." *Jet*, Nov. 29, 1979, pp. 58-60. Photos. (Jazz, gospel music, poetry, dance and film.)
336. "Tribute to Charles White" by Andrew Hope. *The Sunday Gleaner* (Jamaica, W.I.), Dec. 2, 1979.
337. "In Memoriam" by William Wilson. *Los Angeles Sunday Times*, Dec. 30, 1979.
338. Charles W. White died in 1979 at the age of 61 in Los Angeles, Calif. *Ebony*, Jan. 1980, p. 46. Photo.

339. "Charles White: The Image of Love." *Newworld*, Vol. 6, No. 1, Jan./Feb. 1980, pp. 330-333. Photos.
340. Article on White, *Mitteilungen* (Akademie der Kunst der Deutschen Demokratischen Republik), No. 1, Jan./Feb. 1980, p. 17.
341. "Charles White: 1918-1979." *Jewish Currents*, Feb. 1980, p. 6.
342. "A Jubilee for Charlie." *Ebony*, Vol. 35, No. 4, Feb. 1980, pp. 68-73. (Stars and friends celebrate life of Charles White at Kinsey Auditorium of Los Angeles' Museum of Science and Industry.)
343. "Artists Honor Charles White" by Lee Ivory. *Los Angeles Sentinel*, Feb. 14, 1980.
344. "Black Artists Host Conference" by Paul Richard. *Washington [DC] Post*, Apr. 2, 1980.
345. "Black Artists Honored at White House." *New York Times*, Apr. 3, 1980, p. C-22. (National Conference of Artists honors ten elders of Black American art at a White House reception: E. Crichtlow, R. Barthe, R. Bearden, Margaret Burroughs, Lois M. Jones, J. Lawrence, Archibald J. Motley, James L. Wells, Charles White, Hale Woodruff.)
346. "President Carter Gives Mrs. Charles White Award" (in *Art News*) by J. Starrels. *Los Angeles Sunday Times*, Apr. 6, 1980.
347. "Charles White Would Laugh at Honor" by Ray W. Rogers. *Pasadena Star News*, Apr. 15, 1980.
348. "Pres. Carter Salutes Black Artists." *Jet*, Vol. 58, No. 6, Apr. 24, 1980, p. 39. Photo. (Ten Black artists over 60 years old in the White House in cooperation with the 22nd annual meeting of the National Conference of Artists; there were workshops, a Corcoran Art Gallery display of the honorees' art and a tour of 25 art galleries.)
349. "Love Letter II." *Journal of the National Medical Association*, Vol. 72, No. 5, May 1980, p. 509. (Poster from *Limited Edition—Charles White Portfolio* offered free. In Android impotence "ad." Brown Pharmaceutical Co., 2500 W. 6th St., Los Angeles, Calif. 90057.)
350. "Rockefeller Foundation Selects 40 for Fellowships in the Humanities." *New York Times*, May 4, 1980. (One is Peter D. Clothier, former acting director and dean of Otis Art Institute, Los Angeles, Calif., for a book about visual portrayal and social affirmation: black consciousness in the art of Charles White.)
351. "LACM [Los Angeles County Museum of Art] Print Council Honors Charles White" by J. Starrels. *Los Angeles Sunday Times*, June 1, 1980.



# Greetings

*We, who value the power of art to exalt the spirit and  
enhance humankind's struggles for dignity and justice,  
join in paying tribute to the great Afro-American artist  
CHARLES WHITE*

*Helen B. Aspinall, Bronx, N.Y.*

*Emmett & Priscilla Bassett, New York City*

*Fred & Mary Blair, Milwaukee, Wisconsin*

*Alan Booth, Bronx, N.Y.*

*Kathryn Daughtrey Brown, Montclair, N.J.*

*Vinie Burrows, New York City*

*Alice Childress, New York City*

*Dr. & Mrs. Harry Epstein, New York City*

*Anne Florant, New York City*

*Ruby G. Fulmer, Brooklyn, N.Y.*

*Harry & Sara Gottlieb, New York City*

*Christine C. Johnson, Chicago*

*Clarence Kailin, Madison, Wisconsin*

*Samuel Kamen, Brooklyn, N.Y.*



# Greetings

- Bertram V. Karpf, Ph.D., Beverly Hills, Calif.*  
*J. Spencer Kennard, Jr., Kendall Park, N.J. (deceased)*  
*Builder Levy, New York City*  
*Bernice & Ed Linton, Brooklyn, N.Y.*  
*George B. Marshall, Brooklyn, N.Y.*  
*Howard N. Meyer, New York City*  
*Madeline Wheeler Murphy, Baltimore, Md.*  
*Elaine & Irving Peress, New York City*  
*Sara Plotkin, New York City*  
*Waldo Phillips, Ph.D., Waco, Texas*  
*Esther T. Rand, New York City*  
*Edith Segal, Brooklyn, N.Y.*  
*Clarence & Sigrid Sharp, Minneapolis, Minnesota*  
*Jonas & Leah Shiffman, New York City*  
*Jack Spiegel, Chicago*  
*Jeanette & Bill Sussman, New York City*  
*Tecla, New York City*  
*Anthony Toney, Katonah, N.Y.*  
*Helen Travis, San Pedro, Calif.*  
*Alice Walker, San Francisco*  
*Jerry W. Ward, Jr., Tougaloo, Mississippi*  
*Bea Wardlow, Philadelphia, Pa.*  
*Martha Weisman, Queens, N.Y.*  
*Ora Woolley, Queens, N.Y.*  
*Bertha & Irving Workoff, New York City*  
*Sarah E. Wright, New York City*  
*Carol C. Yeakey, West Lafayette, Indiana*  
*Lamont H. Yeakey, West Lafayette, Indiana*  
*Jack & Anne Zucker, Philadelphia, Pa.*

**To Charles White  
Brother and Friend**



**Ernest Crichlow and Family  
Ivan Dixon and Family  
Edmund W. Gordon and Family**

Charles White truly symbolizes eternal life, for his creative genius lives in countless homes speaking forever to the beauty of Black people.

Jessie S. Campbell  
Montclair, N.J.

All of My Admiration  
and Affection

Robert Gwathmey  
Amagansett, N.Y.

WE SALUTE THE WORK  
AND LIFE OF CHARLES WHITE  
FORUM GALLERY, NEW YORK  
*Bella Fishko, Director*

WITH LOVE

Ossie and Ruby

To A Great Peoples' Artist Who Championed  
The Struggles and Resistance to Oppression.  
Let The Power of His Work Be Our Inspiration!

Erwin and Evelyn Salk

*Evanston, Illinois*

**DISTRICT 1199's  
BREAD AND ROSES PROJECT**

An exhibition of the art of  
**CHARLES  
WHITE**

**SEPTEMBER 10 THROUGH DECEMBER 6  
MONDAY THROUGH FRIDAY 10 A.M. TO 8 P.M.  
GALLERY 1199  
310 WEST 43 STREET, NEW YORK**

**Supported by the National Endowment for the Humanities  
A Federal Agency**

To Honor a  
Great Artist's Work

Edythe and Dr. David  
Kimmelman

Congratulations to  
**FREEDOMWAYS**  
for the celebration of the life of  
**CHARLES WHITE**  
artist and humanitarian

Joan Bacchus Maynard

**IRVING BURGIE**

**BEN AND BEATRICE  
GOLDSTEIN**

New York City

In Honor of  
a Great Artist  
and a Friend

Marvin and Hilda Lubin  
Framingham, Mass.

From the taut bow of his life  
his arrows pierce the gloom of  
heavens  
it was then the wounded soul and  
bruised strength  
of humanity arose in all their  
enduring splendor

Willard Moore  
New York City

We Are Dedicated to Peace  
Freedom and Equality  
As Was Charles White

Stella & Joe Cohen  
Queens, New York

---

**ELINOR AND CALVIN SINNETTE  
JOIN FREEDOMWAYS IN COMMEMORATING  
THE LIFE AND WORKS OF  
CHARLES WHITE.**

---

**Charles White's  
Black Evolutionary  
Social Art  
Will Live Forever.**

Evelyn and Jocelyn Chisley  
Washington, D.C.

To honor the life, work and influence  
of Charles White with a special  
FREEDOMWAYS issue is a contribu-  
tion of great magnitude to the general  
public, but very important to future  
researchers and librarians.

FREEDOMWAYS is also a special  
favorite and owning a copy of every  
issue is a valued treasure.

Mary Mace Spradling  
Kalamazoo, Mich.

IN MEMORY OF CHARLES WHITE

"It is a glorious experience being an artist—to seek the meaning of truth, reality, beauty, in short—to meet the challenge of life through one's sensitivities."

—Charles White

ANGELA DAVIS

GREETINGS TO A GENUINE ARTIST  
OF THE PEOPLE

District Council 11 - United Electrical,  
Radio and Machine Workers of America [UE].

We join in celebrating the work  
of a great American artist—  
CHARLES WHITE



Henry Foner, President

In Honor of  
**Charles White**

Honor Charles White  
and the Working Class—  
Boycott Red Coach Lettuce  
and Support the  
United Farm Workers'  
Struggle.

Ron Kent  
Madison, Wisconsin

Joseph Cadden  
1911-1980

HE WAS ONE OF A KIND

Arthur Wright  
author of  
*Color Me White*

**CHARLES WHITE — AN APPRECIATION**

Charles White, whom I treasured as friend and brother over many years, was a great working-class, Afro-American people's artist.

Through his art he spoke eloquently, with love, to the struggling Afro-American people and to the freedom aspirations of humanity all over the world, struggling for democracy, equality, justice and peace.

Confidence in struggle, confidence in working people, confidence in the beauty of human dignity; these are elements of his artistic legacy to you, to me, and to all humankind.

George B. Murphy, Jr., *Washington, D.C.*

We Join in This Tribute  
to Charles White

American Committee  
On Africa  
198 Broadway, New York, NY 10038

For One Who Made Us  
See Ourselves Anew

Pete and Tee Beveridge  
Brooklyn, N.Y.





*"GENERAL MOSES"—CHARLES WHITE. Reproduced courtesy of the Golden State Mutual Life Afro American Art Collection.*

*Love, Humanity, and Genius*

**CHARLES WHITE**

1918 - 1979

*An eternal flame in the heart of mankind*

**Golden State Mutual Life Insurance Company**

Home Office: Los Angeles, California 90018



# For Charlie and for Fran

rare people

exuding gentleness, thoughtfulness  
while fighting the best of fights  
for a better world for humankind

political, principled and good

the kind of people we do not often know  
the rare ones  
the kind of humankind we love

Joanne Grant

To one of the world's greatest artists,  
who directed his contributions to the  
finest cause in all the world: "The  
struggle for the freedom and dignity  
of all oppressed human beings."

Earl L. Durham  
Chicago, Illinois

We, a people,  
and the United States  
will miss  
a truly great artist.

Walter Williams, Artist  
Denmark



*a unique public-interest  
law center*

Salutes

**FREEDOMWAYS**

and the memory of

**CHARLES WHITE**

# CHARLES WHITE

An Honorary Degree

Doctor of Arts

Conferred June 1969

citation

“As a great artist whose awesome talent has illuminated the beauty and strength of the black family of man, we honor you.”

Columbia College • Chicago

**Rest easy, Charlie;  
by God you earned it.**



**SIDNEY POITIER**

**We Honor Freedomways  
and the Life Work  
of Charles White.**

**Congo Square Writers Union  
New Orleans**

**BEST WISHES**

**John T. Biggers  
Houston, Texas**

**THE DU SABLE MUSEUM OF AFRICAN-AMERICAN HISTORY  
in Chicago  
SALUTES  
'A NATIVE SON.'**

Charles White will be forever enshrined in the hearts of progressive people as an artist whose creations served the noble cause of peace and freedom. In memorializing this universal artist FREEDOMWAYS continues to contribute its share to the people's struggles.

**Arnold Braithwaite  
New York City**

**Greetings in Celebration  
of Afro-American Culture**

**Dr. and Mrs. Phale D. Hale  
Pastor, Union Grove Baptist Church  
Columbus, Ohio**

**Dr. Janice Hale  
Yale University  
New Haven, Connecticut**

**CHARLES WHITE  
A WARM, GENEROUS HUMAN BEING  
AN INSPIRING TEACHER AND A GREAT ARTIST.**

**Bettye Ackerman and Sam Jaffe  
*Beverly Hills, Calif.***

**PEACE AND LOVE**

Albert & Evelyn Ehrlich  
Fort Lee, N.J.

In memory of Charles White,  
a long-time friend, great artist  
and a warm, wonderful  
human being.

Winifred L. Norman  
New York City

**RANDALL  
GALLERIES, Ltd.**

823 MADISON AVENUE  
NEW YORK, N.Y. 10021  
(212) 628-2097

May the Art  
and Life of  
Charles White  
Be Forever  
Green in Our Memory

Ernest DeMaio

Independence Bank  
of Chicago  
Salutes  
the Great  
Charles White

In honor of Mary & Ernest Kaiser and  
their contribution to the promotion of  
FREEDOMWAYS—in the spirit of  
Charles White.

Celia & Joseph Fink  
Queens, New York

**THE CHICAGO URBAN LEAGUE**  
*is proud to pay homage to*  
**CHARLES WHITE**

His artistic excellence has enriched our past  
and will forever be a source of inspiration for our future.

It is our hope that this special salute will serve to enlighten  
all Americans, regardless of race, creed or color, of the  
Black man's creative role in American history.

**There is no Freedom  
Without Struggle.**

**James Balanoff**  
Hammond, Indiana

**Homage  
to a Great Artist  
and Humanist**

**"I strive to create an image that  
all mankind can personally  
relate to and see his dreams  
and ideals mirrored with hope  
and dignity." —Charles White**

**Abbott Simon**

**A TRIBUTE  
TO A GREAT ARTIST**

**Mr. and Mrs. Jack L. Stein**  
Los Angeles, Calif.

**Charles White lives on  
in the lives of all  
whom he touched directly  
and indirectly.**

**Dr. Eva Schindler-Rainman**  
Los Angeles, Calif.

All our love  
to the living  
**CHARLES WHITE**

All the Ginneses  
Los Angeles, Calif.

Dear Fran, Jessica & Ian:  
We will always remember the special legacy  
Charles left us—human dignity, self worth,  
caring and sharing with others, fighting  
for a better world.

Love to you all,  
Doris & Pete Rosenblum  
New York City

Charlie Was A True Comrade  
To Us And The World

John and Sarah Randolph  
Hollywood, Calif.

**. . . A Titan Among Artists**

Charles White was a titan among American artists, profoundly respected, even revered for his very special and unique gift of mirroring in his work all the strength, the beauty, the dignity of the Afro-American people. His drawings were reproduced in mass printings as in the beautiful folio of eight drawings issued in the early fifties by *Masses & Mainstream*. Not so widely known were his deep concern, his constant support and encouragement to younger artists beginning to find their roots and to flower as creative members of society. His influence as man and as artist will long endure. He has enriched our nation's art and culture.

New York City

Joseph Felshin



# HERITAGE GALLERY



*representing the work of*  
**Charles White**

**718 N. La Cienega Blvd.  
Los Angeles, Cal. 90069  
(213) 652-7738**

LIMITED EDITION

SIX NEW REPRODUCTIONS OF ORIGINAL WORK

by  
**CHARLES WHITE**

Painter – Graphic Artist – Teacher-Designer



*Titles:*

MELINDA • LOVE LETTER II  
PROPHET I • LILLY C • MISSISSIPPI  
STUDY FOR CHILDREN'S GAMES

*on high quality paper, ideal for framing*

16 x 20  
inches

Only \$36.00  
(including postage)

**Order from: FREEDOMWAYS • 799 Broadway  
New York, N.Y. 10003**

I LEAVE YOU RACIAL  
DIGNITY  
I LEAVE YOU A THIRST  
FOR EDUCATION  
I LEAVE YOU A DESIRE  
TO LIVE HARMONIOUSLY  
WITH YOUR FELLOW MEN  
I LEAVE YOU FULLY  
ANSWERABLE TO  
CONSCIENCE

