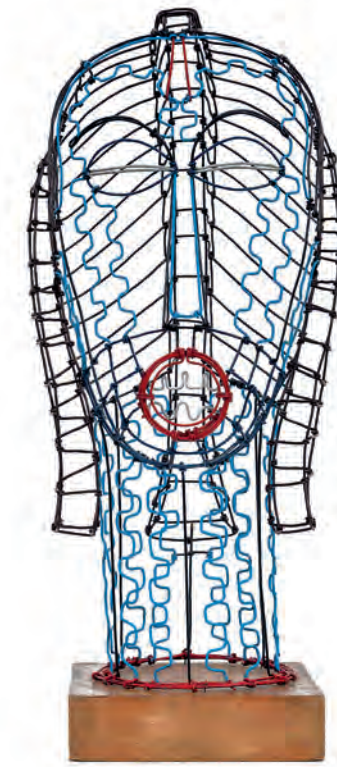
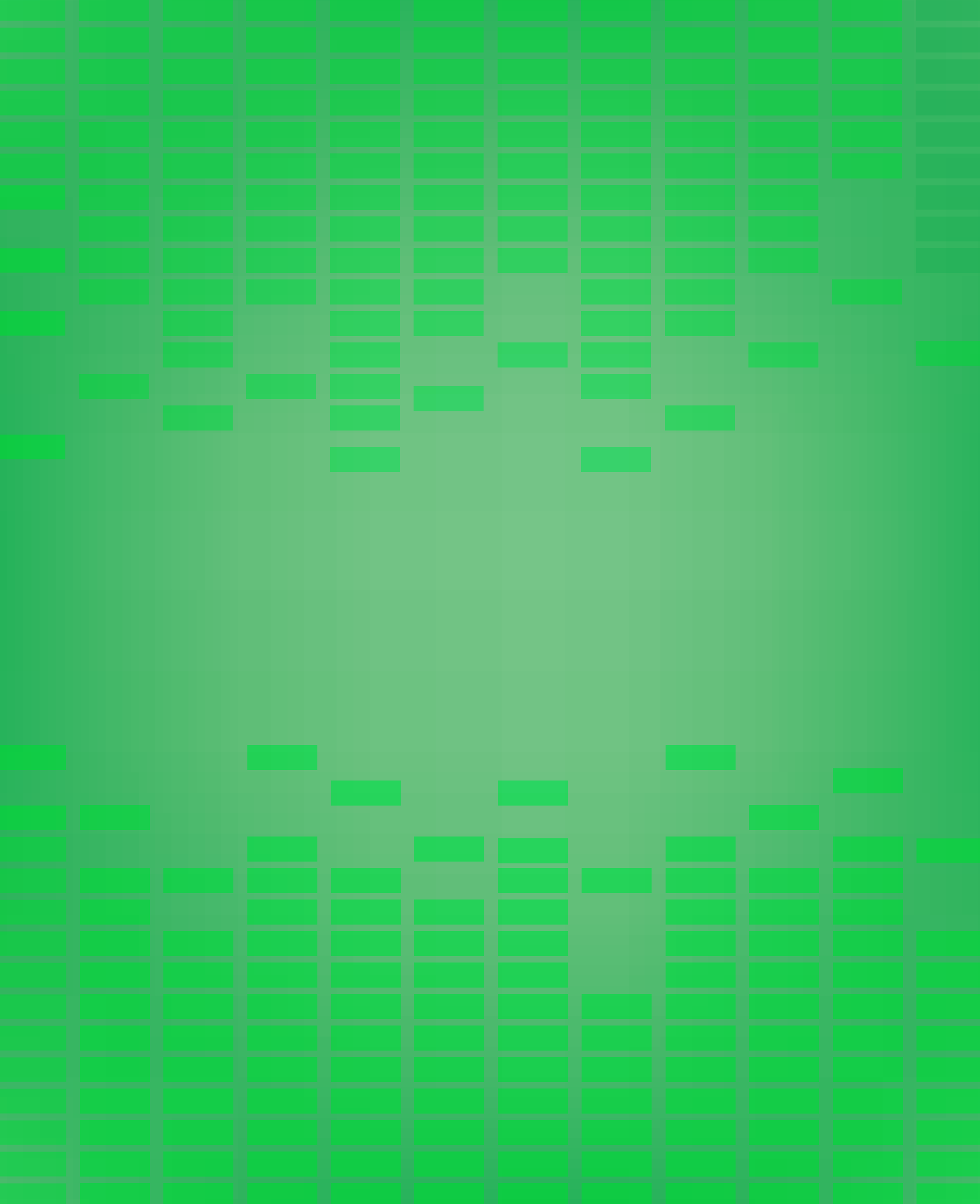


An abstract painting featuring a central black silhouette of a person's head and shoulders in profile, facing left. The silhouette is outlined with thick blue lines. The background is composed of various bold colors and patterns: a large yellow area at the top, a teal area on the left, and a blue area at the bottom. There are vertical stripes in blue and white on the left, and vertical stripes in green and yellow behind the silhouette. A red, jagged line separates the teal and yellow areas. The overall style is expressive and rhythmic.

RHYTHMIC IMPULSES

The Art of Floyd Coleman and Hayward Oubre

coleman '18



RHYTHMIC

IMPULSES

The Art of Floyd Coleman and Hayward Oubre



Katherine Lambert

JAVIER MIYARES
PRESIDENT
UNIVERSITY OF MARYLAND
UNIVERSITY COLLEGE

On behalf of University of Maryland University College (UMUC) and the 80,000 students we serve each year,

let me say what an honor it is to host *Rhythmic Impulses: The Art of Floyd Coleman and Hayward Oubre*.

Since its founding in 1947, UMUC has been united and guided by a common mission—that of bringing affordable, quality education within reach for adult students in the workforce and military. Our Arts Program supports that mission, serving to introduce the work of emerging and established artists to new and broader audiences, including our local and regional communities.

The lives and work of Floyd Coleman and his late mentor and teacher Hayward Oubre fully align with that mission. A serious scholar, Oubre built art departments and mentored aspiring artists at historically black institutions. Coleman, in turn, pursued a career as both an artist and scholar that spanned more than 60 years.

Together, their work serves to educate, to enlighten, and to broaden our experience and understanding of history and of our world.

I hope that you enjoy this remarkable exhibition, and as always, I thank you for your continued support of the arts and our Arts Program in 2018 and beyond.



Steven Halperson

ERIC KEY
DIRECTOR, ARTS PROGRAM
UNIVERSITY OF MARYLAND
UNIVERSITY COLLEGE

The UMUC Arts Program first had the opportunity to work with renowned art historian Floyd Coleman in 2015

when he wrote an essay for the *Delilah W. Pierce: Natural Perspective* exhibition catalog. Over the years, Coleman has employed his literary skills and knowledge of the art world to address issues of African American art and artists. His essays, which he began writing in the 1960s, can be found in such influential sources as Samella Lewis's *Art: African American*, John Adkins Richardson's *Art: The Way It Is*, Jack Hobbs's *Journal of Aesthetic Education*, Lindsay Patterson's *The Negro in Music and Art*, Richard Powell's *To Conserve a Legacy: American Art from Historically Black Colleges and Universities*, and Hampton University's *International Review of African American Art*, to name only a few.

Coleman dedicated his career to writing and research and to teaching art and art history—often at the expense of creating his own art. But as an artist, he produced paintings and prints that are reflective of his life. As he explains, "There is a rhythm in my work. I often listen to jazz when I am working. As a result, viewers witness movement through abstraction and sometimes abstract expressionism where figures and forms emerge. But, for the most part, I am an abstract painter."

When I spoke with Coleman, he explained his work and also talked about his admiration for his professor and mentor Hayward Oubre, who insisted that his students receive a thorough knowledge of art history. As a result, Coleman spent extra time in the library reading art histories, which demonstrated a notable absence of African American art. The realization of this lack led to his career researching and writing about African American art and his lifetime support of its inclusion in museums, galleries, and print.

As the UMUC Arts Program began planning this milestone exhibition to examine Coleman's works, it became clear that an exhibition of Oubre's works was long overdue.

Oubre's influence on Coleman made a joint exhibition an obvious solution. Luckily, Mervin Anthony (Tony) Green, heir to the Oubre estate, resides in Silver Spring, Maryland, just a few miles from Coleman's home. Green was married to Oubre's daughter Amelie, who died in 2012, and has firsthand knowledge of Oubre and his art. He shared some of those stories with me during my visit, which solidified the idea and concept for the exhibition. Afterward, we decided that even though Oubre was a consummate painter and printmaker, we would include only his wire sculptures.

Oubre began experimenting with sculpture in the 1950s. Always looking to do something different, he began creating sculptural works out of wire clothes hangers. As Victoria Dailey explains in her essay "Hayward Oubre: Difficult to Impossible," Oubre went beyond the two dimensions of Alexander Calder's early mobile work. In that essay, Oubre described his wire sculpture work as moving into a third dimension he called "equivocal space." He said, "You can see through and see the volume and bulk at the same time. It's nothing but wire. It's not welded or soldered. I only used pliers to bend and twist and achieve my forms."

These remarkable works incorporate religious and cultural themes, such as music. Music, in fact, is the common inspiration for the works of both Coleman and Oubre and inspired the title of this extraordinary exhibition. *Rhythmic Impulses: The Art of Floyd Coleman and Hayward Oubre* is a journey into art that shows the influence of jazz but also reveals each artist's cultural journey through life.

The UMUC Arts Program would like to extend warm thanks to Jerry Langley, the David C. Driskell Center, Clark Atlanta University Art Museum, Alan and Melanie Smith, William C. Robinson III, Brenda and Larry Thompson, M. Keith and Donna Rawlings, and Dianne Whitfield-Locke and Carnell Locke for their support of this exhibition of the works of Coleman and Oubre, two creative powerhouse artists.

THE INTERSECTING ART WORLDS OF FLOYD W. COLEMAN AND HAYWARD L. OUBRE

BY JERRY LANGLEY

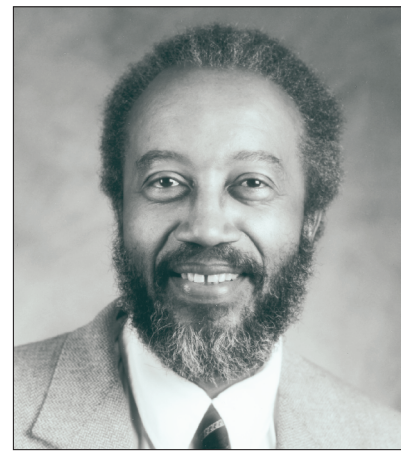
Floyd Coleman and Hayward Oubre followed similar career paths, which intersected at critical points. Both spent most of their careers in academia, where they provided artistic training to the next generation of leading artists, art critics, and art historians, sometimes to the detriment of their callings as creative artists. This dedication to promoting African American art and developing young artists might be reason enough for them to be remembered, but they also produced notable artworks that reveal their experiences and cultural influences, including the inspiration they both found in music, particularly jazz.

Jerry Langley is a freelance writer on African American art. A retired lawyer, Langley transformed his passion for African American art into his work as a researcher and writer on the subject. Langley has written articles for the *International Review of African American Art*, the Clark Atlanta University Art Museum, and other UMUC Arts Program exhibition catalogs.

FLOYD COLEMAN: UNBOUNDED TALENT, INSPIRED BY JAZZ

Floyd Coleman has dedicated his life to art—as an artist, scholar, educator, and administrator. In doing so, he has made significant contributions to the field and become a towering figure in the world of American art, especially as it relates to African American art and artists.

Born on January 13, 1939, Coleman grew up near the small rural community of Sawyerville, Alabama. He was attracted



Floyd W. Coleman, courtesy of Floyd Coleman

to art at an early age and sought to capture on paper the beauty of nature he observed while fishing and wandering in the woods. He was also encouraged to draw by his father, who was a carpenter and often drew pictures of houses he wanted to build.

By the time Coleman graduated from the local segregated high school (Hale County Training School in Greensboro) in 1955, he knew he wanted to become an artist. However, he was unsure how to proceed since blacks were not encouraged to further their education (or “training,” as black schooling was called then) until he learned about Alabama State College (now Alabama State University) in Montgomery. There, he studied art under Hayward Oubre, a pioneering artist and educator who became his mentor.

Under Oubre’s tutelage, Coleman began to understand that creating art was an intellectual as well as an aesthetic undertaking. Coleman states that Oubre demanded that his students understand the fundamentals of drawing, design, and perspective and have a good knowledge of art history. In his studio courses, Oubre always discussed art history. Since mainstream art literature rarely covered African American art and artists, he frequently showed works by black artists from his own collection as examples for his students to see and appreciate.

Following Oubre’s instruction to gain a broad knowledge of art history, Coleman went to the library stacks often and read many art books, including James A. Porter’s *Modern Negro Art* and Alain Locke’s *The New Negro*. In them, he discovered artwork by many talented African American artists, such as Hale Woodruff, Frederick C. Flemister, and Charles Alston, who were not mentioned in the mainstream art world literature.

Coleman graduated from Alabama State College in 1960 with a BA in painting and earned an MS in art education with a concentration in painting and printmaking in 1962 from the University of Wisconsin-Milwaukee, which did not offer a professionally oriented degree in art. Having developed a solid foundation in the visual arts, he embarked on a professional career as both an artist and scholar that lasted more than fifty years.

Coleman had already begun to engage in political activism in the late 1950s while he was at Alabama State College during the civil rights movement. He marched in demonstrations, participated in the 1960 lunch counter sit-ins in Montgomery, and had to make a hasty exit from Sawyerville when his father told him that a group of white men were looking for him. During this period, he was also searching for his own artistic voice. By the mid-1960s, he had found the answer—abstraction influenced by the rhythms of jazz.

Having long enjoyed the influence that both blues and jazz music had on his creative perspective, Coleman began to understand that the improvisational and rhythmic patterns of jazz gave him the greatest inspiration to capture the spirit of the moment. It greatly influenced the colors, lines, and shapes he employed to render visual images in his artwork. He also concluded that abstraction was the most creative way for him to present visually his perspective of the images and events he witnessed and experienced.

As the civil rights struggle intensified following the March on Washington in 1963, Coleman found that the improvisation of jazz music, such as that produced by saxophonists John Coltrane and Ornette Coleman, enabled him to sense the tensions and urgency of the times. He listened intently to their music and other jazz as he created *Thinking Music* in 1967. Since then, the

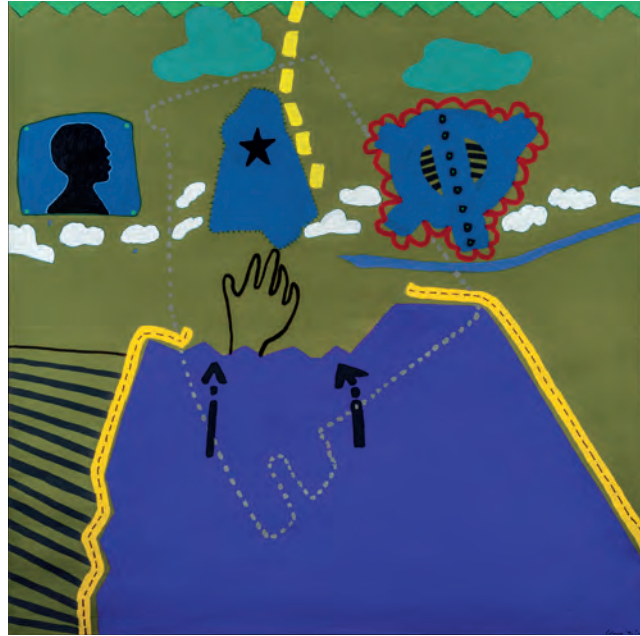
combination of jazz as his inspiration and abstraction for his approach has been key to how Coleman creates most of his paintings.

Coleman’s paintings and works on paper include quite a few pieces from his *Black Arts Movement* (BAM) series that allude to the pervasive discrimination and violence against blacks in Alabama, including *Memories of Alabama* (1968) and *Alabama Again* (1970–71). He also has paid tribute in his artwork to people important to him and to African American history, including his wife, Floretta Yvonne Boyd; civil rights leaders Dr. Martin Luther King Jr. and Jessie Jackson; artists Jeff Donaldson, EJ Montgomery, Lorna Simpson, Carrie Mae Weems, and Emma Amos; jazz musicians John Coltrane, Cannonball Adderley, Ornette Coleman, and Sun Ra; and comedians Pigmeat Markham and Moms Mabley.



Floyd Coleman, *Memories of Alabama*, 1968, acrylic on canvas, 60 x 60 inches, on loan from the artist

In his writings, Coleman states that the most pivotal point in his artistic development occurred during his visit to West Africa in the summer of 1970 on an ESSO Foundation grant. He was greatly impressed by the “repose, dignity, and formal structure” of traditional African sculpture and textile designs. On his return, he created a series of more than 30 paintings and works on paper inspired by those designs, and he has continued to be influenced by African



Floyd Coleman, *Alabama Again*, 1970–71, acrylic on cotton canvas, 59¼ x 59¼ inches, UMUC Permanent Collection, Doris Patz Collection of Maryland Artists

culture. As an artist, Coleman has exhibited his works in more than 121 exhibitions, including at least 21 solo exhibitions. Several of his works were submitted to the legendary *Atlanta University Annual Exhibition of Paintings, Sculptures and Prints by Negro Artists of America*. Two of these works—*Before the Mayflower* (watercolor, 1964) and *Garden* (oil, 1965)—won awards. A retrospective of his work was also held at Spelman College in 1995. His artwork can be found in the collections of Chicago’s DuSable Museum of African American History and Atlanta’s High Museum of Art, as well as those of at least 15 colleges and universities and many private individuals around the country.

While Coleman stayed active as an artist throughout his professional career, he was employed as an art professor and administrator from 1962 to 2010 at four institutions of higher learning. He was an art instructor and associate professor at Clark College in Atlanta (1962–1971); art professor and associate dean of Graduate Studies and Research at Southern Illinois University in Edwardsville (1971–1983), during which he earned a PhD in art history and criticism from the University of Georgia (1975); professor and chair of the art department at Jackson State University (1983–1987); and art professor and chair of the art department at Howard University (1987–2010).

While associate dean at Edwardsville, Coleman provided the lead article in the first issue of Hampton University’s art journal *Black Art: An International Quarterly* (now the *International Review of African American Art*) in 1976 as it began to review and chronicle the history of African American art. His contributions to art criticism would continue throughout his academic career and into retirement. During his time at Howard University, he made significant contributions to the study and assessment of African American art, which has brought him lasting recognition.

When he arrived at Howard, he was a visionary who believed there was an urgent need to expand the awareness and critique of African American art in view of the vast amount

of “fantastic” works that had been produced by African American artists since the 1960s. He also thought that there were too few African American historians and critics to help identify many of these artists.

As chair of the art department, he made several major changes to address those concerns, with full support of the senior faculty. He led the development of new courses that provided for the study of Caribbean art and trends in African American art and thesis seminars in theory and criticism that focused on contemporary art, including African American art. He also established greater interaction and collaboration with the programs of major art institutions in the area (including the Smithsonian Museums) and across the country.

In his most sweeping effort, Coleman established, with encouragement and support from colleagues Jeff Donaldson and Tritobia Hayes Benjamin, an annual national forum at Howard University for in-depth scholarly analysis of African American art and art from the African diaspora. The renowned James A. Porter Colloquium on African American Art held its first annual conference in 1990. Named for the distinguished former chair of the university’s art department, who had authored the first detailed history of African American art, this colloquium has addressed many leading-edge subjects and advanced African American cultural criticism through the participation of the country’s most noted art professionals.

Coleman coordinated the arrangements for the first 20 years of the colloquium with little funding and minimal staff, often using his own money for its operations. However, he did receive major support from many others. David C. Driskell and Coni Porter-Uzelac donated substantial monetary gifts yearly, and key support was provided by committed volunteers and affiliated institutions. Under Coleman’s leadership, the colloquium became a major national event and the leading forum for art historians, interdisciplinary scholars, artists, collectors, and others interested in African American art and art from the African diaspora. He coordinated his last presentation of the Porter Colloquium in 2009 and then passed the baton to others who have continued to maintain its effectiveness and appeal. In 2010, Coleman retired from his full-time position at Howard

University after 23 years of dedicated service. He has received many awards and honors over the years, including being recognized as an honoree at the 2010 Porter colloquium gala and having a colloquium lecture named after him. He has established a strong legacy in the field of African American art and mentored a large cadre of art scholars who continue his legacy of studying, critiquing, and promoting African American art.

Although Coleman has officially retired from the field of education, his pace has not slowed. He is still creating works of fine art and is still engaged in efforts to expand knowledge of African American art and artists. Currently he is collaborating with other scholars to complete two book-length manuscripts on Felrath Hines and Hayward Oubre as well as short articles on several other artists. As this “historian of art” continues his demanding work schedule, the art world is fortunate indeed to continue receiving the benefits of his valuable contributions.



Floyd Coleman, *Garden*, 1965, oil on canvas, 38 x 41 inches, on loan from Clark Atlanta University Art Museum



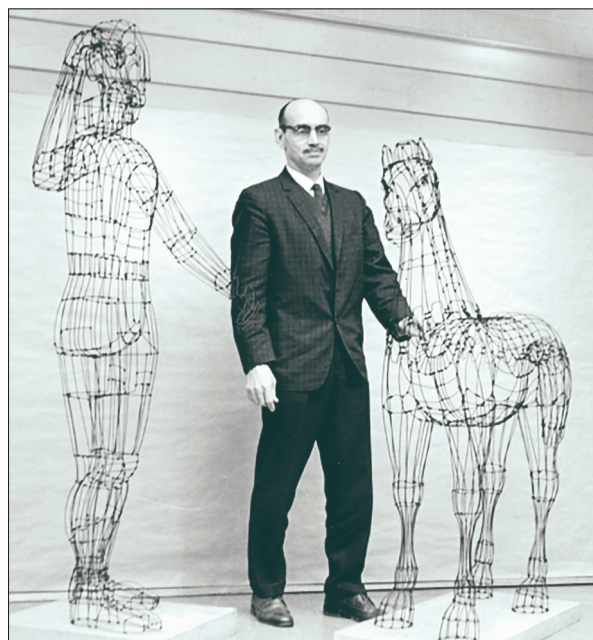
Floyd Coleman, *Family*, 1969, mixed media on paper, 16 x 11¾ inches, on loan from the artist

**HAYWARD L. OUBRE:
IMPROVISATIONS WITH WIRE**

Skilled in art, science, engineering, and education,

Hayward L. Oubre Jr. (1916–2006) created extraordinary works of art and guided many aspiring artists to successful careers. Despite his achievements, he became angry and disappointed that his artwork was largely overlooked over the years. However, belated recognition at the end of his life gave him joy as well as hope for a brighter day in the art world.

Oubre grew up in New Orleans, Louisiana, where he attended Dillard University. He graduated in 1939 with the first Bachelor of Fine Arts degree awarded by the school. Unable to find a job—during the Great Depression there were few employment opportunities for blacks, especially those with art degrees—he went to Atlanta University (now Clark Atlanta University) to study under two noted artists, painter Hale Woodruff and sculptor Nancy Elizabeth Prophet. Because the university's art department did not have a graduate degree program, Woodruff and Prophet put together a program designed specifically for Oubre, exposing him to a variety of works and styles. He studied there for eighteen months, until he was drafted into the Army at the start of World War II.



Hayward L. Oubre with two of his wire sculptures, early 1960s, courtesy of Mervin Anthony (Tony) Green

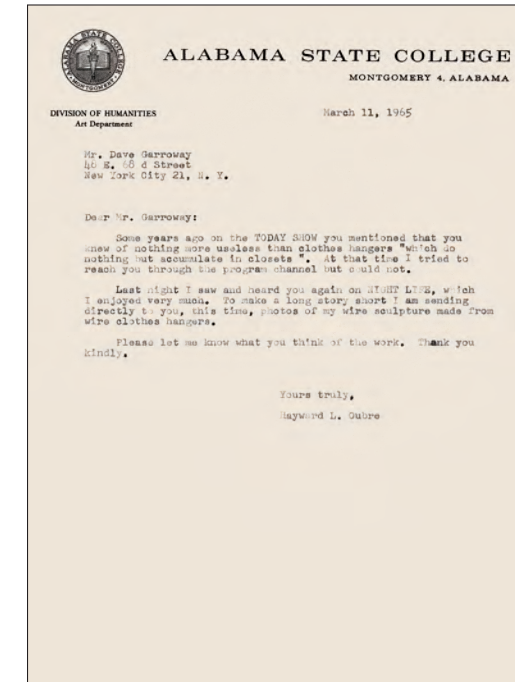
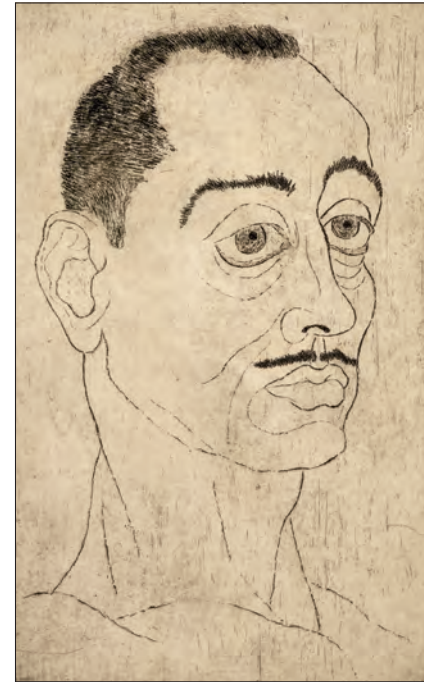
Oubre served in segregated Army units between 1941 and 1943. While he never served on the front lines, he was one of about 3,700 black soldiers in the engineering units sent to Alaska to help build the 1,500-mile Alcan Highway, which was intended as an overland military supply route to Alaska. At the time, many people said this engineering feat couldn't be done. Yet despite brutal weather—sometimes 70 degrees below zero—and harsh living conditions, the soldiers completed the road in eight months. Fifty years later, in 1993, Oubre and other survivors were honored at the Pentagon for this amazing achievement. Through the years, Oubre valued the engineering skills he developed in the Army and utilized them in creating his art.

Following his Army service, Oubre took advantage of the GI Bill to attend the University of Iowa in 1946 for a Master of Fine Arts degree. Although the university had a strong art department, it had awarded the MFA to only two African Americans—Elizabeth Catlett and Houston E. Chandler—before then. Now married, Oubre chose to live with his wife Juanita in a barn rather than in the university's segregated dormitory. He was the only black student in his classes, in which students often made racist remarks. He responded to the racism through a sketch (later a print) entitled *Entanglement* (1947). The piece shows a black man with a hatchet in his hand, which is raised to kill a snake.

At Iowa, he also created other well-known prints, including *Self Portrait* (1948), one of which is in Clark Atlanta University's collection; *Aftermath* (1947), which depicts the destruction of the bomb Japan dropped on Pearl Harbor during World War II; and *Silent Sentinel* (1947), which depicts the destruction of the bomb the United States dropped on Hiroshima. *Silent Sentinel* received a second-place award in Atlanta University's annual art exhibition in 1947.

When Oubre completed his MFA coursework in 1948, he was proficient in four areas: drawing, painting, sculpture, and etching. Since Catlett and Chandler had earned their MFA degrees in sculpture, he chose to pursue his in painting so that African American artists would not be "stereotyped as good sculpture artists because they came from Africa."

After Iowa, Oubre devoted more than three decades of his life to developing art departments and mentoring



Far left:
Hayward L. Oubre,
Self Portrait,
1948, etching,
22½ x 14½ inches,
courtesy of Tony Green

Left:
Letter from Oubre to
TV host Dave Garroway
introducing his wire
sculptures made from
clothes hangers

aspiring artists at historically black colleges and universities. He taught and served as chair of the art departments at Florida A&M University (1948–1949), Alabama State College, now Alabama State University, (1950–1965), and Winston-Salem State University (1965–1981). Following his retirement from teaching at Winston-Salem State University, he was awarded the Order of the Long Leaf Pine by the governor of North Carolina. It is one of the highest honors extended to outstanding North Carolinians for extraordinary service to the state.

Many of Oubre's students, including Floyd W. Coleman, William Anderson, John W. Feagin, Harper T. Phillips, Arthur L. Britt, Paul Gary, and Herman "Kofi" Bailey, achieved recognition as talented artists and educators. Their artwork was displayed along with Oubre's in a 2003 exhibit at the University of Delaware entitled *The Magnificent Seven: Hayward Oubre's Students*. The exhibit clearly showed his impact on twentieth-century African American art. The quality of the artwork displayed and the respect and appreciation the artists expressed in the exhibition catalog reflect Oubre's profound influence on the careers of many African American artists. He counseled his students like a father on various aspects of life while teaching them the fundamentals of making art.

As a serious art scholar and fiercely independent thinker, Oubre often challenged convention during his career. One accomplishment that gave him particular pleasure was his revision of the color triangle devised by the German writer Johann Wolfgang von Goethe and long used by artists for mixing colors. Oubre employed mathematics on a computer to devise a new three-intensity color wheel. He copyrighted his approach and new color wheel in 1975.

Throughout his artistic career, Oubre produced artwork in diverse media: drawing, etching, painting, collage, and sculpture (plaster, bronze, wood, and wire). His artwork was presented in a number of exhibits, primarily in the South, from the late 1950s through the 1970s. He won a number of awards at various competitions, including eight awards and two honorable mentions during the Atlanta University annual art competitions between 1946 and 1969.

As he created his artwork, Oubre was fond of listening to blues and jazz. He loved listening to Erroll Garner, Sarah Vaughan, and Dinah Washington. Among his favorites were Garner's "Misty" and Washington's "This Bitter Earth." The blues calmed him, and the improvisational rhythms of jazz inspired him to create impressive and unusual works of art. Among his paintings are several remarkable figurative oils:

Cotton Picker (1949); *Prodigal Son* (1956); and *Man with a Push Cart* (1946), also known as *Street Vendor*, which was inspired by the street scenes in Atlanta when he was studying with Prophet and Woodruff. He addressed a broad spectrum of subjects in his oils. These include *Big Bang* (1963), a painting depicting the explosion that created the universe, and *Lunar Robot* (1966), relating to the exploration of the moon by the United States and Russia. Two examples of his most compelling plaster sculptures are *Stevedore* (1945) and *Pondering* (1955).

Although Oubre was proficient in many media, he received the most recognition and acclaim for his wire sculptures. Armed with only a pair of pliers and a wire cutter, he produced life-size sculptures. As Oubre used to say, "I use old wire clothes hangers like a tailor uses thread." In creating these works, except his first wire sculpture, he simply fastened the wires by twisting them together, using the engineering skills he learned in the Army. He equated the structures to bridges and skyscrapers, because they are strong, flexible, and mostly hollow. Oubre began creating his wire sculptures after being

disappointed with the quality of art that was selected for first prize at one of Atlanta University's annual art exhibitions. He wanted to create something unusual and used wire clothes hangers to create a lifelike sculpture of a rooster, using solder for the eyes. It was the only time he used heat and solder in the creation of his wire sculptures. He entered this sculpture, *Proud Rooster* (1956), in the Atlanta annual exhibition that same year. Although it was rejected, he was not discouraged. The next year, he created and submitted another wire sculpture, *Crown of Thorns* (1957), which won first prize. It is now part of Clark Atlanta University's permanent collection.

Over the years, Oubre created at least 40 multicolored wire sculptures in the forms of plants, people, and animals. He always had plenty of clothes hangers. At Winston-Salem State University, students and others saved hangers to sell to him—two for a nickel. Most of his wire sculptures appear to be life-size. Among the most extraordinary are *Prophet* (1958), a robed, Moses-like figure that stands 5 feet, 11 inches; and *Young Horse* (1960), an incredible sculpture of a young colt that was so well constructed it

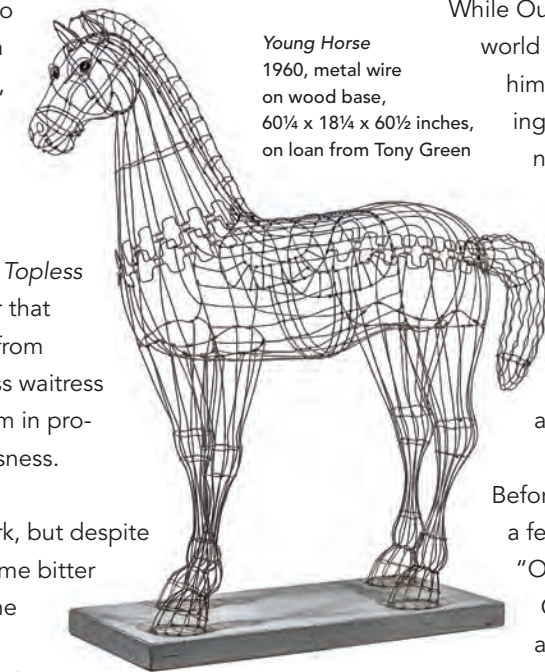
supported the weight of a child who unexpectedly mounted it during an exhibition. As you look at their size, symmetry, and inner space, these sculptures appear to be alive with their own spiritual personality.

Another one of his wire sculptures, *Topless No More* (1961), reflects the humor that Oubre incorporated in his artwork from time to time. In that piece, a topless waitress covers her top but bares her bottom in protest of an ordinance against toplessness.

Oubre was very proud of his artwork, but despite his creative achievements, he became bitter and disillusioned over the years. The racism he routinely encountered angered him. And he was outraged that his artwork had been largely overlooked by the art world. In particular, he felt that the white art establishment ignored his art because he refused to produce the "primitive" art they wanted. Furthermore, he believed that black writers and historians who were aware of his talent black-balled him when he refused to focus his artwork on black culture and concerns.

He also disliked marketing his artwork through galleries, because he thought they would dictate where and how it would be displayed and then take too much of the profit. As a result, he did not market his artwork widely. A proud man, Oubre valued his independence and sought to make sure that no one controlled him or took advantage of him and his art. Many interested in his art had difficulty dealing with him and, in turn, avoided him and his art. He exhibited his artwork infrequently after the 1970s.

In his last years, most of Oubre's artwork, especially his wire sculptures, remained in his home, surrounding him like family. His wife had died in 1976, and his daughter Amelie had left home to attend the University of Iowa and embark on a career. *Proud Rooster* sat attentively in the front window of his house, *Prophet* was positioned against the wall facing the front door like a guard, *Young Horse* stood boldly in the middle of his basement, and the rest of the works were either mounted on or resting against the walls.



Young Horse
1960, metal wire
on wood base,
60¼ x 18¼ x 60½ inches,
on loan from Tony Green

While Oubre had withdrawn from the larger world to what some called a "shrine unto himself" in his home, he was still searching for a way to achieve greater recognition in the art world. When I interviewed him in 2000, he stated, "I am established as a master artist. . . . I have work that can go in any museum. . . . I have a right to get my spot in the sunlight, because I've earned it against the odds."

Before he died in 2006, Oubre did get a few rays of that sunlight. In 2001, "Overlooked, But Unbowed: Hayward L. Oubre," my extensive article on him and his artwork was published in the

Hampton University art journal, the *International Review of African American Art*. In response, a number of readers called to purchase his artwork. In 2003, Clark Atlanta University art gallery presented a special exhibition of his artwork in his honor, which was well attended by artists and patrons of the arts who admired his artwork. That same year, *The Magnificent Seven: Hayward Oubre's Students* exhibit opened at the University of Delaware.

Oubre's artwork can be found in the collections of the High Museum in Atlanta, Clark Atlanta University, Winston-Salem State University, and the University of Alabama. Since his death in 2006, his artwork has been exhibited by Steve Turner Contemporary (Los Angeles, California) in 2010, the Greenville Museum (South Carolina) in 2013, Debra Force Fine Art Inc. (New York City) in 2013, and at Art Basel (Miami Beach, Florida) in 2017.

During busy academic careers, Coleman and Oubre both found time to create works of art that spoke to the social issues of their time as well as works that were purely artistic. In creating their art, Coleman and Oubre retained distinct styles. Coleman often uses the mediums of paint, pencil, and watercolor and occasionally ceramics, while Oubre chose paint, print, wire, wood, and bronze as his mediums. No matter the path, no matter the medium, Coleman and Oubre remained steadfast to creating works of art to the backdrop of music.



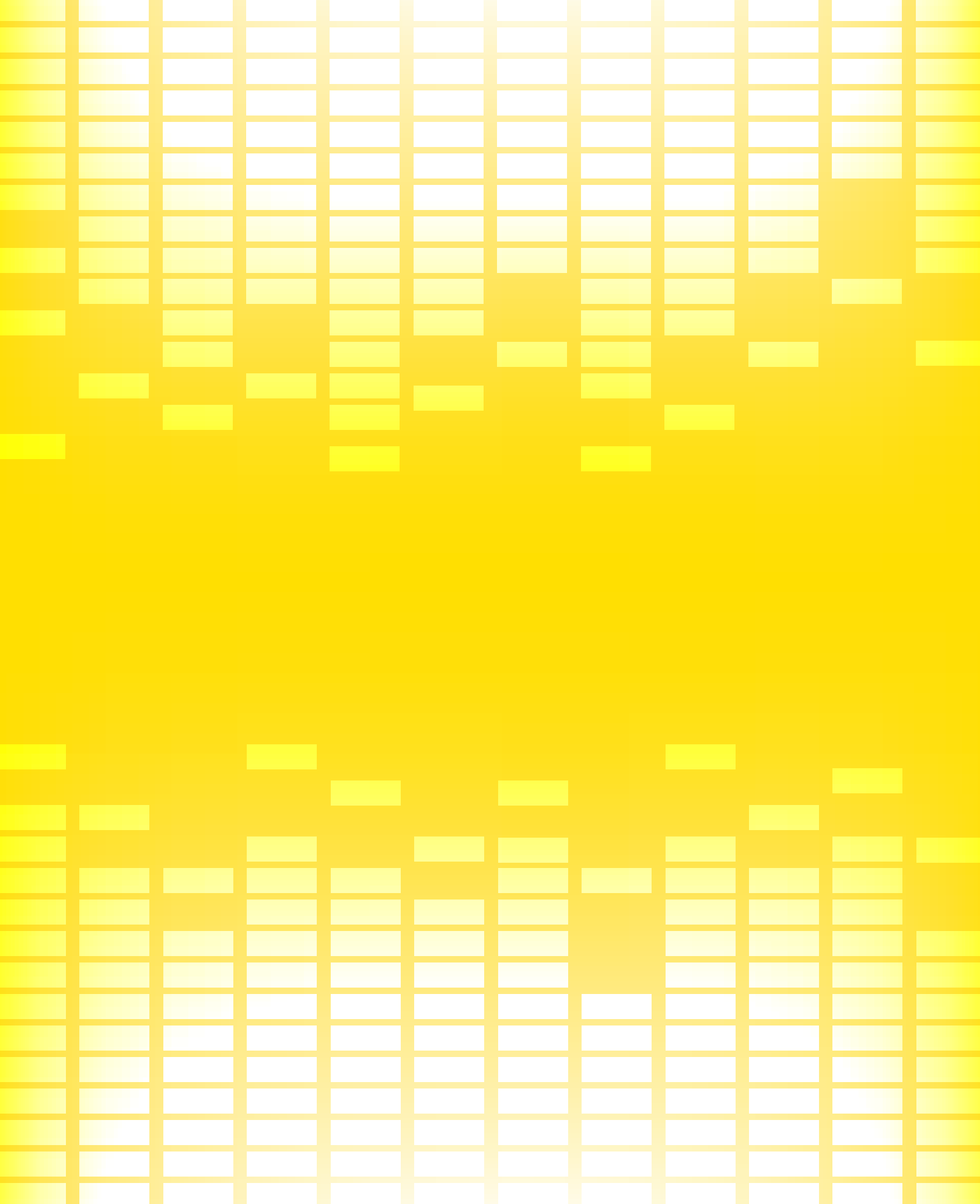
Above: Hayward L. Oubre, *Pondering*, 1955, plaster, 20½ x 12 x 13 inches, courtesy of Tony Green

Left: Hayward L. Oubre, *Prodigal Son*, 1956, oil on canvas, 34¾ x 26 inches, courtesy of Tony Green, private collection

"I explored various types of abstraction, inspired by African textiles and jazz music. It was because of Oubre that I saw that art was an intellectual enterprise and that artists didn't make marks just to be making marks. They . . . related to culture in a very significant way."

Floyd Coleman

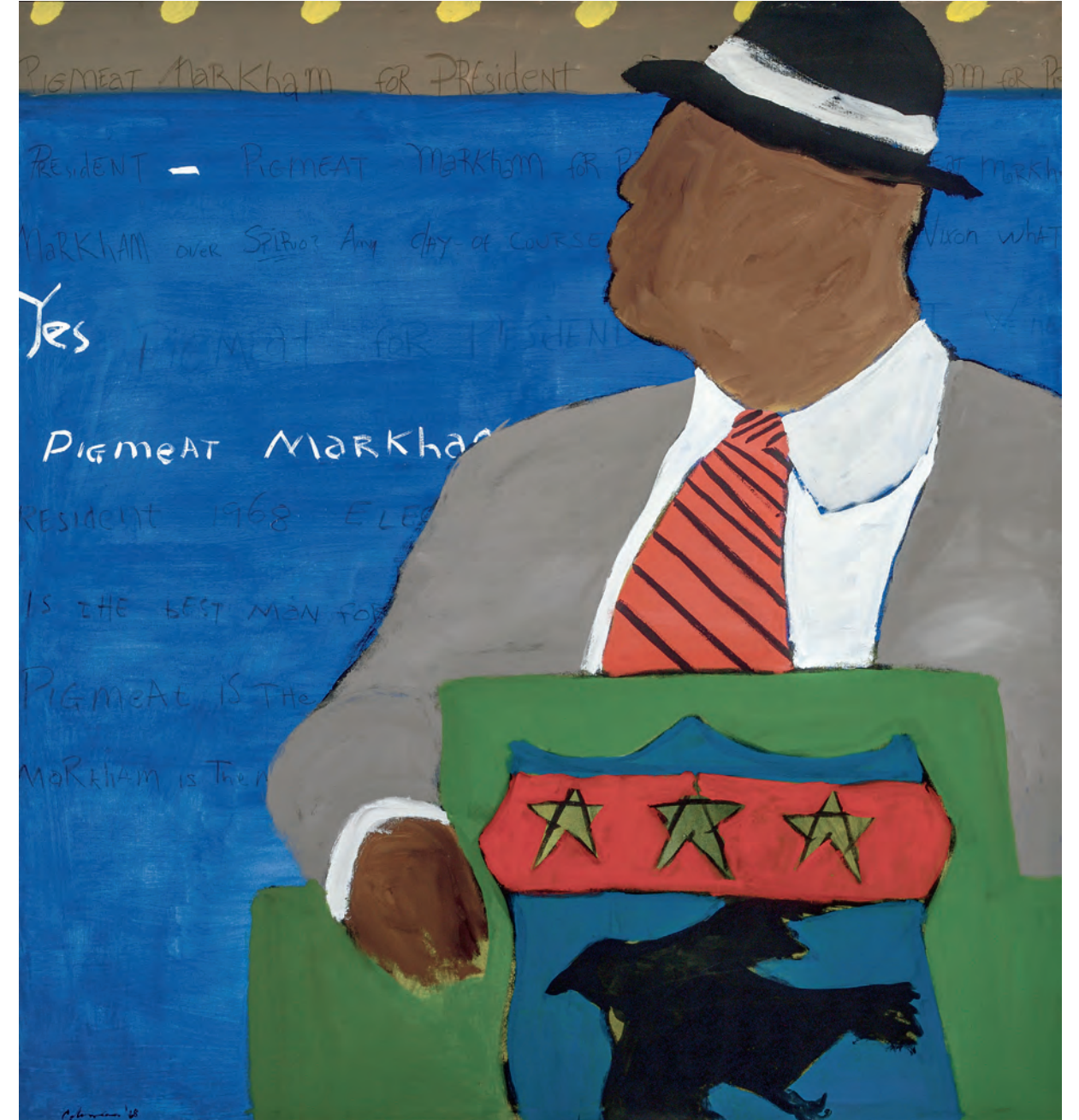
FLOYD W. COLEMAN



Thinking Music
1967
acrylic on canvas
44¼ x 35½ inches
On loan from the artist



Homage to Emma Amos
2010
mixed media
19 x 18 inches
On loan from the artist



*Gonna End the War:
Homage to Pigmeat Markham*
1970
acrylic on canvas
66 x 61 inches
On loan from the artist



Study for DC Suite I, #7
1988
mixed acrylics
14 x 20 inches
On loan from the artist



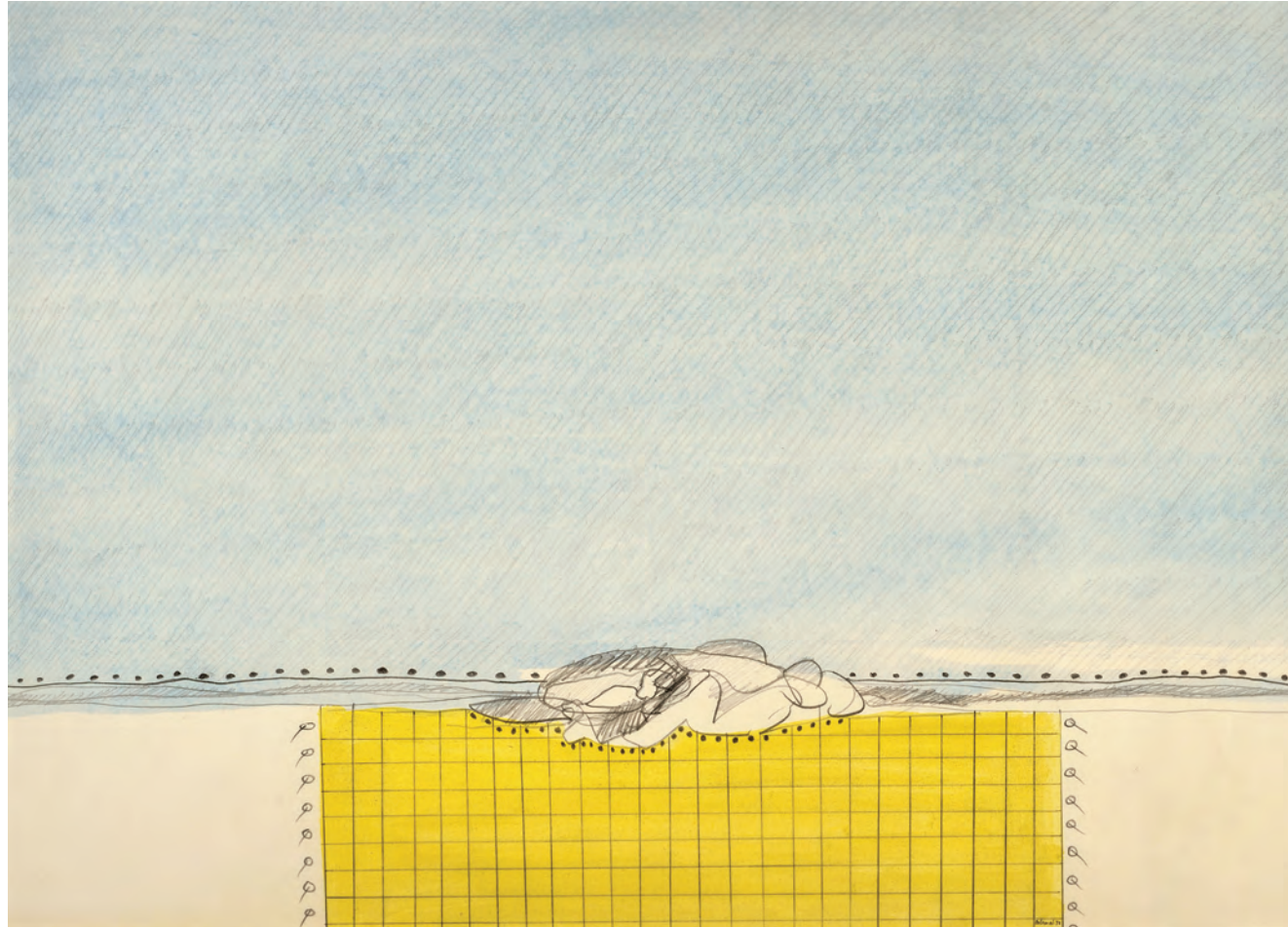
Untitled #8: Jazz Remix
1992
mixed acrylics, plexiglass,
and paper
20 x 26 inches
On loan from the artist



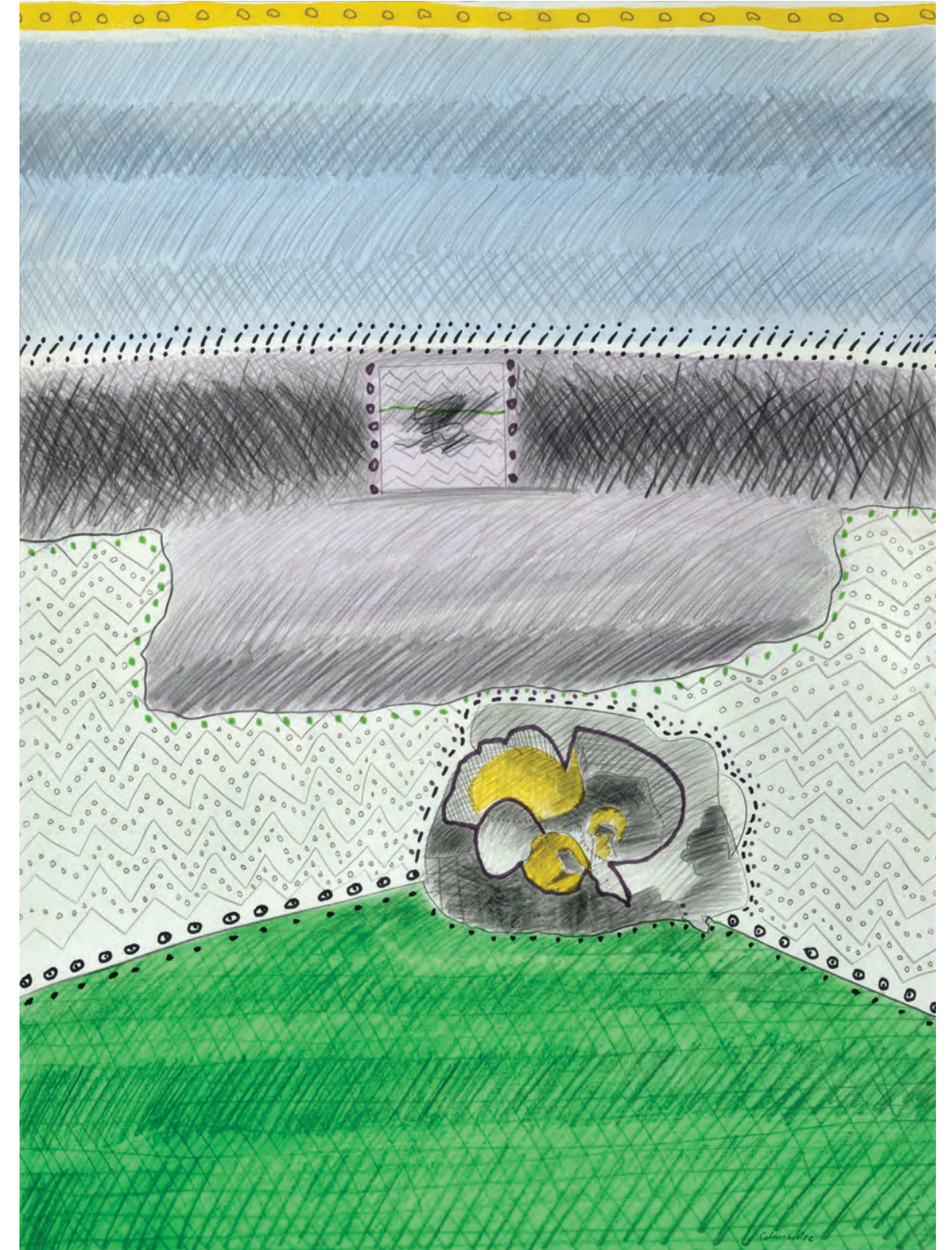
Confrontation
1971
oil on cotton canvas
72 x 71¼ inches
On loan from the artist



1, 2, 3
Jazz series
1967
acrylic and ink on paper
17¼ x 24 inches
On loan from the artist



Neo-African Form with Grid
 Neo-African series
 1972
 mixed media on paper
 15 x 21¼ inches
 On loan from the artist



*Neo-African Forms—
 Remembrance*
 Neo-African series
 1972
 mixed-media drawing
 28 x 20 inches
 On loan from a private collector



Family
1969
mixed media on paper
16 x 11¾ inches
On loan from the artist



Homage to FYB
2010
mixed media on paper
13¾ x 18¾ inches
On loan from the artist



Garden
1965
oil on canvas
38 x 41 inches
On loan from Clark Atlanta
University Art Museum



Dancing Figure
1998
mixed media on paper
7 $\frac{3}{4}$ x 6 $\frac{3}{4}$ inches
On loan from the artist



Meeting
1969
mixed media
8½ x 7 inches
On loan from the artist



Jazz Shout
2001
mixed media on paper
8¾ x 6½ inches
On loan from the artist



#1
Jazz Series '17
2017
mixed media on paper
5 x 8¾ inches
On loan from the artist



#2
Jazz Series '17
2017
mixed media on paper
4½ x 7½ inches
On loan from the artist



#3
Jazz Series '17
2017
mixed media on paper
8 x 10¾ inches
On loan from the artist



#4
Jazz Series '17
2017
mixed media on paper
8 x 10 $\frac{3}{4}$ inches
On loan from the artist



#5
Jazz Series '17
2017
mixed media on paper
8 x 10 $\frac{1}{2}$ inches
On loan from the artist



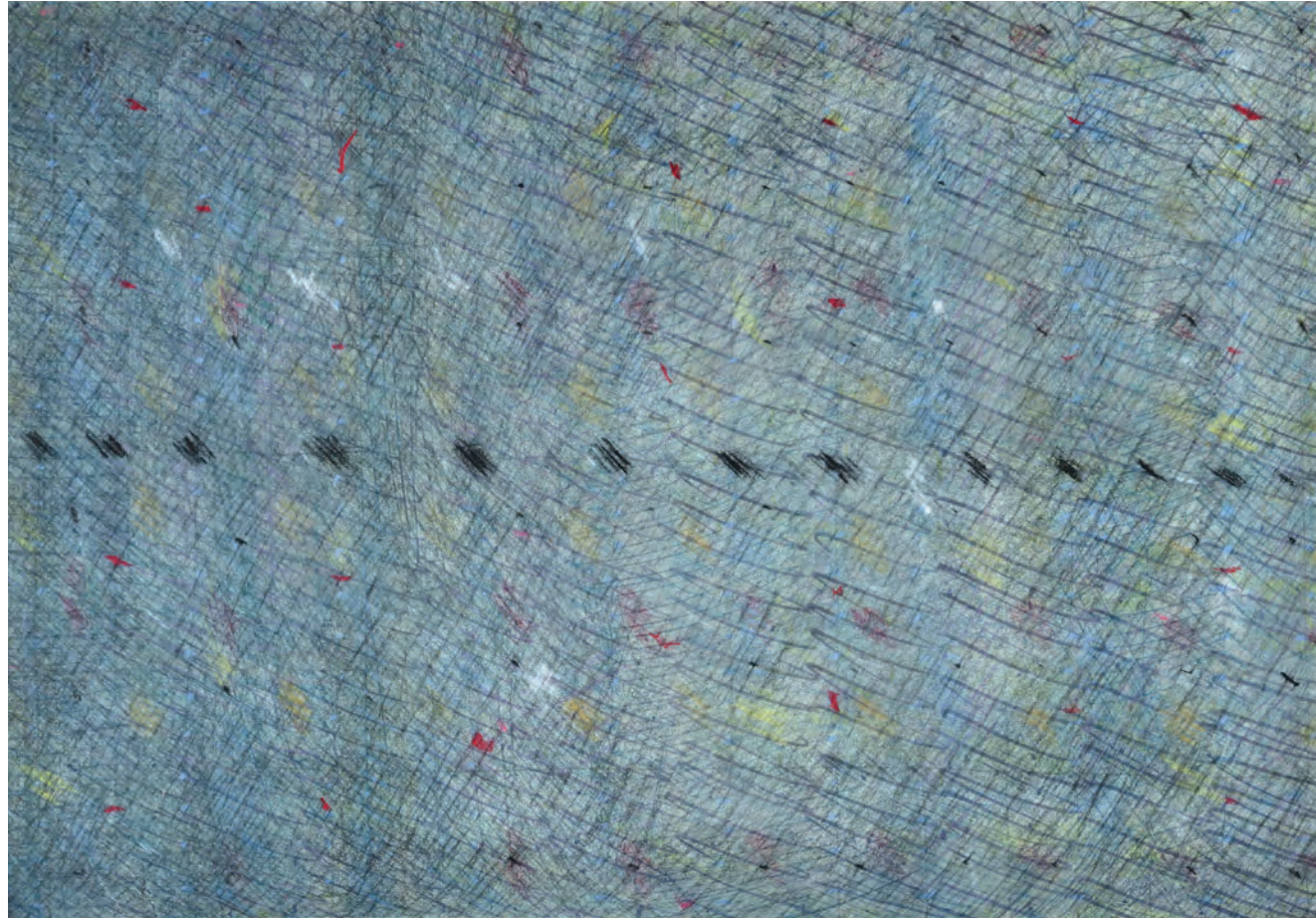
#6
Jazz Series '17
2017
mixed media on paper
8 x 10 $\frac{1}{2}$ inches
On loan from the artist



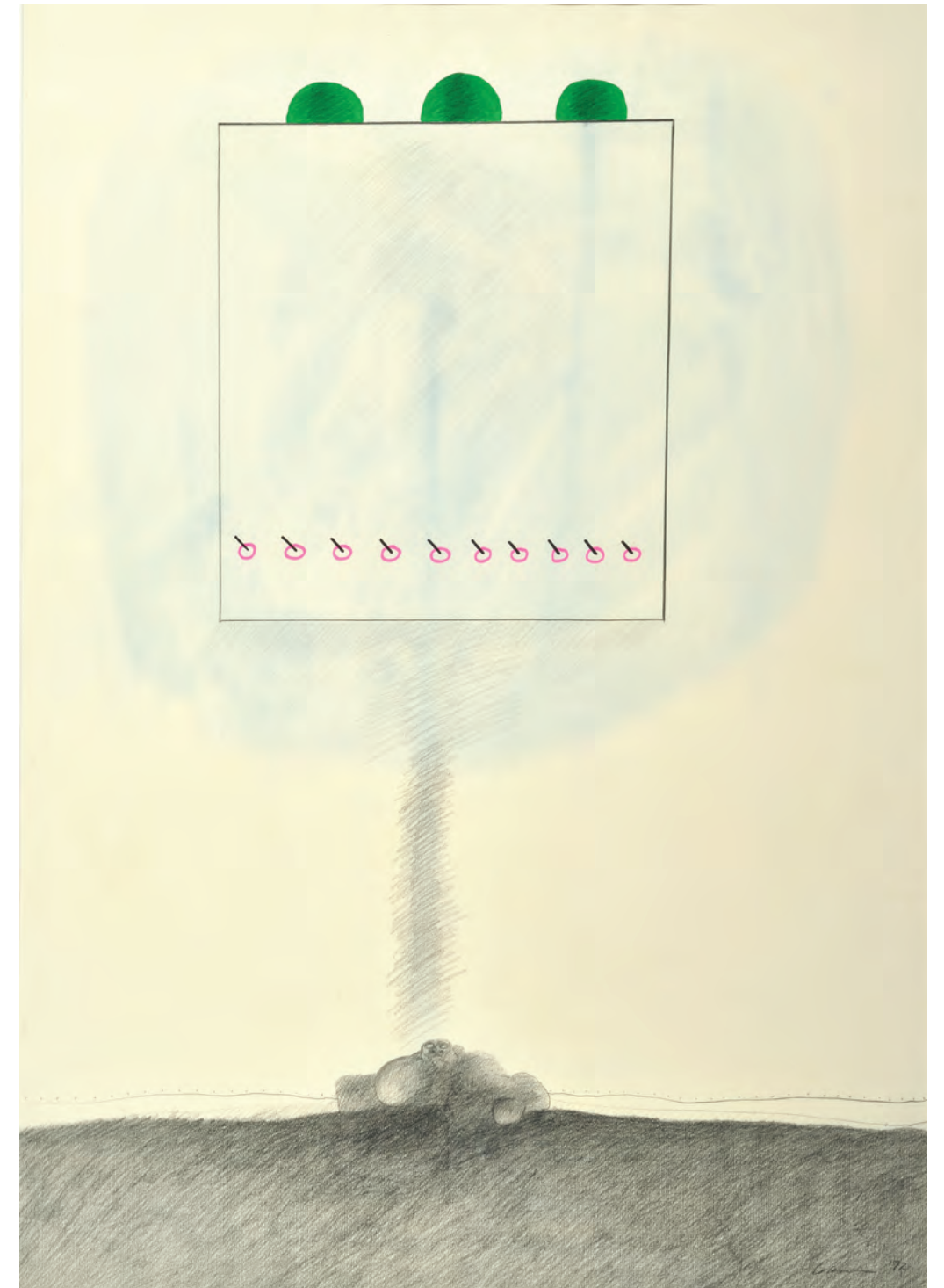
Woman
1999
mixed media on paper
6¾ x 6¾ inches
On loan from the artist



Forms in Nature
Organic Abstraction series
1961
intaglio etching/aquatint
4½ x 11½ inches
On loan from the artist



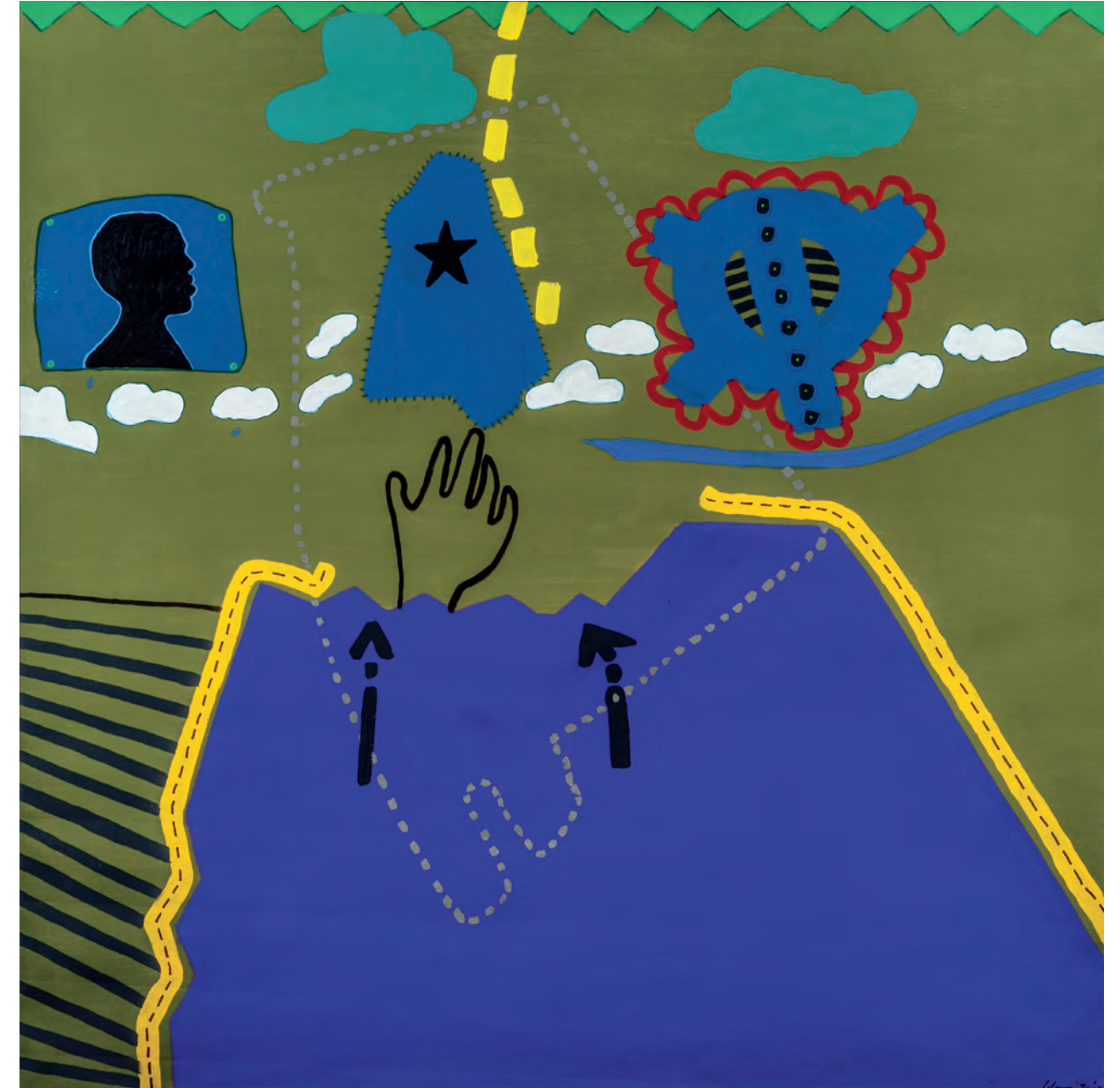
Neo-African Forms
Neo-African series
1980
paint, ink, and pencil on paper
27 x 35 inches
On loan from the David C. Driskell
Center at the University of Maryland,
College Park
Gift of the Jean and
Robert E. Steele Collection



Neo-African Form
Neo-African series
1972
mixed media on paper
35 x 27½ inches
On loan from the artist



Memories of Alabama
1968
acrylic on canvas
60 x 60 inches
On loan from the artist



Alabama Again
1970-71
acrylic on cotton canvas
59¼ x 59¼ inches
UMUC Permanent Collection
Doris Patz Collection of
Maryland Artists



Variation on a Theme #2
2010
mixed media
18¼ x 21½ inches
On loan from the artist



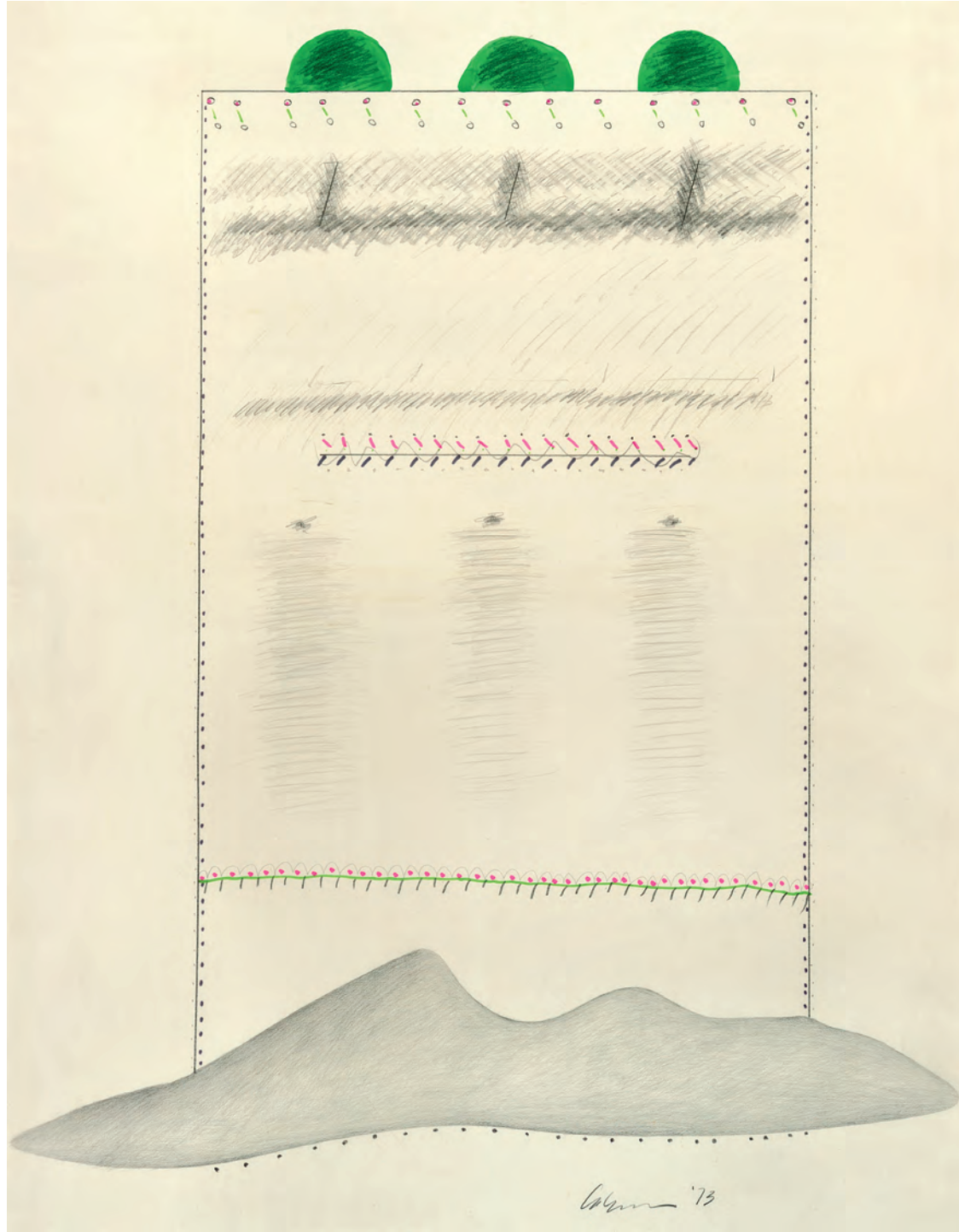
*Mirror, Mirror,
Looking for Black Power*
1967
acrylic on canvas
23¾ x 20¾ inches
On loan from the artist



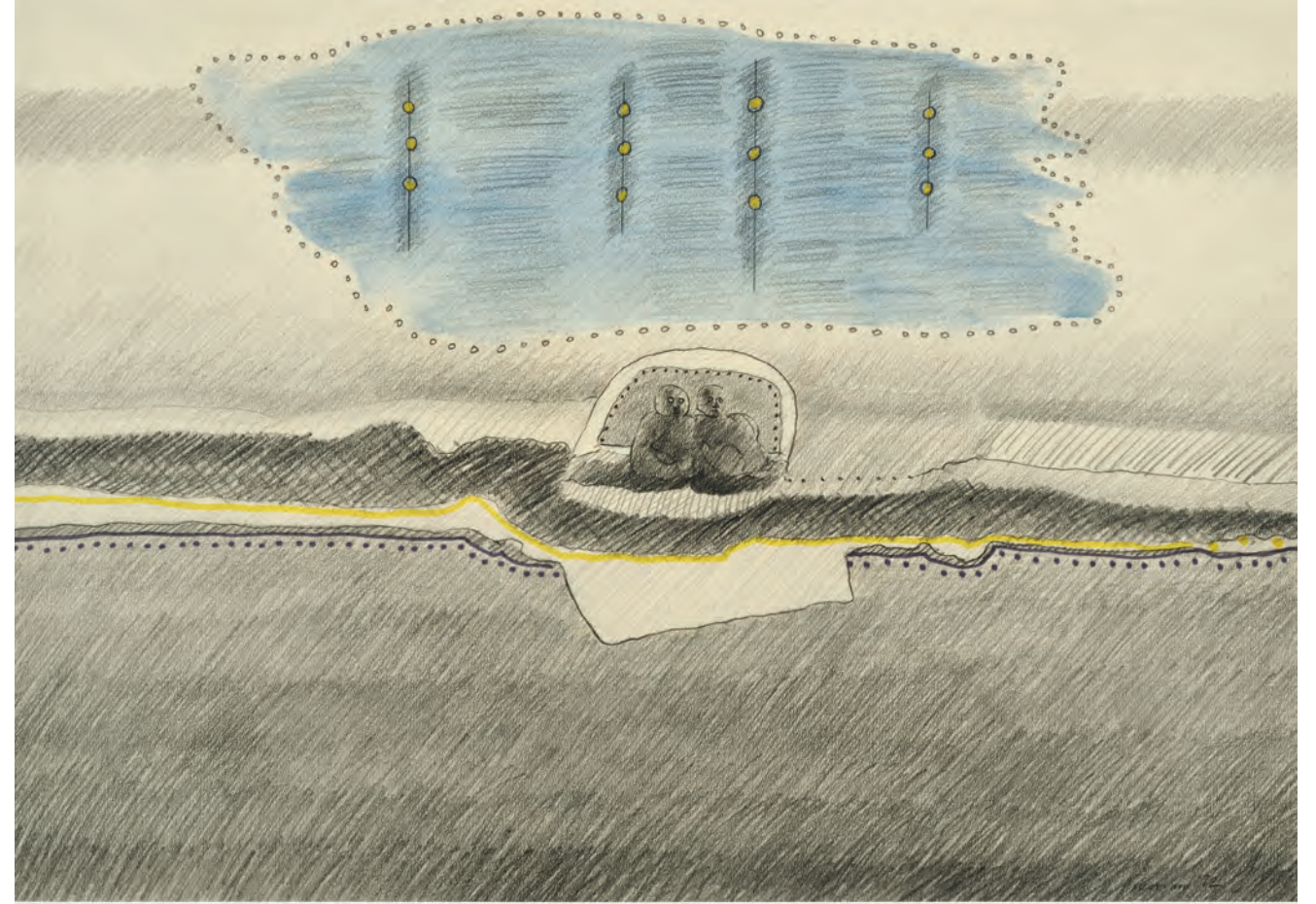
Brothers
 1971
 mixed-media construction
 20¼ x 38 inches
 On loan from the artist



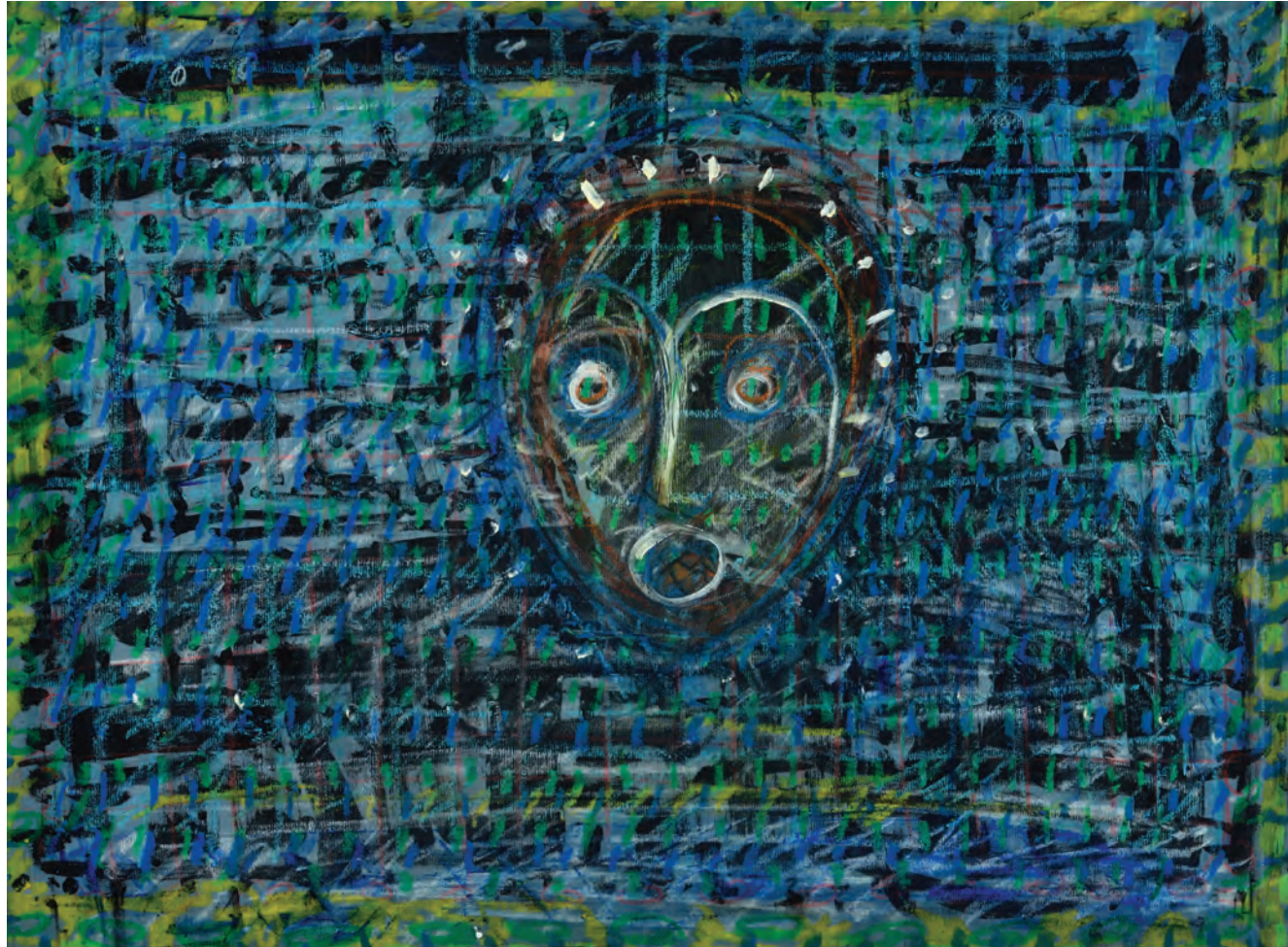
*The Past Is Now:
 Africa Revisited*
 1971
 acrylic on wood
 22¼ x 10½ inches
 On loan from the artist



Neo-African Form with Figure
 Neo-African series
 1972
 mixed-media drawing
 37 x 26 inches
 On loan from the artist



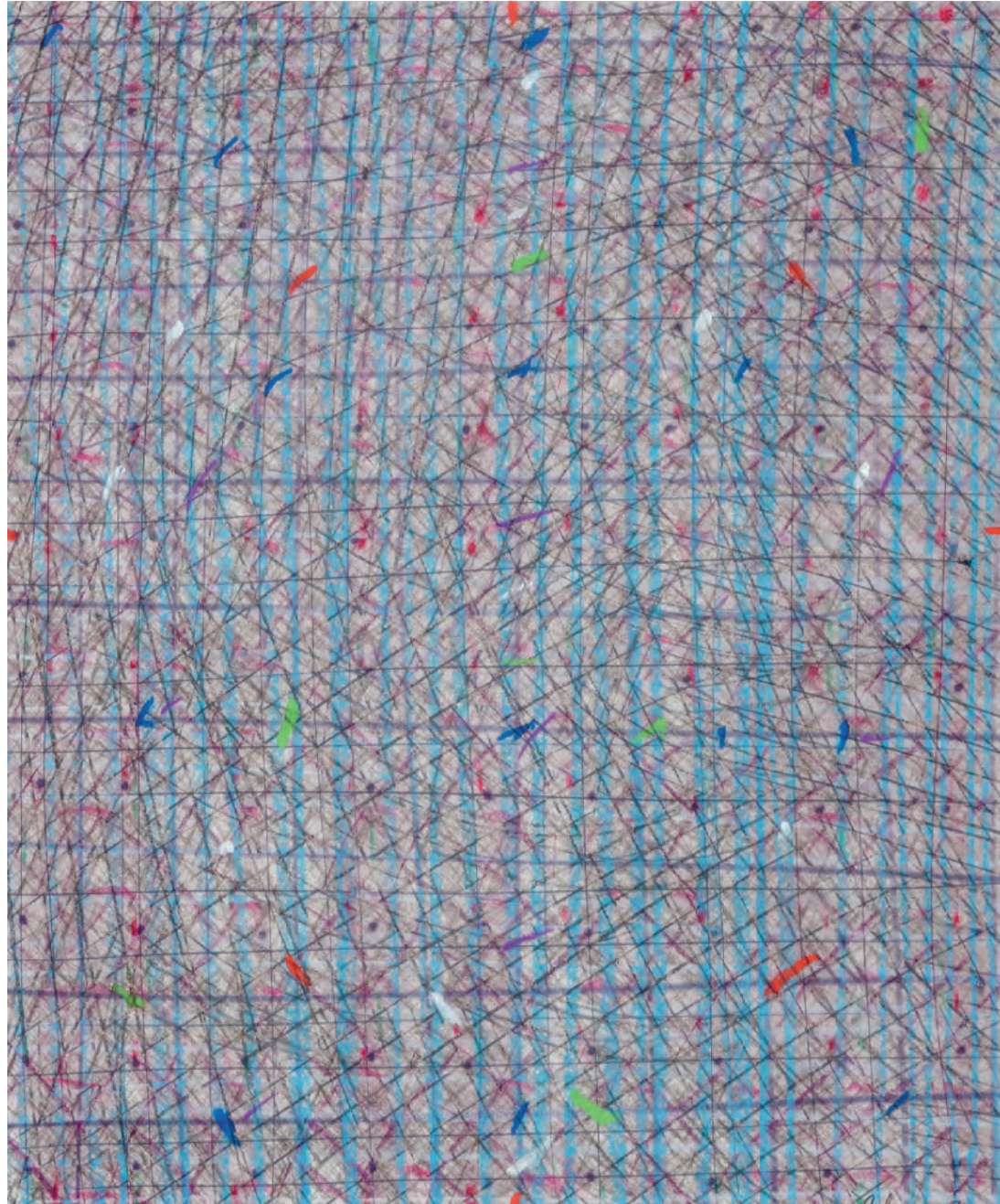
Two Figures
 Neo-African series
 1972
 mixed-media drawing
 18½ x 26½ inches
 On loan from the artist



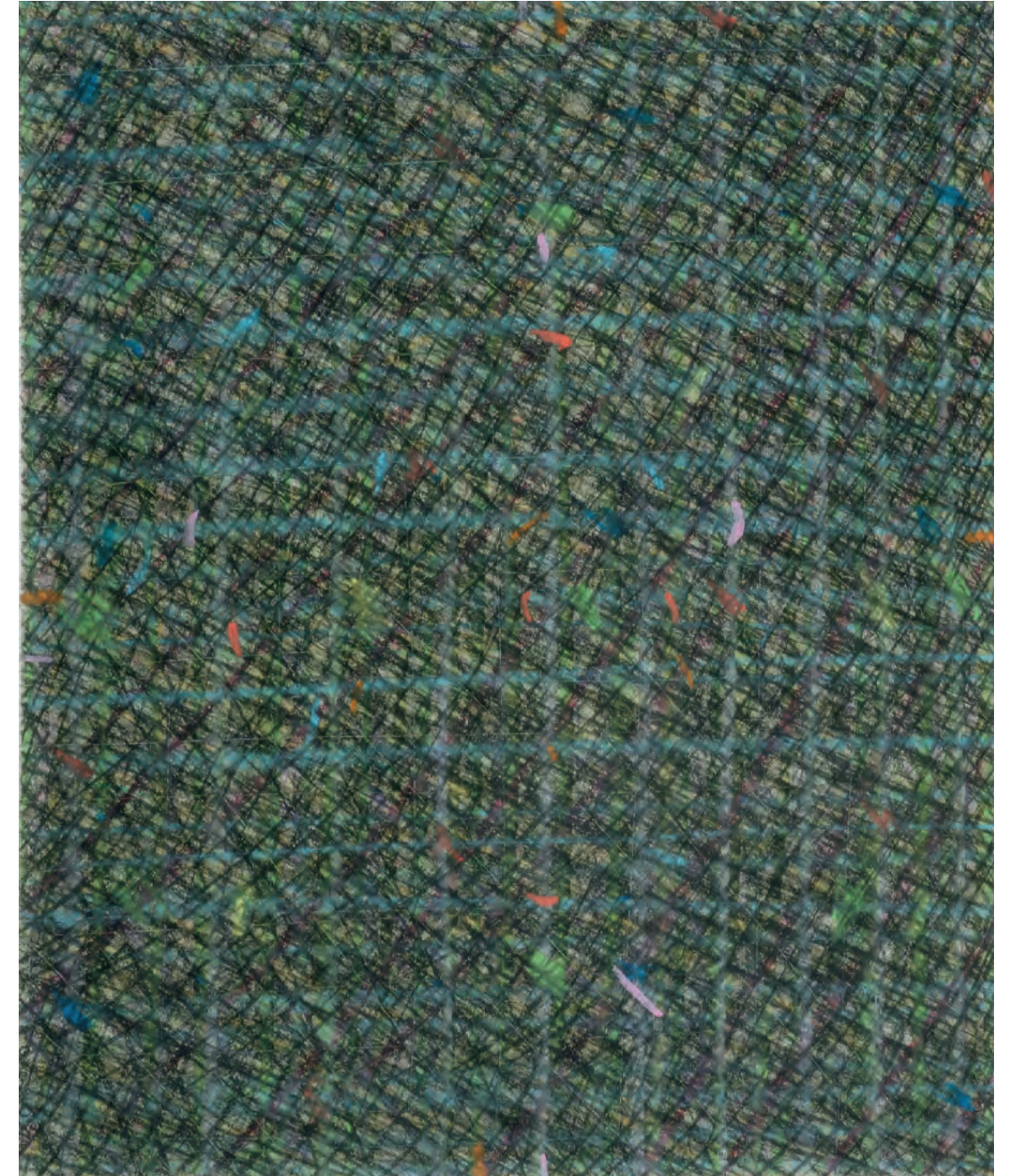
Homage to Africa
1999
mixed media on paper
17¾ x 23¾ inches
On loan from the artist



Red Advancing on Green Area
1967
acrylic on canvas
70 x 66 inches
On loan from the artist



#12
Neo-African Series III
1976
mixed media on paper
24 x 28 inches
UMUC Permanent Collection
Maryland Artist Collection



#15
Neo-African Series III
1976
mixed media on paper
24 x 28 inches
UMUC Permanent Collection
Maryland Artist Collection



Brothers
1970
mixed media
14 x 13 inches
On loan from the artist



Study for DC Suite, Moving
1988
mixed acrylics
13 x 19¾ inches
On loan from the artist



Naima
2016
acrylic on plexiglass and paper
15 x 20 inches
On loan from the artist



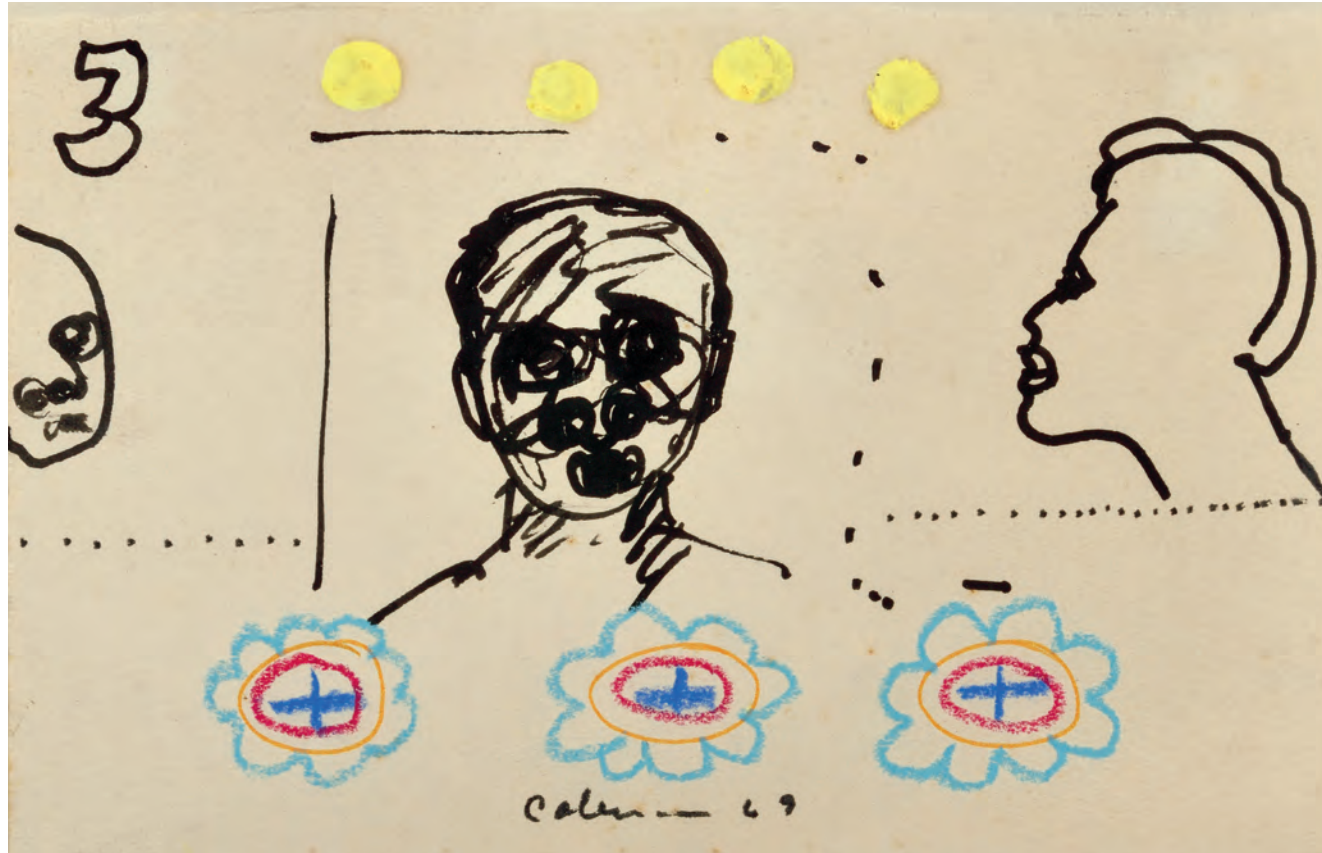
*Went Looking for Africa—
Homage to Carrie Mae Weems*
1993
mixed media
24 x 26 $\frac{3}{4}$ inches
On loan from the artist



Boy on a Toy Horse
1962
oil painting on board
48½ x 48½ inches
On loan from the David C.
Driskell Center at the University
of Maryland, College Park
Gift of Dr. Floyd Coleman in
honor of David C. Driskell



Metaphysical Landscape
1962
collagraph mixed-media collage
9½ x 9½ inches
On loan from the artist



Surveillance
1969
mixed media on paper
5½ x 9¾ inches
On loan from the artist



Study
1967
mixed media on paper
11¾ x 7 inches
On loan from the artist



Portrait of a Woman
1999
mixed media on paper
6½ x 6¾ inches
On loan from the artist



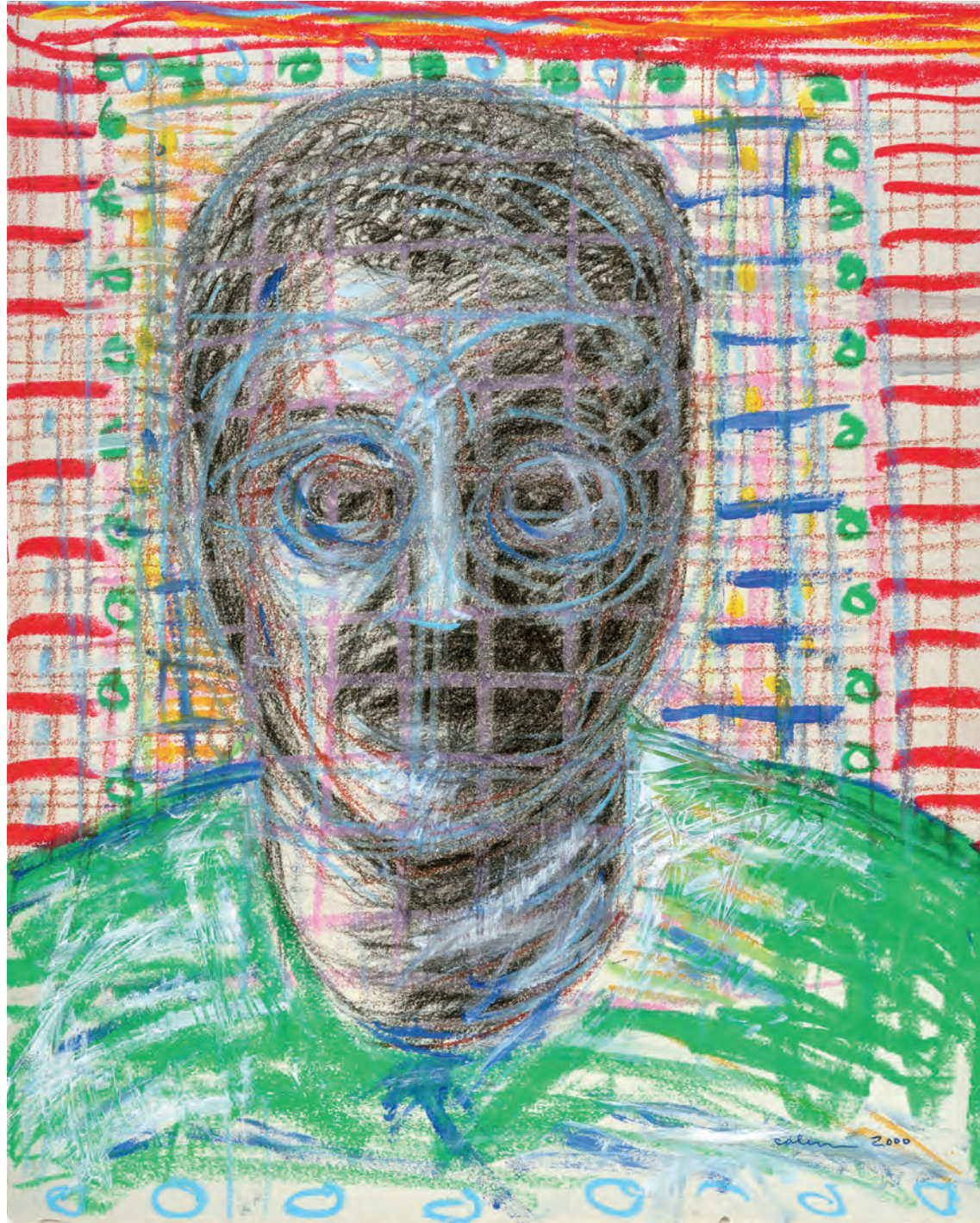
Study for DC Suite
1988
mixed acrylics
14 x 20 inches
On loan from the artist



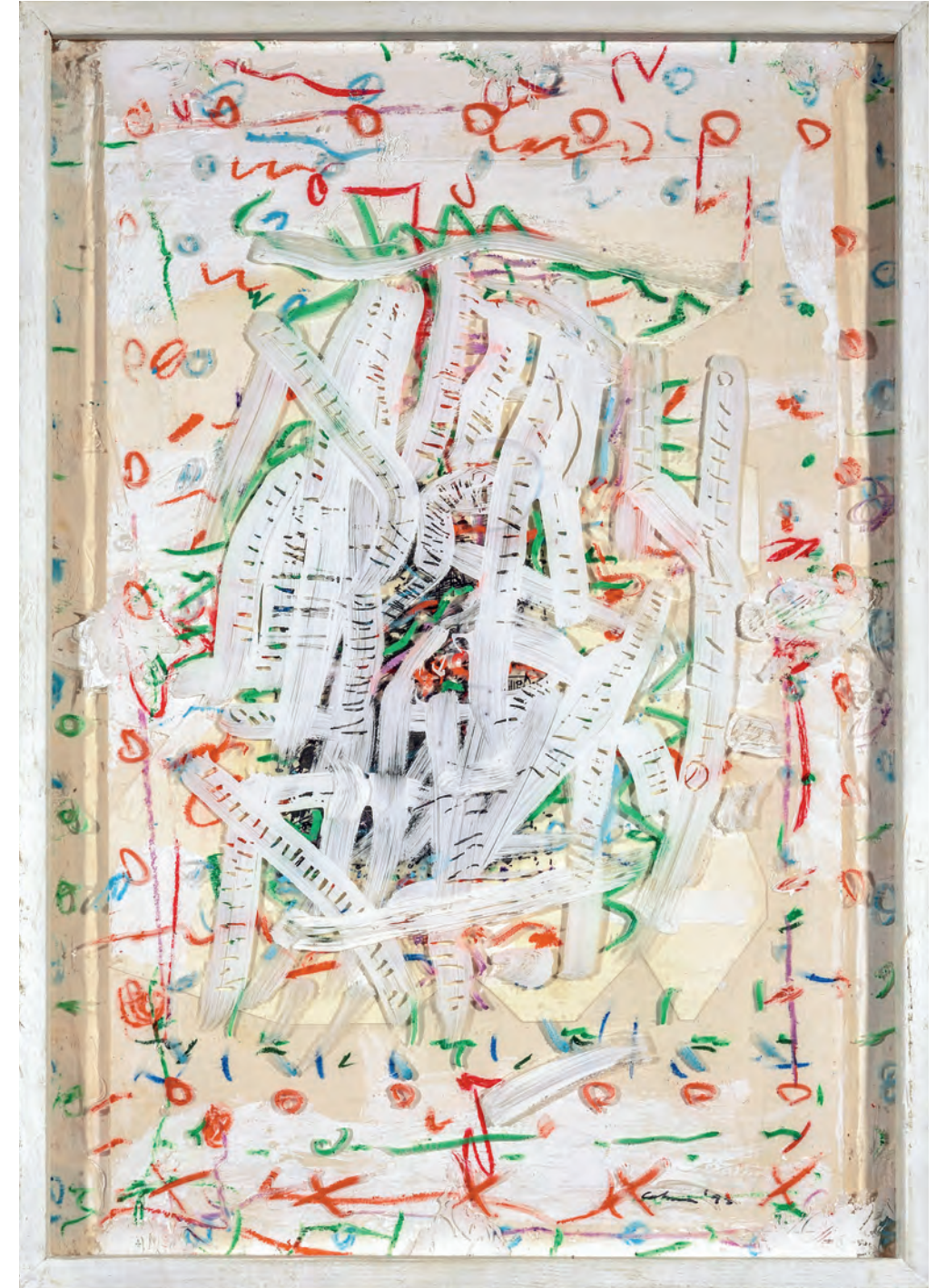
Colonial Wars and Things
1970-71
acrylic on canvas
61 x 61 inches
On loan from a private collector



Contemplation of the African Past
1968
oil on cotton canvas
38 x 31½ inches
On loan from the Collection
of Dr. M. Keith and
Mrs. Donna Rawlings



Homage to Jesse
2000
mixed media on paper
21¾ x 18 inches
On loan from the artist

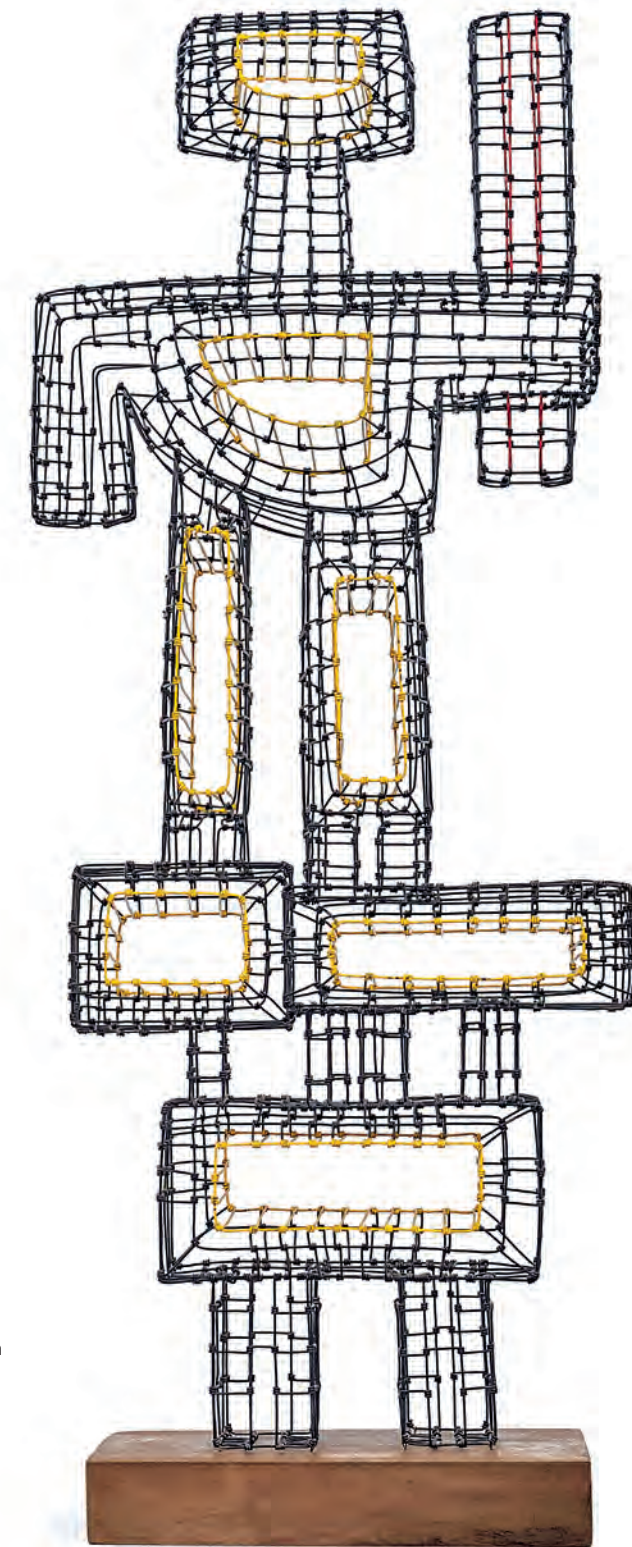
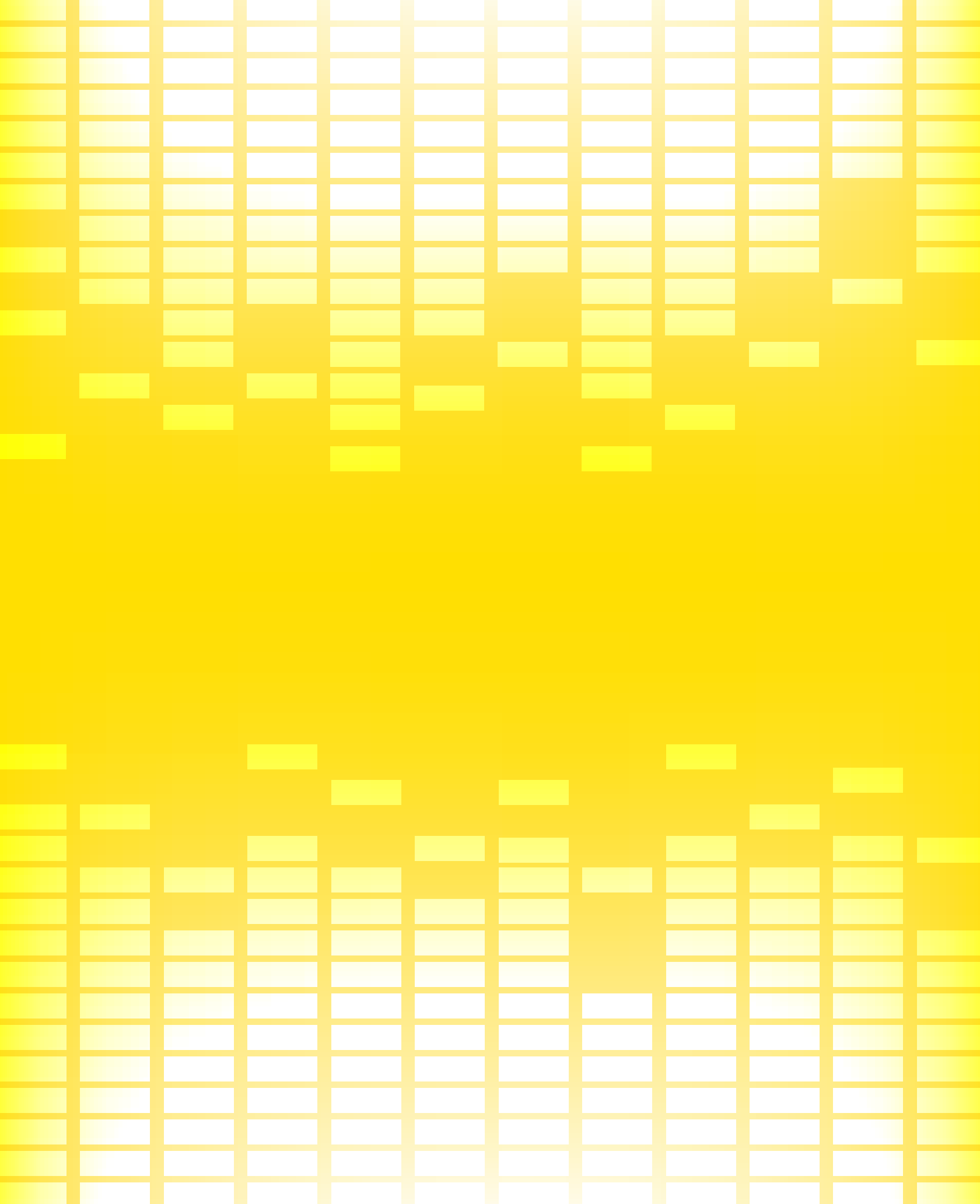


Untitled
1992
acrylic on plexiglass and wood
20½ x 14 inches
On loan from the artist

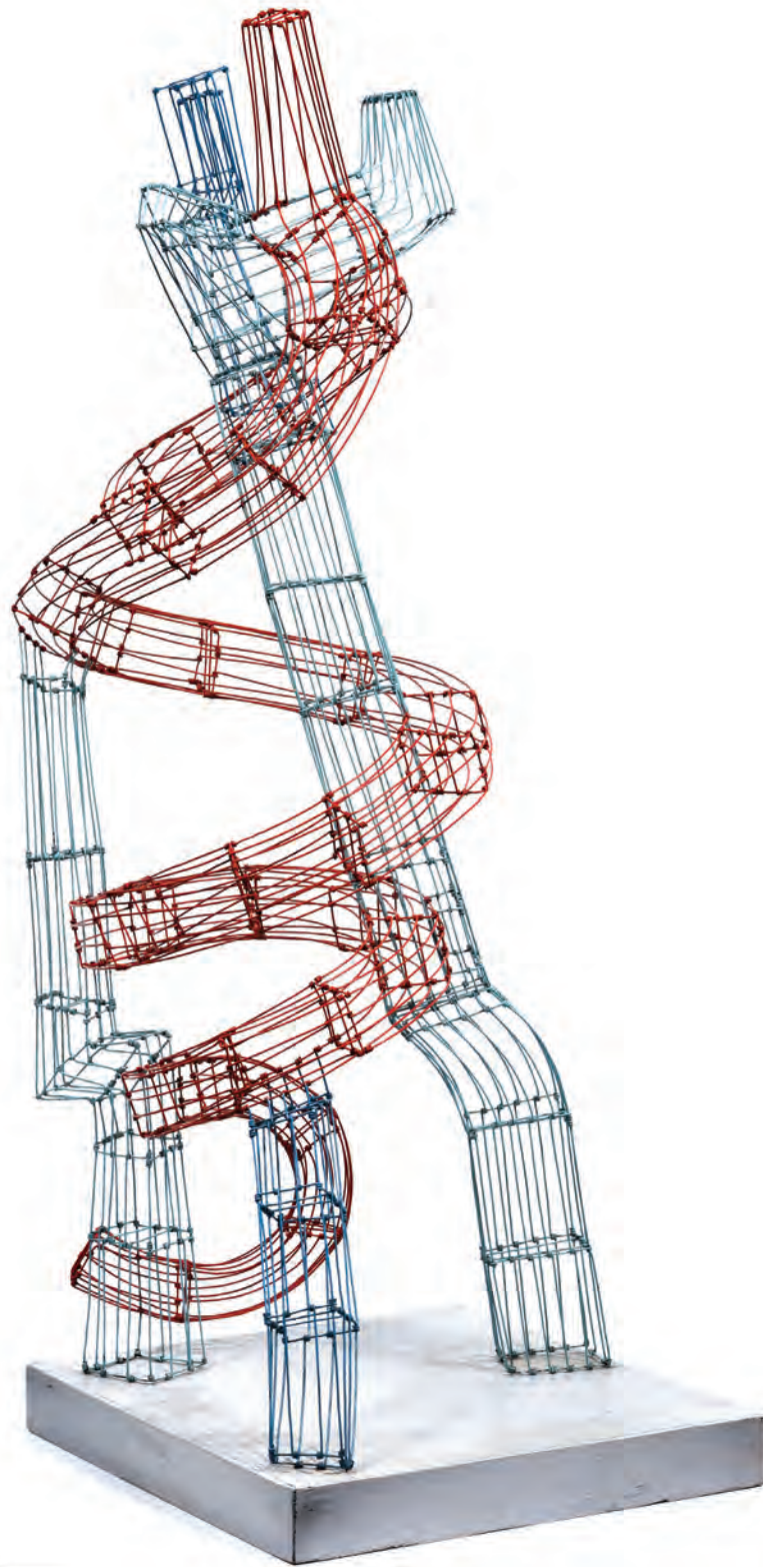
"My art consists of paintings, prints, and sculpture, especially wire sculptures. My art is a reflection of my community experiences. I am not a lesser-known artist. I am established as a master artist. . . . You are not going to see another artist that can do this type of wire sculpture."

Hayward L. Oubre

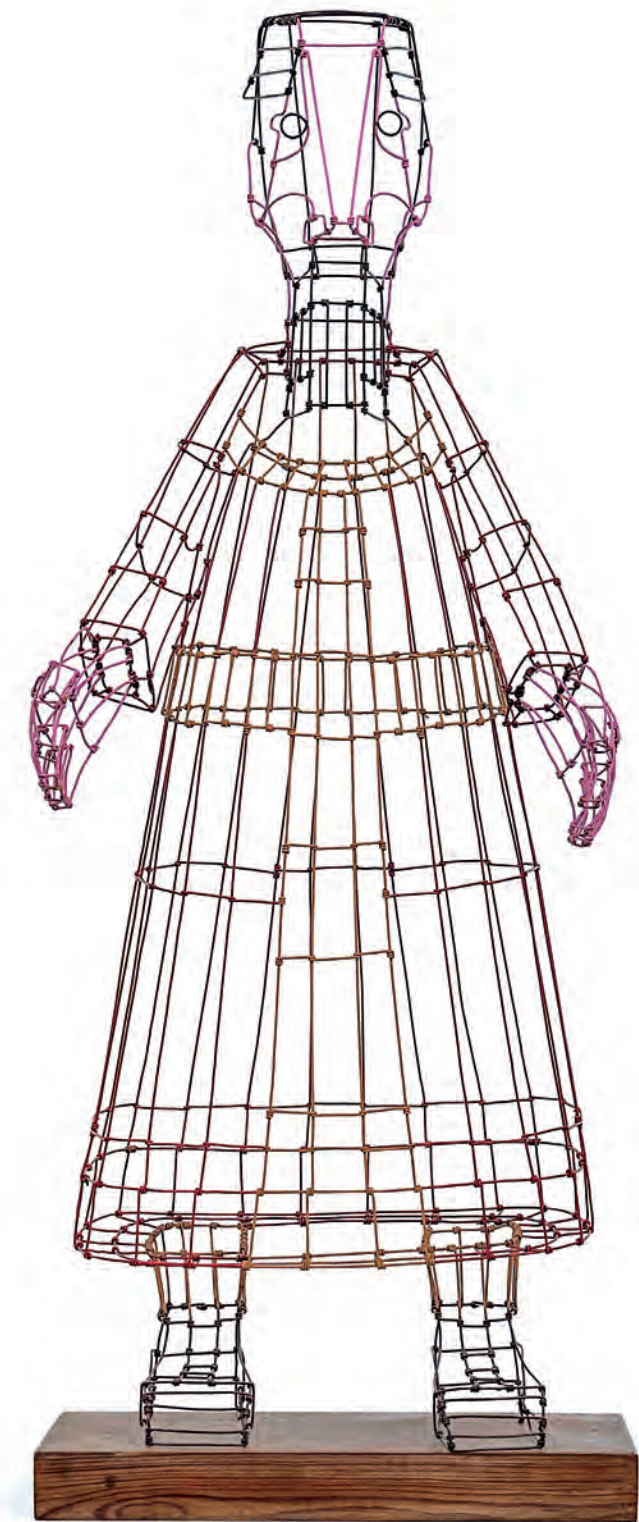
HAYWARD L. OUBRE



Hollow Yes Man
1965
metal wire on wood base
59 x 21 $\frac{3}{4}$ x 10 inches
On loan from Tony Green



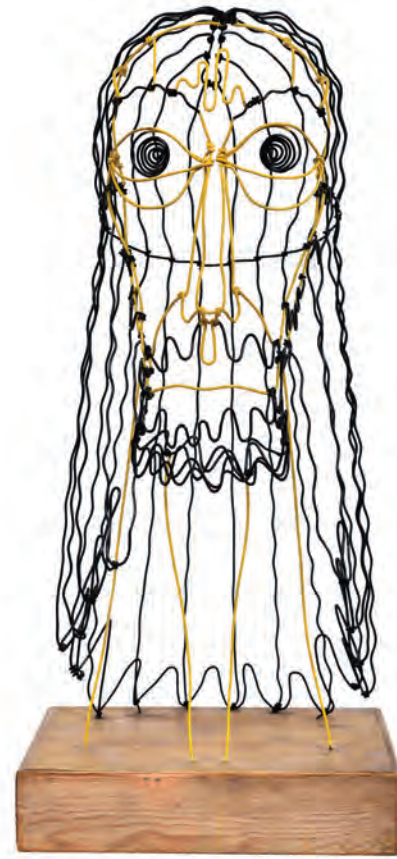
Crescendo
1967
metal wire on wood base
64 x 24½ x 23¾ inches
On loan from Tony Green



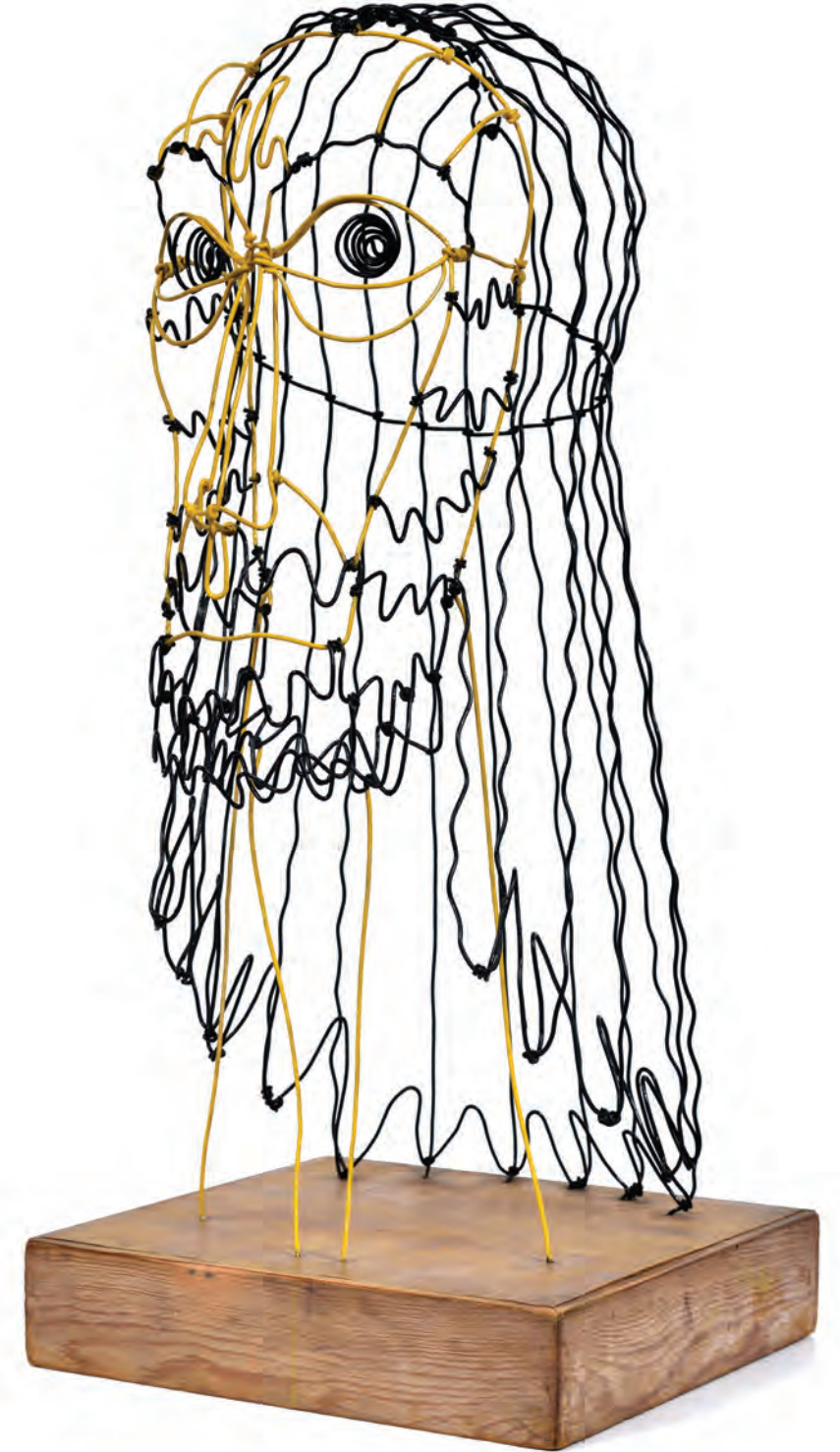
Iconoclast
1969
metal wire on wood base
58¾ x 22¾ x 12½ inches
On loan from Tony Green

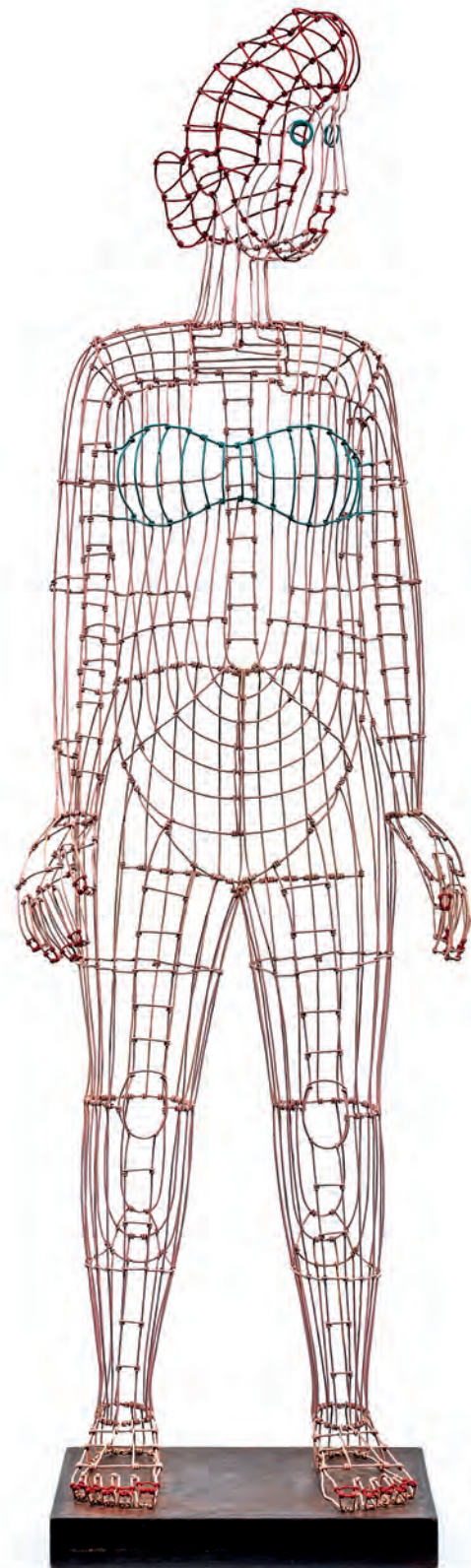


Proud Rooster
1956
metal wire on wood base
21¼ x 10¾ x 17 inches
On loan from Larry and
Brenda Thompson

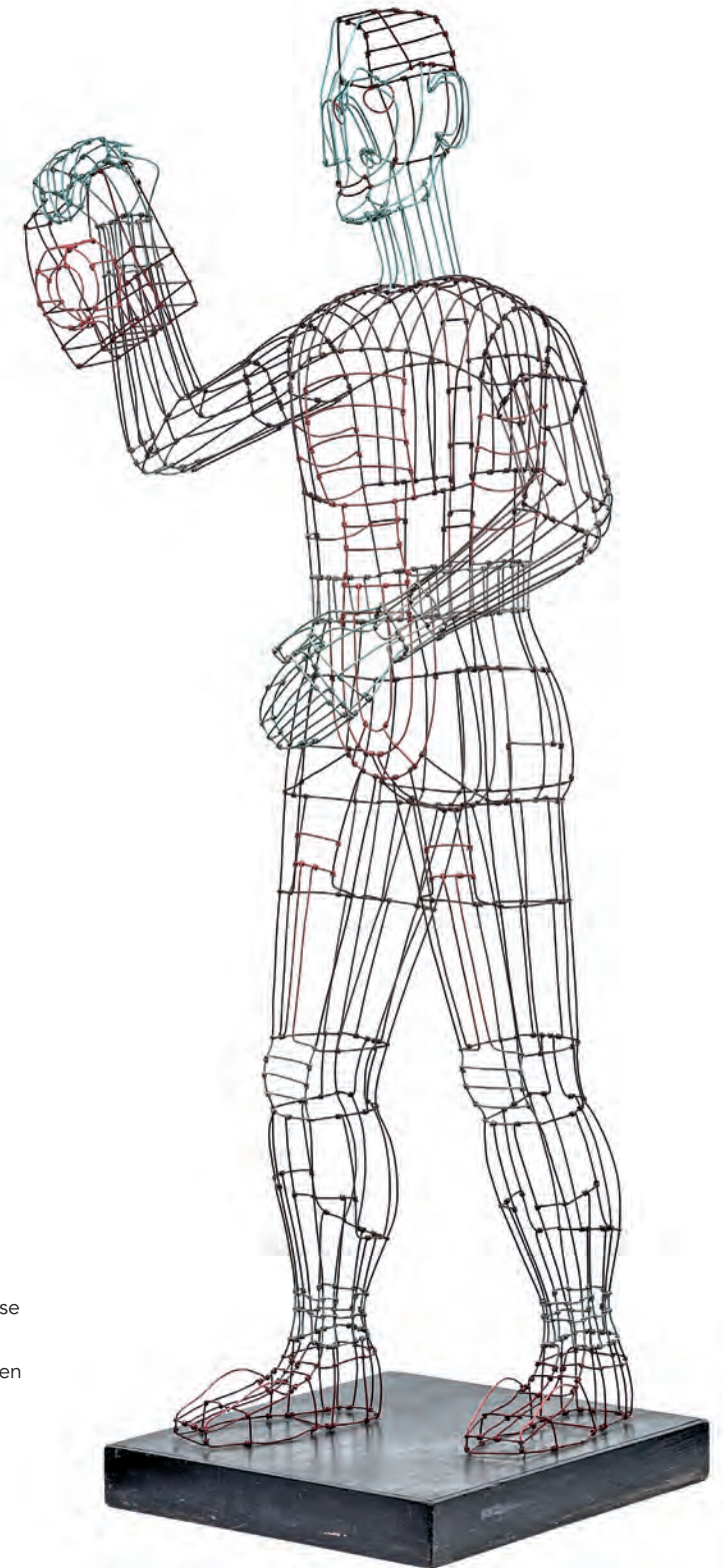


Head of Christ
1959
metal wire on wood base
30¾ x 14¼ x 14¾ inches
On loan from the Collection
of Alan L. and Melanie L. Smith

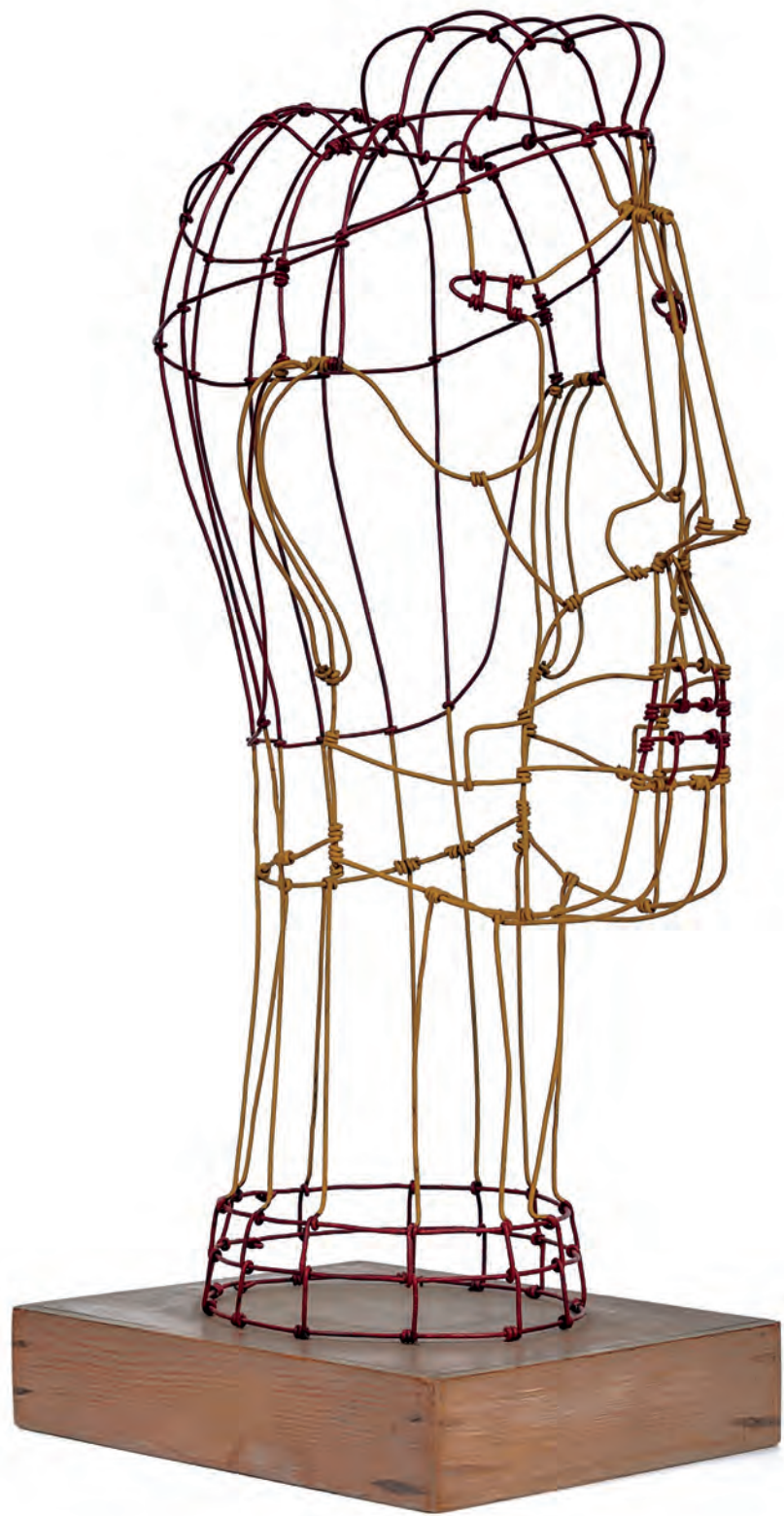




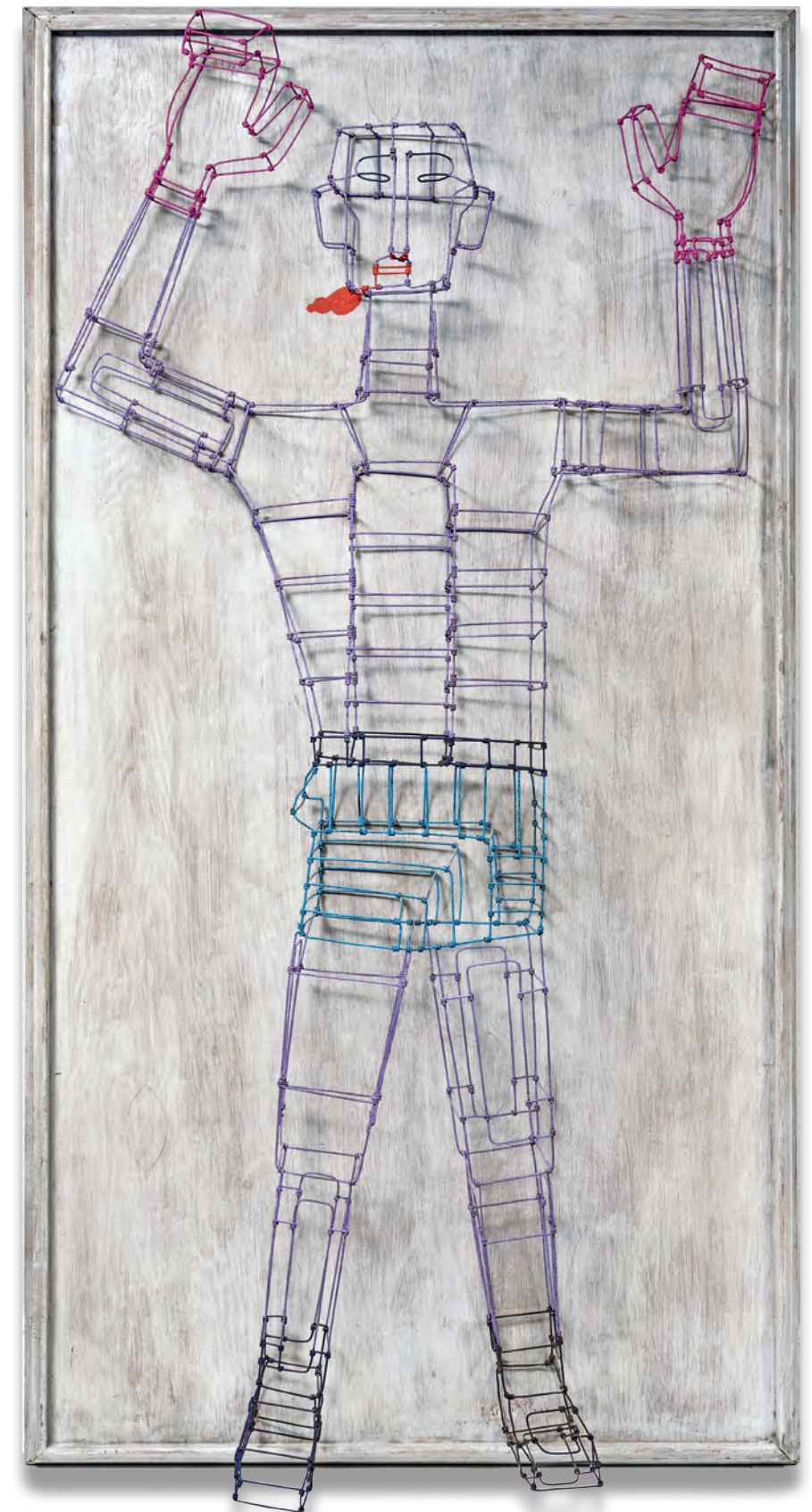
Topless No More
1961
metal wire on wood base
62½ x 23 x 15 inches
On loan from Tony Green



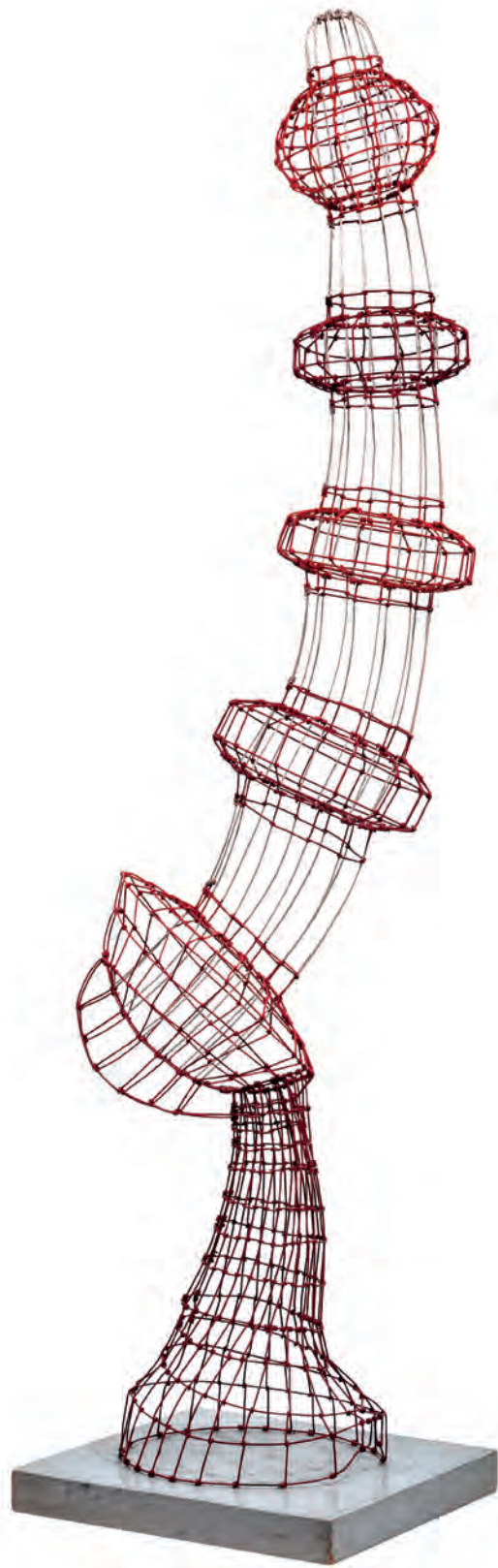
Photographer
1960
metal wire on wood base
76 x 34 x 25 inches
On loan from Tony Green



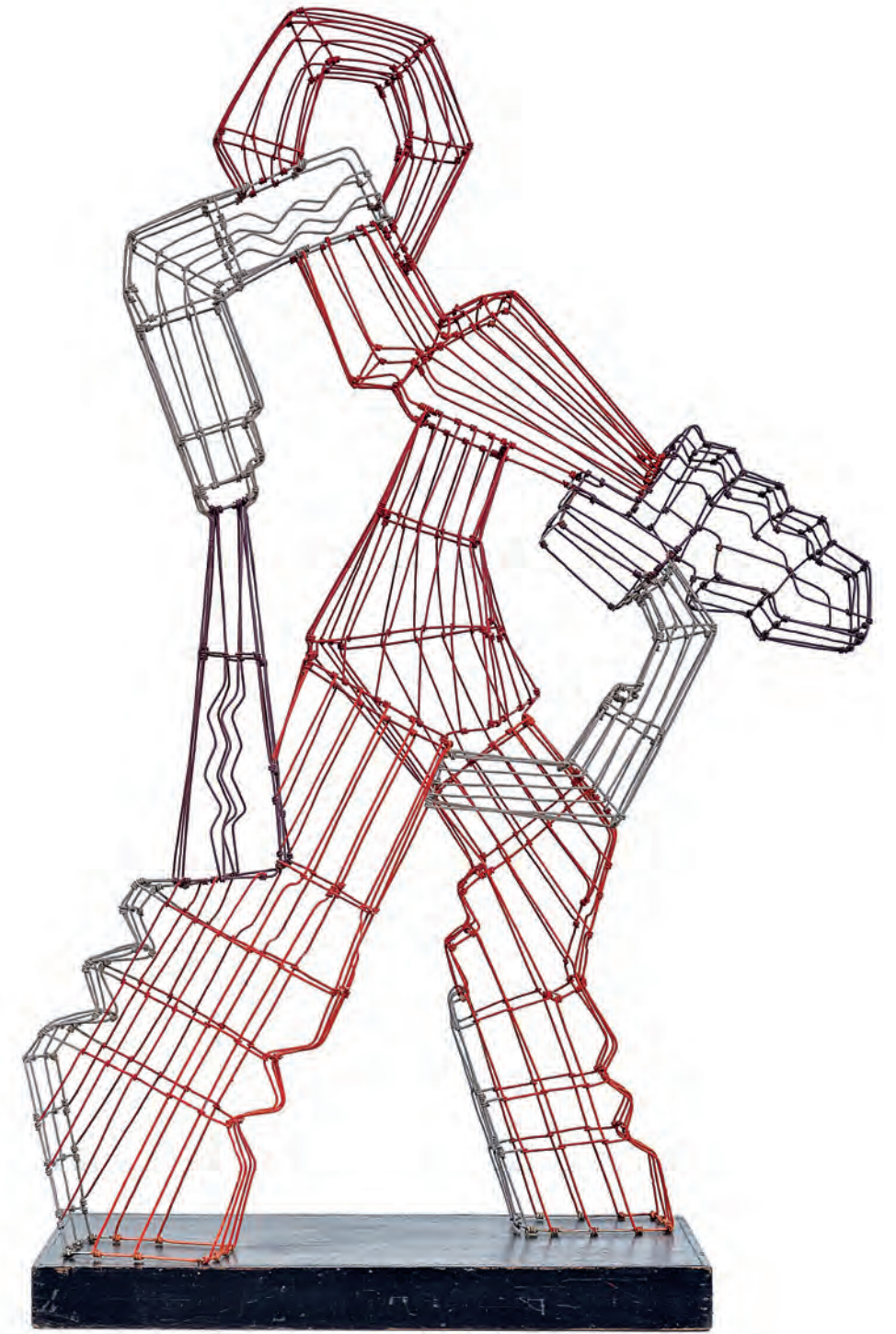
The Battered Boxer
1960
metal wire on wood base
28¾ x 9¾ x 14 inches
On loan from Larry and
Brenda Thompson



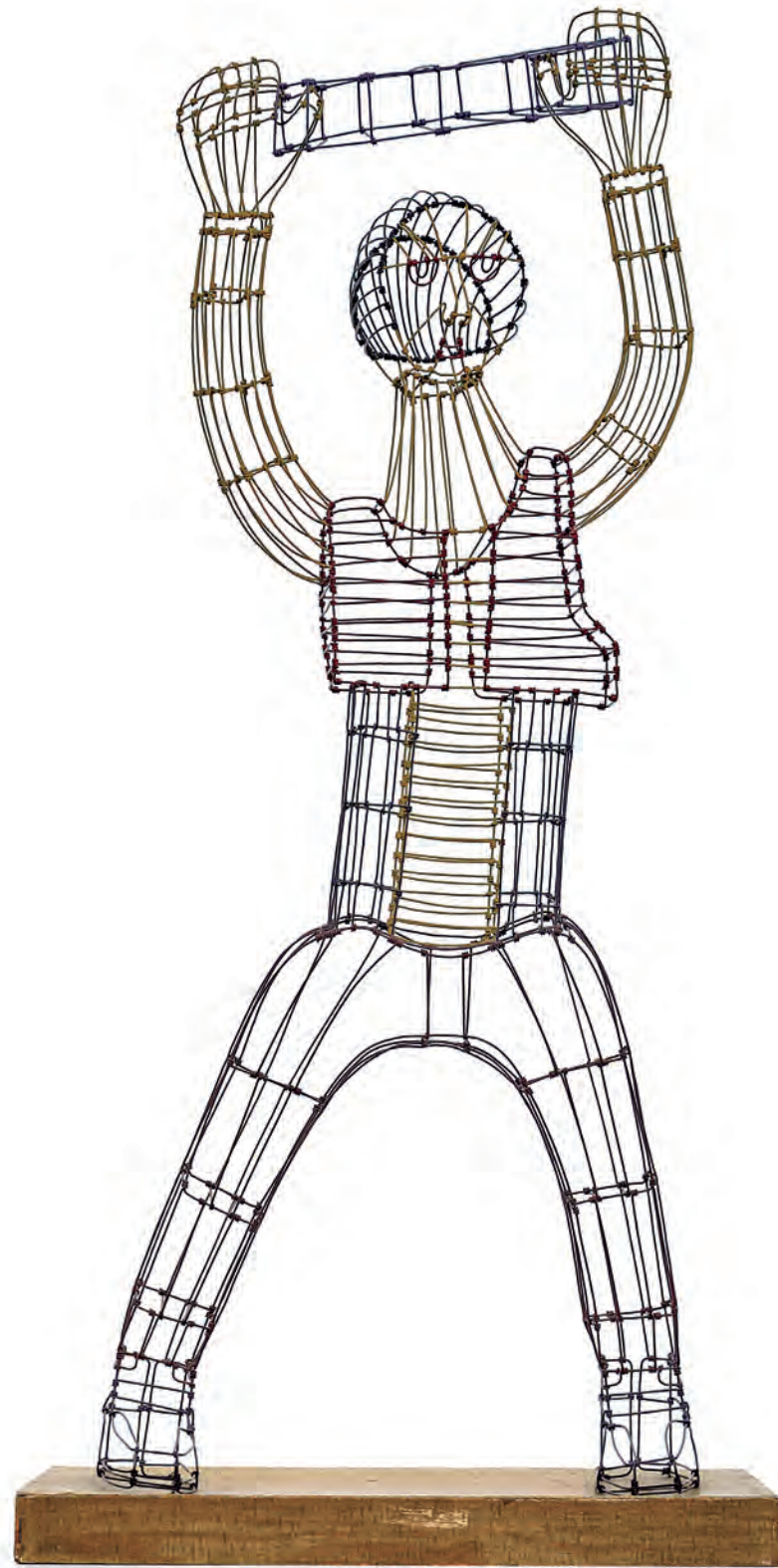
The Fatal Count
1960
metal wire on wood base
71½ x 38 x 9 inches
On loan from Tony Green



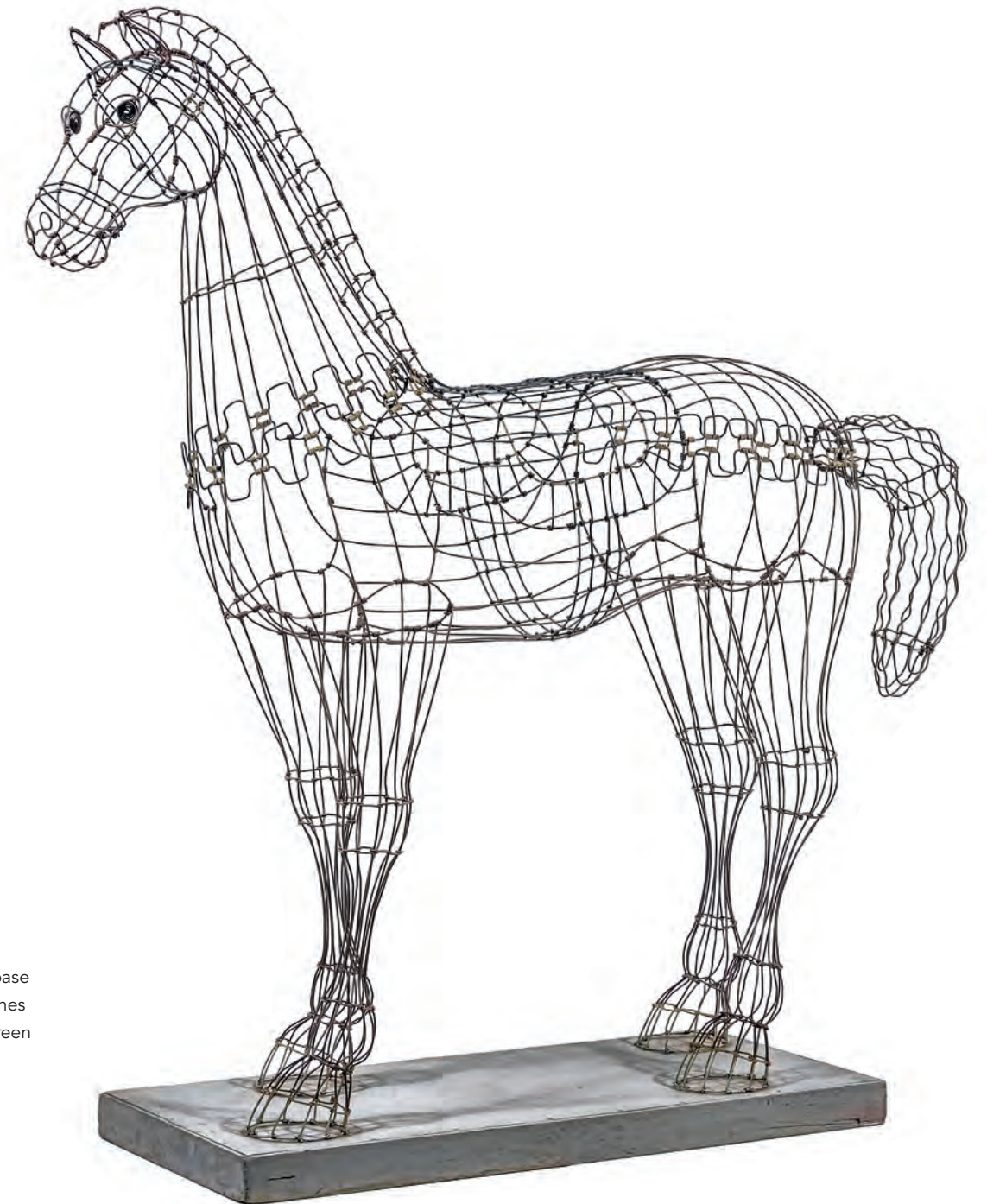
Counterpoise
1981
metal wire on wood base
72 x 15¾ x 18 inches
On loan from Tony Green



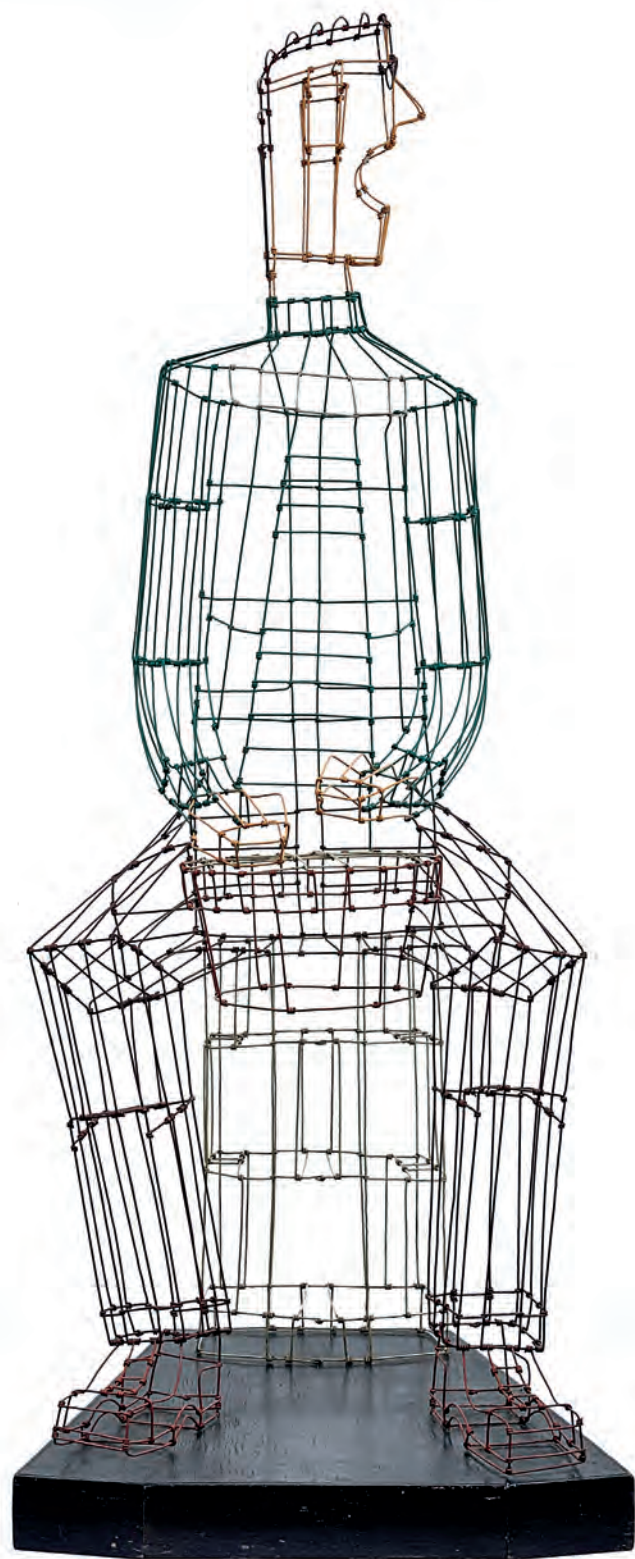
Untitled
1960
metal wire on wood base
53¼ x 34½ x 12¼ inches
On loan from Tony Green



Iconoclast of the Third Kind
1989
metal wire on wood base
62 x 29³/₈ x 15⁵/₈ inches
On loan from Tony Green



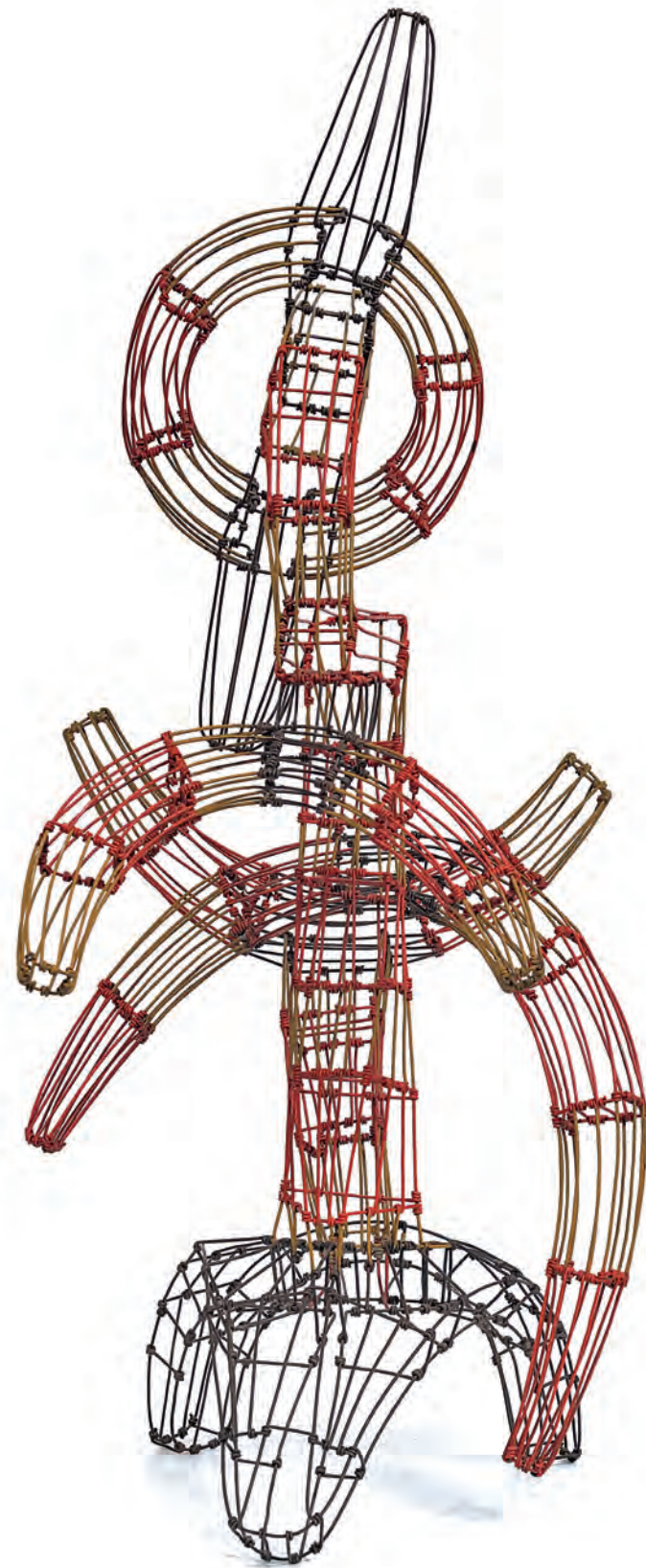
Young Horse
1960
metal wire on wood base
60¹/₄ x 18¹/₄ x 60¹/₂ inches
On loan from Tony Green



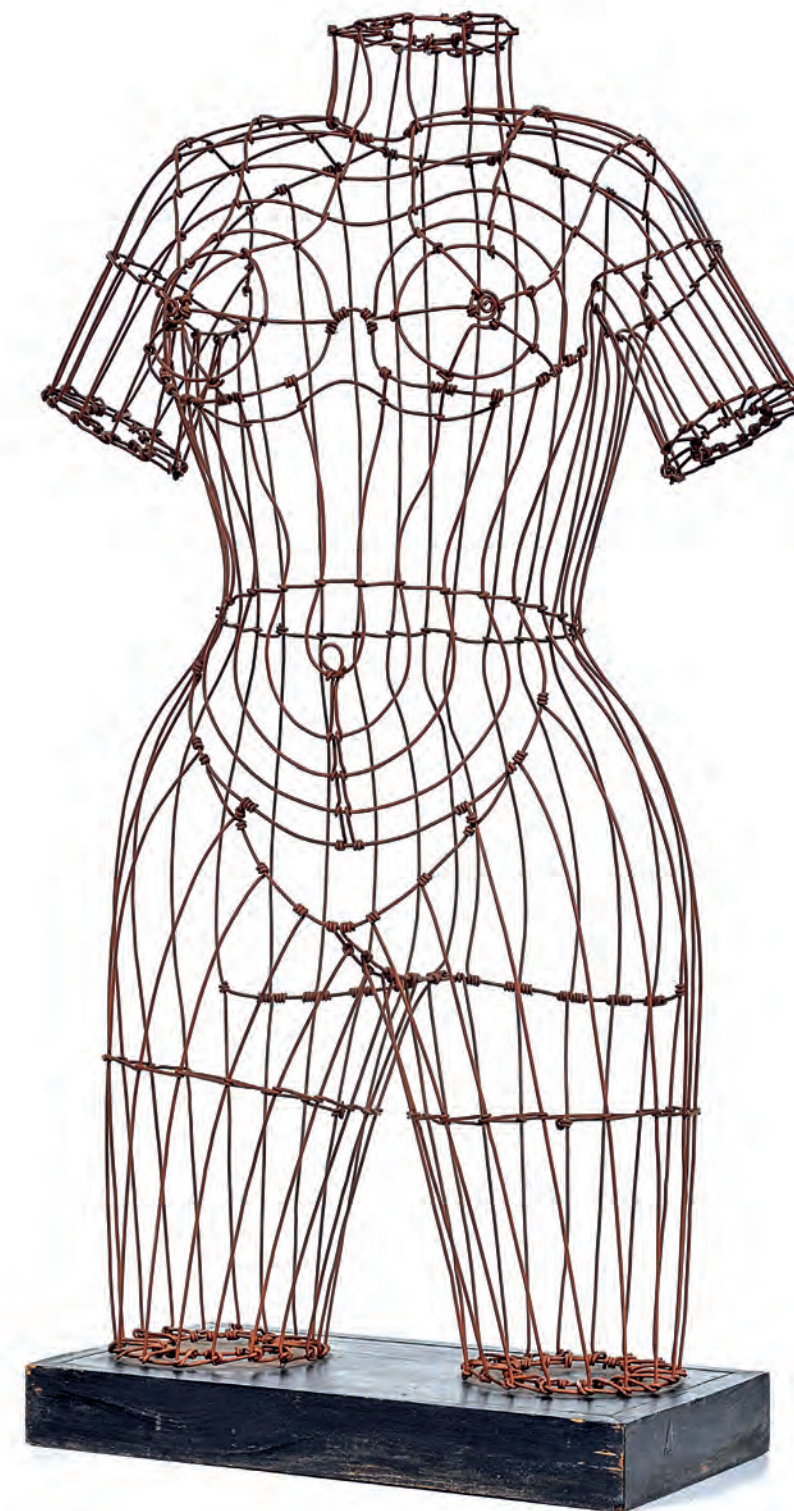
Bongo Drummer
1960
metal wire on wood base
64 x 25¼ x 27⅞ inches
On loan from Tony Green



Pygmy
1957
metal wire on wood base
45½ x 14¾ x 12 inches
On loan from Tony Green



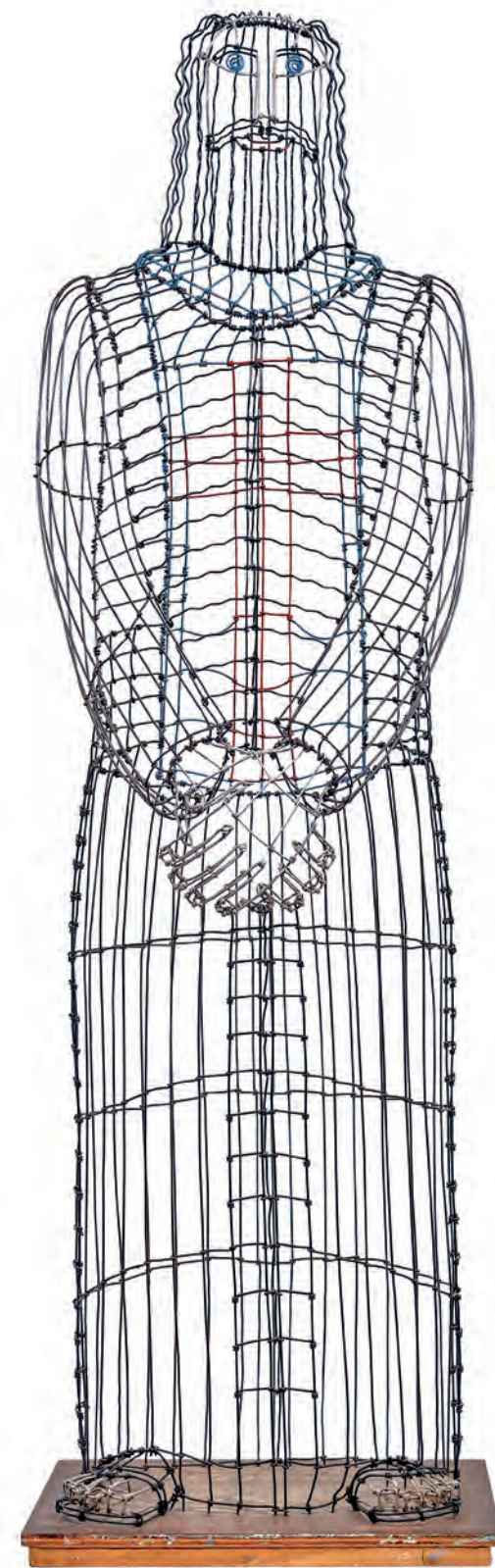
Radar Tower
1960
metal wire
43 x 19 x 16¼ inches
On loan from
Dianne Whitfield-Locke
and Carnell Locke



Torso
1955
metal wire on wood base
39½ x 23 x 12¾ inches
On loan from Tony Green



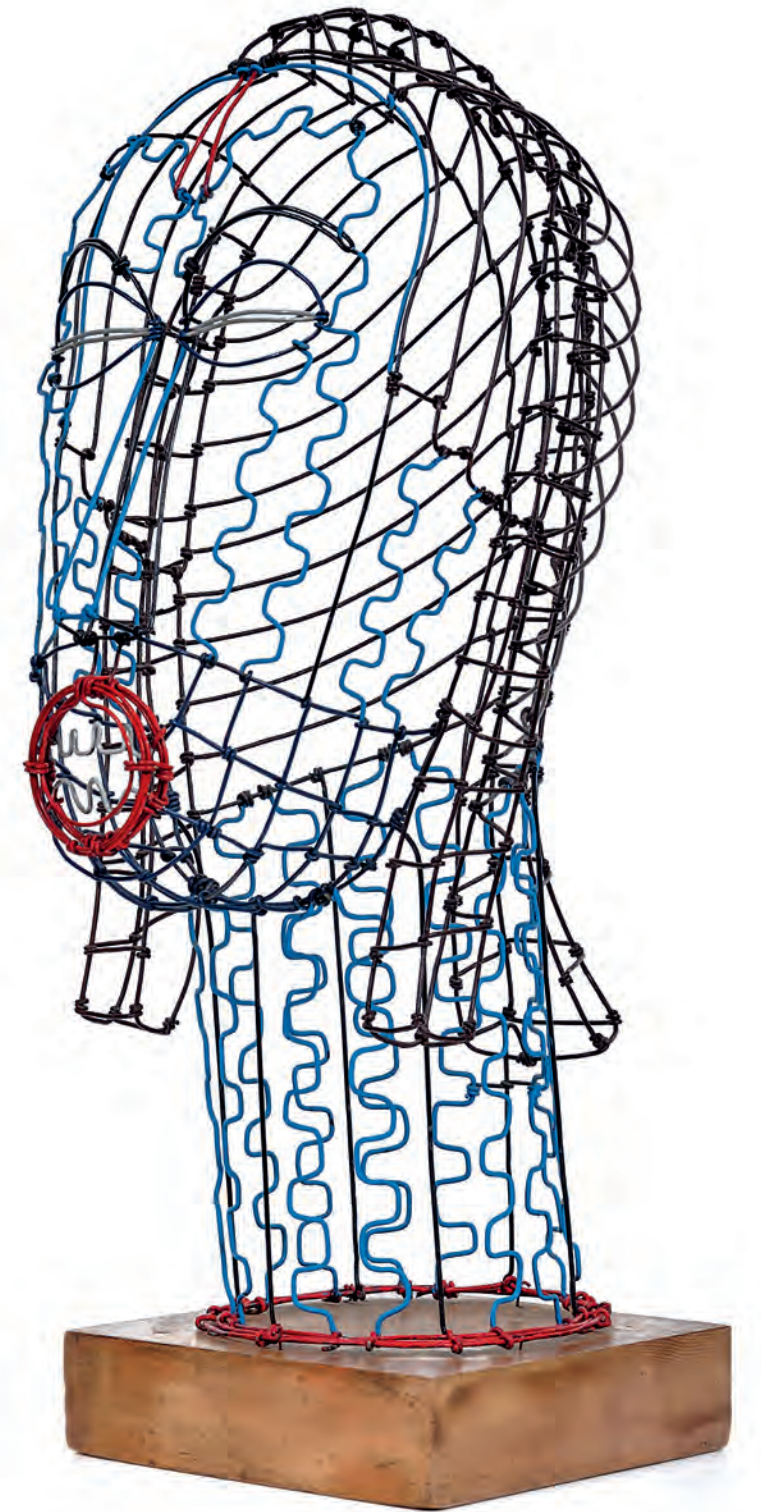
Crown of Thorns
1957
metal wire on wood base
21 x 12½ x 12¼ inches
On loan from Clark Atlanta
University Art Museum



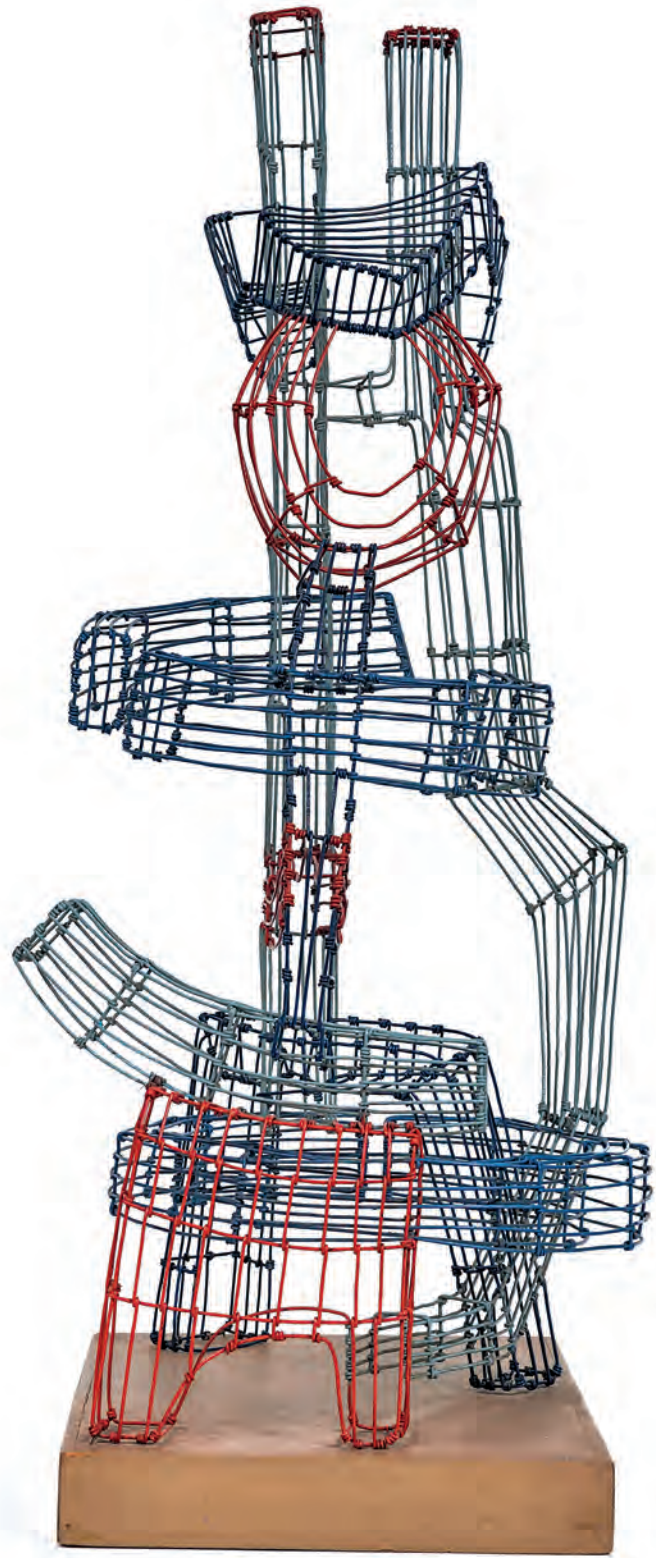
Prophet
1958
metal wire on wood base
71½ x 22¼ x 17¼ inches
On loan from William C. Robinson III



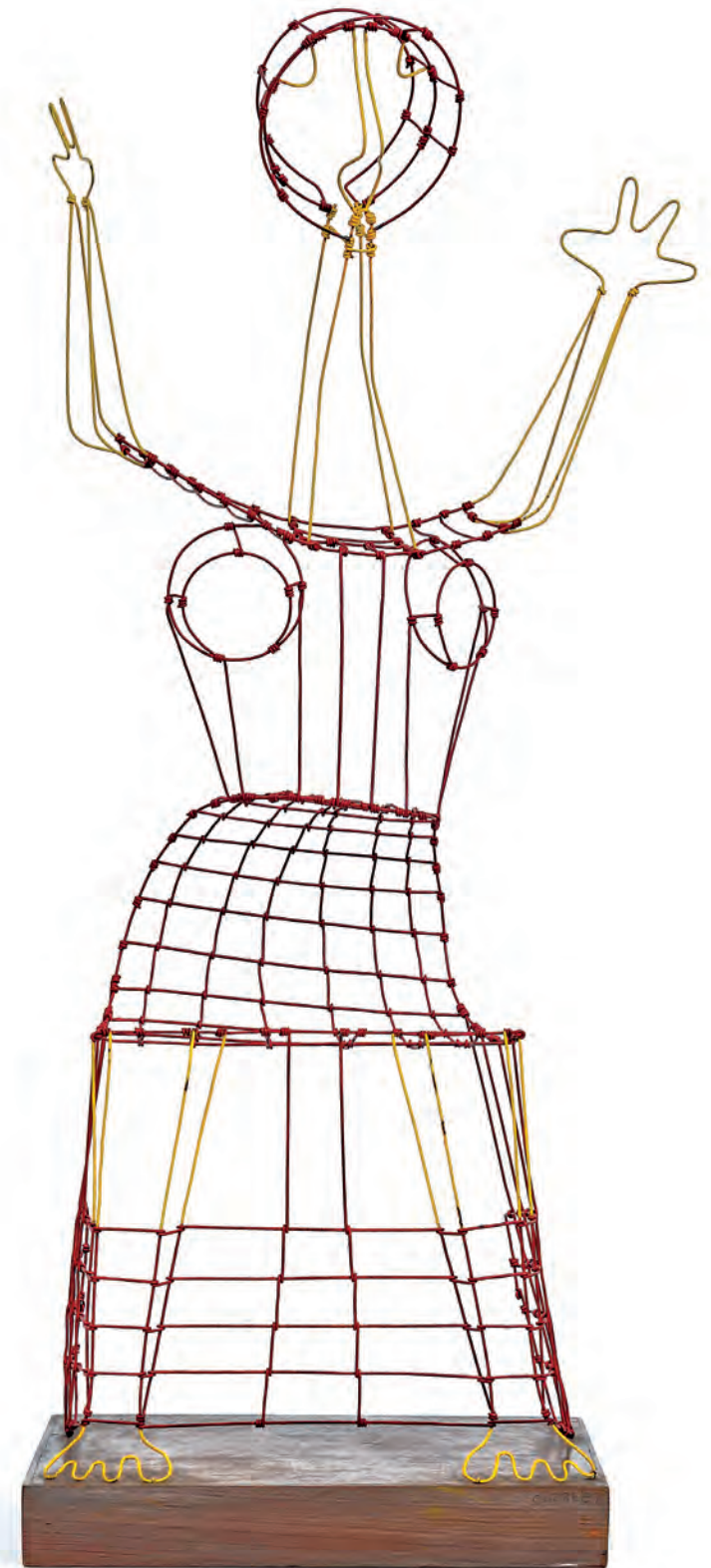
Variations
1969
metal wire on wood base
37½ x 14½ x 15½ inches
On loan from a private collector



African Maiden
1957
metal wire on wood base
30 x 12½ x 14¼ inches
On loan from Tony Green



Entanglement
1969
metal wire on wood base
44¼ x 17½ x 19¼ inches
On loan from Tony Green



Seated Woman
1964
metal wire on wood base
48 x 22 x 12¼ inches
On loan from Tony Green

FLOYD COLEMAN
1, 2, 3
Jazz series

1967

acrylic and ink on paper

17¾ x 24 inches

On loan from the artist

#1
Jazz Series '17

2017

mixed media on paper

5 x 8¾ inches

On loan from the artist

#2
Jazz Series '17

2017

mixed media on paper

4½ x 7½ inches

On loan from the artist

#3
Jazz Series '17

2017

mixed media on paper

8 x 10¾ inches

On loan from the artist

#4
Jazz Series '17

2017

mixed media on paper

8 x 10¾ inches

On loan from the artist

#5
Jazz Series '17

2017

mixed media on paper

8 x 10½ inches

On loan from the artist

#6
Jazz Series '17

2017

mixed media on paper

8 x 10½ inches

On loan from the artist

#12
Neo-African Series III

1976

mixed media on paper

24 x 28 inches

UMUC Permanent Collection

Maryland Artist Collection

#15
Neo-African Series III

1976

mixed media on paper

24 x 28 inches

UMUC Permanent Collection

Maryland Artist Collection

Alabama Again

1970–71

acrylic on cotton canvas

59¼ x 59¼ inches

UMUC Permanent Collection

Doris Patz Collection of

Maryland Artists

Boy on a Toy Horse

1962

oil painting on board

48½ x 48½ inches

On loan from the David C. Driskell

Center at the University of Maryland,

College Park

Gift of Dr. Floyd Coleman in

honor of David C. Driskell

Brothers

1970

mixed media

14 x 13 inches

On loan from the artist

Brothers

1971

mixed-media construction

20¼ x 38 inches

On loan from the artist

Colonial Wars and Things

1970–71

acrylic on canvas

61 x 61 inches

On loan from a private collector

Confrontation

1971

oil on cotton canvas

72 x 71¼ inches

On loan from the artist

Contemplation of the African Past

1968

oil on cotton canvas

38 x 31½ inches

On loan from the Collection of

Dr. M. Keith and Mrs. Donna Rawlings

Dancing Figure

1998

mixed media on paper

7¾ x 6¾ inches

On loan from the artist

Family

1969

mixed media on paper

16 x 11¾ inches

On loan from the artist

Forms in Nature
Organic Abstraction series

1961

intaglio etching/aquatint

4½ x 11½ inches

On loan from the artist

Garden

1965

oil on canvas

38 x 41 inches

On loan from Clark Atlanta

University Art Museum

Gonna End the War: Homage to
Pigmeat Markham

1970

acrylic on canvas

66 x 61 inches

On loan from the artist

Homage to Africa

1999

mixed media on paper

17¾ x 23¾ inches

On loan from the artist

Homage to Emma Amos

2010

mixed media

19 x 18 inches

On loan from the artist

Homage to FYB

2010

mixed media on paper

13¾ x 18¾ inches

On loan from the artist

Homage to Jesse

2000

mixed media on paper

21¾ x 18 inches

On loan from the artist

Jazz Shout

2001

mixed media on paper

8¾ x 6½ inches

On loan from the artist

Meeting

1969

mixed media

8½ x 7 inches

On loan from the artist

Memories of Alabama

1968

acrylic on canvas

60 x 60 inches

On loan from the artist

Metaphysical Landscape

1962

collagraph mixed-media collage

9½ x 9½ inches

On loan from the artist

Mirror, Mirror, Looking for Black Power

1967

acrylic on canvas

23¾ x 20¾ inches

On loan from the artist

Naima

2016

acrylic on plexiglass and paper

15 x 20 inches

On loan from the artist

Neo-African Form
Neo-African series

1972

mixed media on paper

35 x 27½ inches

On loan from the artist

Neo-African Forms
Neo-African series

1980

paint, ink, and pencil on paper

27 x 35 inches

On loan from the David C. Driskell

Center at the University of Maryland,

College Park

Gift of the Jean and

Robert E. Steele Collection

Neo-African Forms—Remembrance
Neo-African series

1972

mixed-media drawing

28 x 20 inches

On loan from a private collector

Neo-African Form with Figure
Neo-African series

1972

mixed-media drawing

37 x 26 inches

On loan from the artist

Neo-African Form with Grid
Neo-African series

1972

mixed media on paper

15 x 21¼ inches

On loan from the artist

The Past Is Now: Africa Revisited

1971

acrylic on wood

22¼ x 10½ inches

On loan from the artist

Portrait of a Woman

1999

mixed media on paper

6½ x 6¾ inches

On loan from the artist

Red Advancing on Green Area

1967
acrylic on canvas
70 x 66 inches
On loan from the artist

Study

1967
mixed media on paper
11¾ x 7 inches
On loan from the artist

Study for DC Suite

1988
mixed acrylics
14 x 20 inches
On loan from the artist

Study for DC Suite I, #7

1988
mixed acrylics
14 x 20 inches
On loan from the artist

Study for DC Suite, Moving

1988
mixed acrylics
13 x 19¾ inches
On loan from the artist

Surveillance

1969
mixed media on paper
5½ x 9¾ inches
On loan from the artist

Thinking Music

1967
acrylic on canvas
44¾ x 35½ inches
On loan from the artist

Two Figures

Neo-African series
1972
mixed-media drawing
18½ x 26½ inches
On loan from the artist

Untitled

1992
acrylic on plexiglass and wood
20½ x 14 inches
On loan from the artist

Untitled #8: Jazz Remix

1992
mixed acrylics, plexiglass, and paper
20 x 26 inches
On loan from the artist

Variation on a Theme #2

2010
mixed media
18¼ x 21½ inches
On loan from the artist

**Went Looking for Africa—
Homage to Carrie Mae Weems**

1993
mixed media
24 x 26¾ inches
On loan from the artist

Woman

1999
mixed media on paper
6¾ x 6¾ inches
On loan from the artist

HAYWARD OUBRE

African Maiden

1957
metal wire on wood base
30 x 12½ x 14¼ inches
On loan from Tony Green

The Battered Boxer

1960
metal wire on wood base
28¾ x 9¾ x 14 inches
On loan from Larry and
Brenda Thompson

Bongo Drummer

1960
metal wire on wood base
64 x 25¼ x 27½ inches
On loan from Tony Green

Counterpoise

1981
metal wire on wood base
72 x 15¾ x 18 inches
On loan from Tony Green

Crescendo

1967
metal wire on wood base
64 x 24½ x 23¾ inches
On loan from Tony Green

Crown of Thorns

1957
metal wire on wood base
21 x 12½ x 12¼ inches
On loan from Clark Atlanta
University Art Museum

Entanglement

1969
metal wire on wood base
44¼ x 17½ x 19¼ inches
On loan from Tony Green

The Fatal Count

1960
metal wire on wood base
71⅞ x 38 x 9 inches
On loan from Tony Green

Head of Christ

1959
metal wire on wood base
30¾ x 14¼ x 14¾ inches
On loan from the Collection
of Alan L. and Melanie L. Smith

Hollow Yes Man

1965
metal wire on wood base
59 x 21¾ x 10 inches
On loan from Tony Green

Iconoclast

1969
metal wire on wood base
58¾ x 22⅝ x 12½ inches
On loan from Tony Green

Iconoclast of the Third Kind

1989
metal wire on wood base
62 x 29⅞ x 15⅝ inches
On loan from Tony Green

Photographer

1960
metal wire on wood base
76 x 34 x 25 inches
On loan from Tony Green

Prophet

1958
metal wire on wood base
71½ x 22¼ x 17¼ inches
On loan from William C. Robinson III

Proud Rooster

1956
metal wire on wood base
21¼ x 10¾ x 17 inches
On loan from Larry and
Brenda Thompson

Pygmy

1957
metal wire on wood base
45½ x 14¾ x 12 inches
On loan from Tony Green

Radar Tower

1960
metal wire
43 x 19 x 16¼ inches
On loan from Dianne Whitfield-Locke
and Carnell Locke

Seated Woman

1964
metal wire on wood base
48 x 22 x 12¼ inches
On loan from Tony Green

Topless No More

1961
metal wire on wood base
62½ x 23 x 15 inches
On loan from Tony Green

Torso

1955
metal wire on wood base
39½ x 23 x 12¾ inches
On loan from Tony Green

Untitled

1960
metal wire on wood base
53¼ x 34½ x 12¼ inches
On loan from Tony Green

Variations

1969
metal wire on wood base
37½ x 14½ x 15½ inches
On loan from a private collector

Young Horse

1960
metal wire on wood base
60¼ x 18¼ x 60½ inches
On loan from Tony Green

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ABOUT UMUC

University of Maryland University College was founded more than 70 years ago specifically to serve the higher education needs of working adults and servicemembers. Today, UMUC continues that tradition online and offers more than 90 degrees, certificates, and specializations backed by the reputation of a state university and the University System of Maryland. For more information, visit umuc.edu.

ABOUT THE ARTS PROGRAM AT UMUC

Since 1978, UMUC has proudly shown works from a large collection of international and Maryland artists at its headquarters in Adelphi, Maryland, a few miles from the nation's capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through special exhibitions and its own collections, which have grown to include more than 2,900 pieces of art.

Artworks are on display throughout the College Park Marriott Hotel & Conference Center at UMUC and the Administration Building in Adelphi as well as at the UMUC Academic Center at Largo. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 75,000 students, scholars, and visitors come to the Adelphi facilities each year. Exhibitions at the UMUC Academic Center at Largo are open to visitors from 9 a.m. to 5 p.m., Monday through Friday.

ARTS PROGRAM MISSION STATEMENT

The UMUC Arts Program is dedicated to furthering the university's objectives by creating a dynamic environment in which our diverse constituents, including students and the general public, can study and learn from direct exposure to our art collections, exhibitions, and educational programs.

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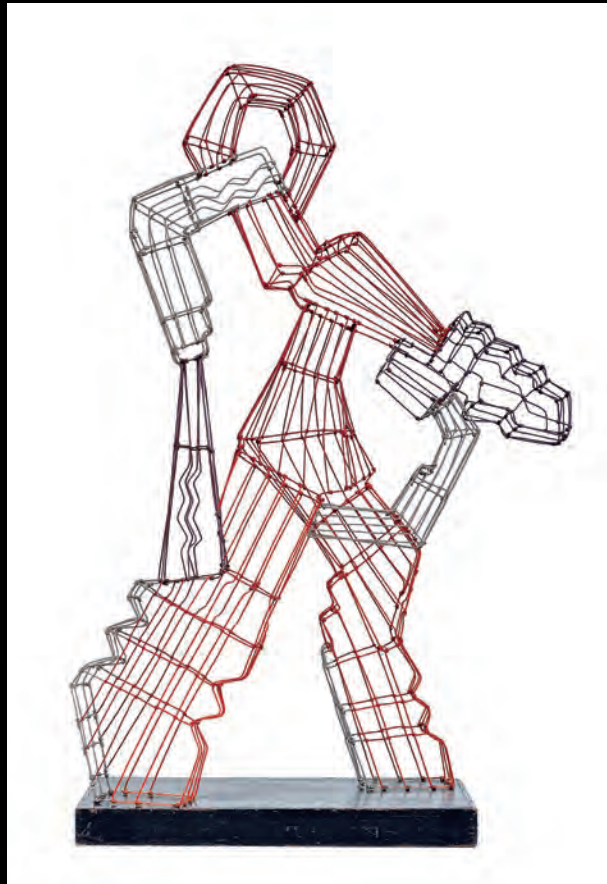
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 UMUC Arts Program Gallery
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COVER ARTWORK:
 Floyd Coleman
Contemplation of the African Past
 1968

PAGE 1 ARTWORK:
 Hayward Oubre
African Maiden
 1957



Hayward Oubre, *Untitled*, 1960, metal wire on wood base,
53¼ x 34½ x 12¼ inches

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