

Jeff Richardson Donaldson. Education: Northwestern University, Evanston, Illinois, PhD; Illinois Institute of Design and Technology, Chicago, MS; University of Arkansas, Pine Bluff, BA.

Jeff Donaldson was born in 1932 in Pine Bluff, Arkansas, to Frank and Clementine Richardson Donaldson. His father worked for the Union Pacific Railroad, and his mother was a high school principal. He was youngest in a family of three, two boys and one girl. Donaldson was a painter, an art historian, a scholar, an educator, and a proponent of revolutionary and creative Afrocentric thought. Importantly, he was a relevant figure in the Black arts movement in Chicago. Donaldson was a founding member of OBAC (Organization of Black American Culture), and a founding member of AFRICOBRA (African Commune of Bad Relevant Artists), both in Chicago. At Northwestern University, he devised the unprecedented CONFABA (Conference on the Functional Aspects of Black Art), a landmark event that defined Black art in the canon of American art history. He was chair of the Department of Art and dean of the College of Fine Arts at Howard University, Washington, DC. In 1977, Donaldson was director of the North American Zone of FESTAC (Second World Black and African Festival of Arts and Culture), in Lagos, Nigeria. He served on the board of the National Center for Afro-American Artists and was vice president of the Barns Foundation. He has exhibited in museums and galleries worldwide, including the Brooklyn Museum, New York; Crystal Bridges Museum of American Art, Arkansas; the Broad, Los Angeles; Miami Museum of Contemporary Art, North Miami; Museum of Contemporary Art, Chicago; Hood Museum, Dartmouth College, New Hampshire; FESTAC, Theatre Gallery, Lagos, Nigeria; Tate Modern in London; and in AFRICOBRA *Nation Time* at the 2019 Venice Biennale. His work is in the collections of major museums, nationally and internationally.

Jae Jarrell. Education: School of the Art Institute of Chicago; advanced graduate studies in art, Howard University, Washington, DC; textile design, Parson New School of Art, New York, New York; magna cum laude, and on the Dean's List, Howard University, BFA; Bowling Green State University, Bowling Green, Ohio.

Jae was born Elaine Annette Johnson in 1935 in Cleveland, Ohio, to Roscoe Hamlin and Adelyn Koiner Johnson. Her father was a chauffeur for a private girl's school and for the affluent. Her mother was a housewife who had an interest in collecting antiques, fine china, glassware, and vintage clothes. Jae was born into a bloodline of tailors, inherited from her grandfather Robert S. Koiner. She is the youngest in a family of five, three boys and two girls. Her early interest in art, from second to twelfth grade, was in music. At age eleven she played in a piano quartet. She changed instruments from piano to string bass and performed in Patrick Henry Junior High and Glenville High School orchestras. She also played string bass in the All City Symphony Orchestra at age eighteen at Masonic Hall in Cleveland, Ohio. In Chicago, she owned Jae of Hyde Park, a one-of-a-kind boutique for women, which included mailorder service; Male Bag, men's clothing; and Tadpole Togs, a boutique for toddlers. She was a founding member of AFRICOBRA. Jae was chair and director of Creative Modern Dress and Fashion for FESTAC, in Lagos, Nigeria. In Athens, Georgia, she designed educational wood toys for Tadpole Industries, which later expanded to Tadpole Toys and Hobby Center, a company created by her and her husband, Wadsworth. Jae taught art in private schools: at Athens Academy, Athens, Georgia, and at the Lovett School, Atlanta. In Atlanta, Jae owned Say Cheese Bakery and worked in Jae Jarrell Studio Workshop—Fashion Design. In New York City, she owned Jae Jarrell Vintage Menswear and Collectibles in Tribeca, which also carried period furniture. Her clients were fashionable men interested in period furniture and fashions, and she supplied period fashions for the theater and movie industry. Jae has exhibited in museums and galleries nationally and internationally, including the Brooklyn Museum, New York; Cleveland Museum, Ohio; Crystal Bridges Museum of American Art, Arkansas; the Broad, Los Angeles; Miami Museum of Contemporary, North Miami; Museum of Contemporary Art, Chicago; Hood Museum, Dartmouth College, New Hampshire; Smart Museum of Art, Chicago; FESTAC, City Hall, Lagos, Nigeria; Tate Modern in London; and in *AFRICOBRA Nation Time*, at the 2019 Venice Biennale. Her work is in the collections of major museums, nationally and internationally.

Barbara Jones-Hogu. Education: Illinois Institute of Design and Technology, Chicago, MS; School of the Art Institute of Chicago, BFA; Howard University, Washington, DC, BA.

Barbara Jean Jones was born in Chicago, Illinois, in 1938 to William and Thelma Louise Jackson Jones. Her father owned an ice company along with his brothers. Her mother was a keypunch operator, and later a tax examiner. Barbara was oldest in a family of two, one girl and one boy. Her introduction and influence in art derived from comic books. She devised a language of art influenced by the cartoon font. As a young girl her allowance was one dollar per week, and she spent it all on comic books. She entered Saturday classes at the School of the Art Institute of Chicago at an early age, and students mentioned that her art resembled cartoons. In graduate school and beyond, Barbara extensively explored the serigraphy process and carved her signature in that medium. She was a member of OBAC and painted the Theater section on the *Wall of Respect*. She was also a founding member of AFRICOBRA. She was an early proponent of including politics in her art. Barbara addressed racism and the dilemma of African Americans in the United States. She was an educator in public schools in Chicago and in Washington, DC, as well as at the School of the Art Institute of Chicago, Northeastern Illinois University, and Malcolm X College in Chicago. Barbara has exhibited in museums and galleries nationally and internationally, including Brooklyn Museum, New York; Crystal Bridges Museum of American Art, Arkansas; the Broad, Los Angeles; Miami Museum of Contemporary Art, North Miami; Museum of Contemporary Art, Chicago; Hood Museum, Dartmouth College, New Hampshire; Tate Modern in London; and in *AFRICOBRA Nation Time*, at the 2019 Venice Biennale. Her work is in major museum collections, nationally and internationally.

Wadsworth Aikens Jarrell. Education: Howard University, Washington, DC, MFA; School of the Art Institute of Chicago, diploma; Ray Vogue School of Art, Chicago.

Wadsworth Aikens Jarrell was born in 1929 in Albany, Georgia, to Solomon Marcus and Tabitha Aikens Jarrell. His father owned a business, S. M. Jarrell Furniture Shop. Jarrell's father was a furniture maker, a finisher, an upholsterer, and an antique dealer. His mother was a housewife, a tailor, and a quilt maker. Wadsworth is the youngest of a family of six, four boys and two girls. His parents purchased twenty-eight acres of rural land five miles outside the city of Athens, Georgia. There, his father and oldest brother, Venus Alvin, built the family eight-room home. Wadsworth's interest in art derived from drawing scenes, the latest cars, and creating his own comic strip. In grammar school, he made scenes for plays and experimented with watercolor. He continued making art in high school. After high school he was drafted into the US Army, where he continued making art as company artist. In Chicago, he was a member of OBAC and painted the Rhythm and Blues section on the *Wall of Respect*. Additionally, he was a founding member of AFRICOBRA. Jarrell exhibited work and participated in FESTAC, in 1977, in Lagos, Nigeria. He was a professor

of art at Howard University, Washington, DC; the University of Georgia in Athens; and Spelman College in Atlanta. He has exhibited extensively in national and international museums and galleries and is the recipient of important commissions and awards. He has exhibited at the Brooklyn Museum, New York; Detroit Institute of Art, Detroit; Crystal Bridges Museum of American Art, Arkansas; the Broad, Los Angeles; Cleveland Museum of Art, Ohio; Philadelphia Museum of Art, Pennsylvania; Museum of Contemporary Art, Chicago; FESTAC, Theatre Gallery, Lagos, Nigeria; Miami Museum of Contemporary Art, North Miami; the Tate Modern in London; and in *AFRICOBRA Nation Time*, at the 2019 Venice Biennale. His art is in the collections of numerous major museums, libraries, educational institutions, and corporations.

Gerald Williams. Education: Chicago State University, BA; Howard University, Washington, DC, MFA.

Gerald Williams was born in 1941 in Chicago, Illinois, to Abner and Alleane Williams. His father worked at US Steel Corporation as first helper, which is the final step in the quality-control process in making steel. He was the first African American to hold that position. Gerald's mother was a housewife who was active in community affairs: president of the PTA, on the board of directors of two (The Woodlawn Organization), and active in church affairs. Gerald was the eighth born in a family of twelve. He was the first male member in his family to finish high school, and the first family member to finish college. He grew up in Woodlawn in a neighborhood where Gwendolyn Brooks lived across the street from the family house, and he and Emmett Till attended the same grammar school. He took a circuitous route to becoming an artist. As a business major at Roosevelt University, he spent considerable time at the Art Institute of Chicago Galleries and saw a Gauguin retrospective exhibition that motivated him to draw and paint. He took formal evening art classes at the School of the Art Institute of Chicago, and art classes under Seymour Rosofsky at Chicago City College. His sister Jean was an amateur painter who also influenced him. In the US Air Force in Okinawa, Gerald was allowed to use a storage building for a studio. He became a founding member of AFRICOBRA in 1968 in Chicago. His work was exhibited, and he was a participant in FESTAC in 1977, in Lagos, Nigeria. He taught in public schools in Chicago and in Washington, DC. He joined the Peace Corps and worked at the Jacaranda School for the Mentally Handicapped in Nairobi, Kenya. He worked in Japan for five years as arts and crafts director, as well as in Italy and in the Portuguese Azores. Gerald has exhibited in museums and galleries nationally and internationally, including Brooklyn Museum, New York; Crystal Bridges Museum of American Art, Arkansas; Museum of Contemporary Art, Chicago; the Broad, Los Angeles; Smart Museum of Art, Chicago; Miami Museum of Contemporary Art, North Miami; FESTAC, Theatre Gallery, Lagos, Nigeria; Tate Modern in London; and in *AFRICOBRA Nation Time*, at the 2019 Venice Biennale. His work is in major museum collections nationally and internationally.

Napoleon Jones-Henderson. Education: American Artists and Student Center at Sorbonne in Paris, France; School of the Art Institute of Chicago, BFA; Northern Illinois University, Dekalb, BA; Mount Royal School of Art, Baltimore, Maryland, MFA.

Napoleon Jones-Henderson was born in 1944 in Chicago, Illinois, to Louis and Maxine Washington Henderson. His father was in and out of the veteran's hospital, suffering from a condition contracted in World War II. Today, it would be diagnosed as PTSD (post-traumatic stress disorder). His mother was a loving stay-at-home mom. Napoleon was the oldest in a family of twelve, seven boys and five girls. At a young age his interest was in art. In grammar school he was chosen to make backgrounds for school plays and other events. In Carver High School he was exposed to art in exhibitions at the South Side Community Art Center and had the opportunity to meet established visual and performing artists. Additionally, in high school, his teacher Helen Joyner was very influential in guiding his career in weaving. Napoleon became a member of African Cobra in 1969. He was the recipient of a traveling fellowship from the School of the Art Institute of Chicago, and he exhibited his work and participated in FESTAC, in Lagos, Nigeria. He was a professor of art in Malcolm X College in Chicago; Massachusetts College of Art and Emerson College, both in Boston, Massachusetts; and Benedict College in Columbia, South Carolina. Napoleon has been an artist-in-residence and has numerous commissions in the New England area and in the state of Florida. Napoleon has exhibited nationally and internationally in the Logan Center, Chicago; DuSable Museum of African American History, Chicago; the Studio Museum in Harlem, New York; Museum of the National Center of Afro-American Artists, Boston; Langston Hughes Center for Visual and Performing Arts, Buffalo, New York; New York State Museum, Albany, New York; Everson Museum of Art, Syracuse, New York; Miami Contemporary Museum of Art, North Miami; and in *AFRICOBRA Nation Time* at the 2019 Venice Biennale. His work is in the collections of major museums, nationally and internationally.

Nelson Stevens. Education: advertising design, Mohawk Valley Technical Institute, Utica, New York, AAS; University of Ohio, Athens, BFA; Kent State University, Kent, Ohio, MFA.

Nelson Stevens was born in 1938 to Nelson Lowell and Dorothy Edwards Stevens. His father was born in Rochester, New York, and his mother was born in Harlem, New York. His parents met while attending a dance at the Savoy Ballroom in Harlem, dancing to the music of the famous Chick Webb band. His father was a refrigerator repairman, and his mother was a telephone operator. Nelson is the oldest in a family of two, one boy and one girl. He taught in the Cleveland public school system and as a professor of art in Northern Illinois University, Dekalb, and at the University of Massachusetts at Amherst. He became a member of African Cobra in 1969. He exhibited his work and participated in FESTAC, in Lagos, Nigeria. As a professor of art at the University of Massachusetts, he directed thirty

murals and created the Centennial Mural at Tuskegee College in Tuskegee, Alabama. At the University of Massachusetts, Nelson was director of *Drum* magazine and created an annual calendar containing art of twelve artists, entitled *In Service of the Lord*. Nelson has exhibited nationally and internationally, in Brooklyn Museum, New York; Crystal Bridges Museum of American Art, Arkansas; Studio Museum in Harlem, New York; Museum of Contemporary Art, Chicago; the Broad, Los Angeles; Miami Museum of Contemporary Art, North Miami; FESTAC, Theatre Gallery, Lagos, Nigeria; Tate Modern in London; and in *AFRICOBRA Nation Time* at the 2019 Venice Biennale. His work is in major museum collections.

Carolyn Mims Lawrence. Education: University of Texas, Austin, BFA; Illinois Institute of Design and Technology, Chicago, MS.

Carolyn Mims Lawrence was born in 1940 in Prairie View, Texas, to Alfred Joseph and Elizabeth Elaine Mims. She grew up in Houston, Texas. Carolyn was born into a family of educators as the oldest of three girls. Her father was a professor of engineering at Texas Southern University in Houston, and he also played piano in a jazz quartet in college. Her mother taught art in the public school system in Texas. Art and music had a prominent presence in their household. Her mother's sister Lenora Louise Backer played piano in a jazz group in Chicago in the 1950s. In 1967, Carolyn joined OBAC and painted the Dance section on the *Wall of Respect*. Carolyn joined African Cobra in 1969. She is a retired educator that taught in public schools in Indiana and in Chicago. At Kenwood Academy in Chicago, she was chair of the Art Department. She exhibited extensively with AFRICOBRA, and in 2008, one of her silkscreen prints, *Uphold Your Men*, sold at a premium price in Swan Auctions in New York. Carolyn has exhibited nationally and internationally, including in the Brooklyn Museum, New York; Crystal Bridges Museum of American Art, Arkansas; Museum of Contemporary Art, Chicago; the Broad, Los Angeles; the Smart Museum of Art, Chicago; Miami Museum of Contemporary Art, North Miami; and the Tate Modern in London. Her work is in major museum collections.

Sherman Beck. Education: Loyola University, Chicago; School of the Art Institute of Chicago; University of Illinois, Chicago, BFA.

Sherman Beck was born in Chicago, Illinois, to Owens and Lenora Beck. His father worked for the US Post Office driving a semitrailer mail truck. His mother was basically a housewife but worked as a nurse's aide and part time as a real estate agent. He was the second born into a family of three, two boys and one girl. He was the recipient of a one-year scholarship to Loyola University. Sherman was drafted into the US Army, and after his discharge, he entered the University of Illinois at Circle Campus in Chicago, majoring in studio art. He became a member of African Cobra in 1970. Beck was an educator teaching

in the public school system in Chicago, mainly Dunbar High School. While performing his teaching duties, he was a freelance artist, illustrating in magazines, Afro-American publishing, *Ebony Jr.*, and *Black World*. He regularly exhibits his art in galleries and museums. He has exhibited nationally, including at the Studio Museum in Harlem, New York; Museum of the National Center for Afro-American Artists, Boston; Smart Museum, Chicago; DuSable Museum of African American History, Chicago; and Miami Museum of Contemporary Art, North Miami.

Omar Lama. Education: Kennedy King College, Chicago, Chicago State University.

Omar Lama was born John Porter in 1942 in Halls, Tennessee, to Robert and Hattie Porter. His father worked in factories, played blues guitar, and worked as a sign painter. His mother was a domestic worker. Omar was the second born in a family of three, two girls and one boy. His interest in art came from his father, who in addition to sign painting made drawings and paintings. As a youngster he enrolled in the Famous Artists correspondence course. At age thirteen, he won a scholarship in art for juniors from the Chicago Boys Club to the School of Art Institute of Chicago. He joined African Cobra in 1970. Lama illustrated books for Haki Madhubuti at Third World Press, and for books at Broadside Press in Detroit, Michigan. He has exhibited nationally at the Studio Museum in Harlem, New York; the National Center of Afro-American Artists, Boston; DuSable Museum of African American History, Chicago; Smart Museum, Chicago; and Miami Museum of Contemporary Art, North Miami.

Howard Raymond Mallory Jr. Education: Illinois Institute of Design and Technology, Chicago; School of the Art Institute of Chicago; Western Texas College, Snyder.

Howard Mallory Jr. was born in 1930 in Chicago, Illinois, to Howard Raymond, and Mar-ketta Mallory. His father was an electrician, and his mother graduated with a law degree from John Marshall Law School in Chicago. Mallory was the oldest of two boys. He was an educator as a sculptor and ceramist. He taught ceramics for the City of Chicago, at the Parkway Community House, and at the Field House in Washington Park. He became a member of AFRICOBRA in 1971. Mallory was active as an exhibitor in exhibitions with AFRICOBRA for four years, and in museums, galleries, and venues in the Chicago area and in adjoining states, Indiana, Wisconsin, and Iowa. After the loss of his eyesight, his sculpture soared to the heights. His work then embodied the power and attitude of African sculpture. The masks and walking canes he created captured the spirituality of the Dogon of Mali in West Africa. He created an outdoor installation entitled *The Freedom Train*. Mallory has exhibited nationally at the Studio Museum in Harlem, New York; the National Center of Afro-American Artists, Boston; Brooklyn Museum, New York; and the Smart Museum of Art, Chicago. His work is in the collections of major museums.

Franklin Smith. Education: University of Illinois, Champlain, BFA; Howard University, Washington, DC, MFA.

Frank Smith was born in 1939 in Chicago, Illinois, to Warren and Dorothea Smith. He was born into a musical and artistic family. Both sides of the family contained musicians and visual artists. His father was born into a family of thirteen, and they all were musicians. Frank's mother's cousin Quinella Watson Hathaway was among the first African Americans to attend the School of the Art Institute of Chicago. His mother's cousin Alonzo Watson was a soldier in the Abraham Lincoln Brigade in the Spanish American War and was also a visual artist. Frank is the youngest and was born into a family of two, both boys. His brother, Warren Jr., is a highly celebrated drummer, who played in MBoom, directed by the late consummate drummer Max Roach. Frank was an educator as well. He taught in the Chicago and New York public school systems, and he was a professor of art for many years at Howard University in Washington, DC. He became a member of AFRICOBRA in 1972. In 1977, he participated and exhibited in FESTAC, in Lagos, Nigeria. He was the recipient of the artist-in-residence at Western High School from the DC Commission on the Arts. He has exhibited extensively in museums and galleries nationally and internationally, and he has won awards for numerous commissions in Washington, DC, and surrounding counties. Frank has exhibited at the Studio Museum in Harlem, New York; the National Center of Afro-American Artists, Boston; Brooklyn Museum, New York; Smart Museum, Chicago; DuSable Museum of African American History, Chicago; and at FESTAC, Theatre Gallery, Lagos, Nigeria. His work is in the collections of major museums.