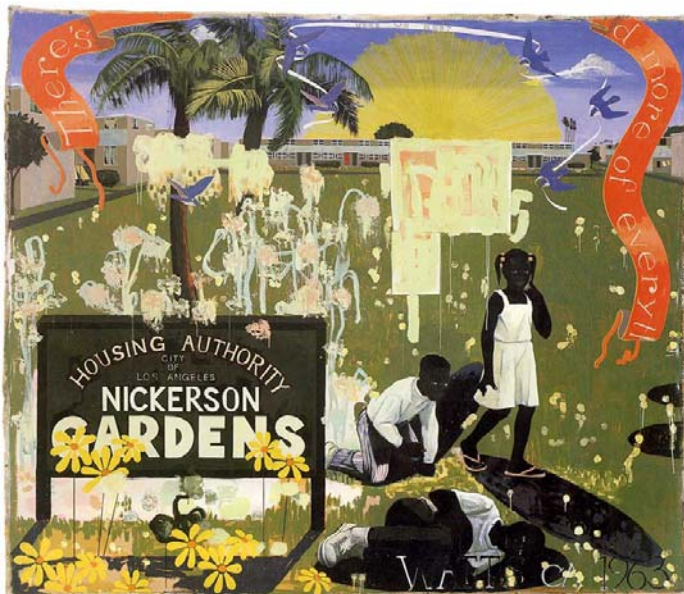


# **Kerry James Marshall**



*Watts 1963*  
1995

acrylic and collage on unstretched canvas, 293.1 x 345.1 cm  
St. Louis Museum of Art, Museum Minority Artists Purchase Fund

## **TEACHER'S STUDY GUIDE SPRING 2010**

**Vancouver**  
Artgallery

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# Vancouver Art Gallery

## Teacher's Guide for School Programs

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The exhibition *Kerry James Marshall* features a selection of work—including a number of large-scale canvases—by this internationally renowned African American artist. He was raised in the heart of the struggle for Civil Rights, a circumstance that deeply affected his focus and direction as an artist. Early on in his career, he began to use intensely black figures in his artworks, as a way of addressing the issue of black invisibility both in art and in society in general. He continues to explore questions of race, culture and context in his vibrant paintings and multimedia works.

### DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *Kerry James Marshall*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Kerry James Marshall* has three main goals:

- to introduce students to the work of Kerry James Marshall within its historical, geographical, and cultural framework,
- to consider his work processes, influences and impact as an artist, to explore individual artworks within their particular contexts and narratives

# THE EXHIBITION: BACKGROUND FOR TEACHERS

## Kerry James Marshall

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The exhibition *Kerry James Marshall* presents a selection of the artist's paintings and mixed media canvases from his major bodies of work, from the mid-1990s to the present. His works reflect his rigorous investigation of classical painting as much as they do his early immersion in the realities of African American politics.

During his childhood, Marshall's family moved several times, each time inhabiting places close to the heart and events of the Civil Rights Movement. While living in government-subsidized housing projects, Marshall bore witness to such historical events as the 1963 marches and protests in Birmingham, Alabama, and the riots in Watts, Los Angeles, in 1965. These times and events had a long-lasting effect on his life, his interests and his art.

Early on in his career, Marshall made a decision to include only black figures in his artworks. This decision reflects his ongoing concern with the invisibility of "blackness," not only in mainstream society but also in the history of Western art. He has chosen to address this invisibility by tackling the issue from within the structure of the art museum. He has created massive paintings on a scale and with an aesthetic that are in accord with traditional history paintings, darkened his figures so that no mistake can be made as to his central thesis, and exhibited his artwork in major traditional institutions that are the purveyors and affirmations of culture.

The exhibition contains selections from the following bodies of work:

### **The Garden Projects**

Many of the government-built low-income residential complexes of the 1960s in the United States were given optimistic names, but very soon "the projects" became known as rundown and violent areas. Into this version of reality, Marshall wanted to inject something of the rich, positive lives that continued to flourish within the apparently desolate surroundings. He said:

*These pictures are meant to represent what is complicated about the projects. We think of projects as places of utter despair. All we hear of is the incredible poverty, abuse, violence, and misery that exists there, but [there] is also a great deal of hopefulness, joy, pleasure, and fun.*

Marshall chose to portray some of the projects—those with the word *Garden* in their names—as brightly coloured utopian settings, peopled by positive, engaged figures. The figures are a deep, almost unreadable black. The clean realism of the images is interrupted by abstract graffiti-like smears overlaying the perfection of the picture. These interruptions, conversely, also convey a spontaneity, a surprising burst of energy. One of the paintings in this series (*Watts, 1963*) shows the artist and his two siblings at play in the garden.

### **Souvenir Paintings**

These large-scale works portray American Civil Rights leaders and cultural moments from the 1960s, paying tribute to those engaged in the struggle for equal rights. Each work is dominated by a large, deep black, angel-like winged figure. These fantastical figures are set in very ordinary-looking domestic spaces. Recognizable and prominent figures of the times—Martin Luther King, John F. Kennedy and Malcolm X—are arranged decoratively on the canvas, along with images of lesser-known personalities. These are mixed media works that

include screenprinting, painting, collage, glitter and text containing names and slogans of the Civil Rights Movement, all placed meticulously on large unstretched canvases.

**Vignettes, Portraits, Seascapes and Black Painting**

Made primarily over the last five years, these works continue to address issues of lack of black visibility in the world at large, in representations in art and in the art museum itself. Marshall inserts deep black figures into settings and styles that have traditionally been inhabited by figures of the dominant class and colour. In doing so he is questioning many of society's accepted "truths" about race, class and culture.

The exhibition *Kerry James Marshall* is organized by the Vancouver Art Gallery and curated by Kathleen Bartels, Director, Vancouver Art Gallery, and the artist Jeff Wall.

## ARTIST BACKGROUND

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*You can't be born in Birmingham, Alabama, in 1955 and grow up in South Central [Los Angeles] near the Black Panthers\* headquarters, and not feel like you've got some kind of social responsibility. You can't move to Watts in 1963 and not speak about it. That determined a lot of where my work was going to go.*

Kerry James Marshall was born in 1955 in Birmingham, Alabama, as it was becoming the epicentre of the Civil Rights Movement, at a time when Martin Luther King was preaching to huge crowds at resistance protests and marches in the city. In 1963, Marshall's family moved to Watts, just as the neighbourhood was becoming the core of resistance and unrest in Los Angeles. The effects of these events on Marshall's life and art were momentous.

Even when he was a young child growing up during these historical events, the driving force in Marshall's life was his desire to learn the skills to equip himself as an artist. He pursued his goal single-mindedly and relentlessly. He describes a life-changing event in kindergarten:

*If you behaved yourself in school and were good, the teacher rewarded you by letting you sit down and look at a scrapbook she'd made up of painted postcards and pictures from magazines. One day I was good, so I got to sit down and look at this art and it was so magical. I knew right then what I wanted to do. I wanted to make magical pictures like that. I wanted to paint.*

Marshall attached himself to sympathetic teachers and learned from library books, popular culture and acquaintances. He studied Leonardo's artistic process and sketched and drew and studied copies of his work, and worked from Goya, Turner, Raphael and Wyeth, from books of Japanese and Chinese paintings. He painted still lifes, landscapes and portraits. Lacking live models, he drew plastic models, dolls, household objects, broken rosaries that he collected and family members as they fell asleep. He used toilet paper as tracing paper, scavenged candle wax to make sculptures, taught himself to make paper, inks and chalk, made wood engravings and etchings. In short, he was nothing if not obsessive in his determination to learn about and make art.

As a young teen he managed to get sent to a summer art class at Otis Art Institute. It became his long-term goal to attend the school and to study under Charles White, who demonstrated to him that an African American artist could be successful incorporating black culture into his art. Marshall did study at Otis, earning his BFA in 1978. During the 1980s he lived in New York for some time before settling in Chicago, where he and his wife still live. As well as being a prolific artist, he is also a professor at the University of Illinois.

From early in his career as an artist, one of his primary goals has been the expression of the experience of being an African American.

*Some black artists thought that in order to be seen as an artist first, they had to eliminate the black figure from their work and turn to abstraction... But I wanted to find out if there was a way to get respect for my work on aesthetic terms without having to dispose of the black figure.*

Marshall's work has been shown extensively in public and private institutions worldwide. His work has appeared in prestigious exhibitions such as Documenta, the Venice Biennale and the Carnegie International. He is the recipient of numerous honours and awards.

\*A political group formed in 1966 who believed that the non-violent Civil Rights Movement had failed, and that more aggressive opposition to discrimination and racism in the United States was warranted.

## AMERICAN CIVIL RIGHTS MOVEMENT 101

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The primary objective of the American Civil Rights Movement was to put an end to a deeply entrenched system of racial segregation and disenfranchisement of African Americans.\* Between the years 1955 and 1968, mass actions of non-violent protest, boycotts and civil disobedience, primarily in the Southern States, brought about eventual—and profound—change to American society. The response to these actions was anything but non-violent, and the price paid by the African American community was immense. Leaders and followers alike were brutally treated.

The Civil Rights Movement sought to legally dismantle structures that allowed systemic inequities:

- **Racial segregation** of public facilities, government services and educational institutions. Those provided for the white population were far superior and better funded than those available to African Americans.
- Although African Americans had legal **Voting Rights**, they were effectively prevented from voting by being forced to pay a voting tax, take literacy tests and subjected to physical or economic threats.
- **Discrimination** was such standard practice that jobs and housing were unavailable and poverty the norm for the majority of the black population.
- **Violence** was an accepted response by whites against blacks, in general with full support of the police and government officials.

The civil rights years were full of shocking as well as triumphant moments. The chart on the next page lists just a few of the most significant events and milestones of this period.

\* When Kerry James Marshall was growing up, the terms *Negro* and *coloured people* were in accepted usage. Gradually they came to be seen as derogatory terms, and the word *black* was used to describe American people of colour with African heritage. Over the last two decades, the term *African American* has been adopted. Many people feel that this term better reflects the ancestry of the black American population as descendants of African slaves. Both *black* and *African American* are in popular usage today.

## CIVIL RIGHTS MOVEMENT: Significant Dates and Events

Date	Event	Background
1954	<i>Brown vs Board of Education</i>	U.S. Supreme Court rules segregation in public schools unconstitutional
1955	Rosa Parks and the Montgomery bus boycott	Parks arrested for refusing to give up her seat to a white passenger, triggering year-long bus boycott
1956	Montgomery buses desegregated	Young organizer named Martin Luther King comes to national attention as boycott organizer
1957	The Little Rock Nine	Governor orders 9 black students blocked from Arkansas secondary school; President Eisenhower sends in troops
1960	Sit-ins	Student non-violent protests begin at lunch counters and spread to public facilities all over the South, forcing integration of swimming pools, parks, libraries, etc.
1961	Freedom Rides	Black and white volunteers travel on buses all over the South, testing new desegregation laws; angry mobs violently attack riders, who are subjected to further abuse in prison
1962	James Meredith at the University of Mississippi	Meredith enrolls as first black student in white school; riots and violence erupt, President Kennedy sends in federal troops
1963 April	Birmingham campaign	Martin Luther King arrested during illegal non-violent protest; writes famous <i>Letter from Birmingham Jail</i> arguing for civil disobedience: that unjust laws should be disobeyed
May	Birmingham Children's Crusade	600 students jailed following demonstration; next day police turn attack dogs and water hoses on marching children
Aug	March on Washington	200,000 people march on Washington and hear Martin Luther King deliver his "I Have a Dream" speech; civil right leaders meet with President Kennedy
Sept	Birmingham Four	Four young black girls killed by Ku Klux Klan bomb during Sunday school at Baptist Church; riots ensue
1963	JFK assassinated	President Kennedy shot while riding in presidential motorcade
1964 July	Civil Rights Act	President Johnson signs Act that prohibits discrimination on grounds of "race, colour, religion or national origin"
	Mississippi Freedom Summer	Massive campaign to register black voters all over the South; violent white opposition
Aug	Mississippi Civil Rights murders	Three voter registration volunteers (2 white, 1 black) arrested by police, handed over to Ku Klux Klan to be murdered; Edgar Ray Killen convicted 41 years later
1965 Feb	Malcolm X assassinated	Black nationalist Muslim minister shot; believed in by-any-means-necessary as way to put an end to racial inequality
Mar-Aug	Selma and the Voting Rights Act	Police respond with violence to peaceful marches in support of voting rights; Voting Rights Act passed five months later
Aug	Watts riots	34 people die in race riots in Los Angeles
Sept	Affirmative action	President Johnson enforces first affirmative action in government contracts to counter discriminatory practices
1967	<i>Loving vs Virginia</i>	U.S. Supreme Court rules that prohibition of interracial marriage is unconstitutional; 16 states forced to change laws
1968	Martin Luther King assassinated	Day after his prescient "Mountaintop" speech, Martin Luther King, age 39, shot and killed on hotel balcony; violence erupts. Wife Coretta Scott King leads peaceful funeral marches
1968	Robert Kennedy assassinated	Champion of Civil Rights, Attorney General for two presidents, elected senator, would-be president is shot and killed



# PRE/POST-VISIT ACTIVITY: Kerry James Marshall in Context (adaptable for all grades)

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## Objective:

Students look at the life, times and impact of Kerry James Marshall and his work.

## Discussion:

This activity provides a context and background for Kerry James Marshall. In order to discuss Marshall's work, it is important that students have some understanding of the complexity of the historical period he grew up in. Concepts such as segregation, discrimination and the Civil Rights Movement might be completely new to young students.

## Materials:

- ❑ Writing materials
- ❑ Information Sheet (p. 10), Student Worksheet (p. 11)
- ❑ For older students: American Civil Rights Movement 101 (pp. 7–8)
- ❑ Internet. Some helpful sites include:
  - <http://www.pbs.org/art21/artists/marshall/index.html>
  - [www.artcyclopedia.com](http://www.artcyclopedia.com)
  - [www.wikipedia.com](http://www.wikipedia.com)

## Process:

1. Divide students into five groups. Give each group one of the categories from the Information Sheet (next page).
2. Give each student a copy of the Student Worksheet (p. 11) and ask them to decide what they need to find out to complete their section. Have them conduct research using the Internet, either at home or at school.

**Older students:** Add in-depth information; students might find it useful to have copies of American Civil Rights Movement 101 (pp. 7–8).

**Younger students:** Teachers can use the Background for Teachers (pp. 4–6), Information Sheet and American Civil Rights Movement 101 for background information to introduce and adapt complex ideas such as the Civil Rights Movement, discrimination, segregation and the housing projects.
3. Ask each group to find/copy/sketch a piece of work by the artist and add it into the space provided in the Worksheet.
4. Have each group present their information while the rest of the students fill in their worksheets.

## Conclusion:

Points for class discussion and/or individual writing assignments:

- What makes Kerry James Marshall a significant or important artist?
- What is interesting about his work and life?
- In what ways is he relevant to the students' lives, in Canada, in their communities, or at this point in history?
- What else are students interested in finding out about the artist?

# Artist Information Sheet: Kerry James Marshall

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## Personal information

- Born in 1955 in Birmingham, Alabama; moved to Watts, Los Angeles, then Chicago; lived in “the projects”
- Taught himself art through books, studied art at Otis Art Institute in Los Angeles
- Now lives in Chicago, where he teaches at the University of Illinois

## The American Civil Rights Movement

- 1955–1968: a struggle against racial discrimination and segregation
- Forms of non-violent protest included sit-ins, marches and boycotts
- Important figures included Martin Luther King, President John F. Kennedy (JFK), Robert Kennedy, Rosa Parks, Fannie Lou Hamer and Malcolm X

## Art processes and influences

- Models his work on techniques and processes learned from art history
- Wants to present an African American view of the world
- Always makes figures very dark black, talks of “making the invisible visible”

## Main bodies of work

- Garden Projects: based on his experience growing up in the projects
- Souvenir Paintings: portraying leaders and participants in the Civil Rights Movement
- Vignettes, Portraits: art historical forms, but with African American figures

## Exhibitions & impact

- Prolific artist who exhibits constantly, widely, internationally
- Represented at major events including Venice Biennale and Documenta
- Teaches, talks, shares, educates about his art and ideas

# Student Worksheet

Personal Information	
Civil Rights Movement	
Art Processes & Influences	
Main Bodies of Work	
Exhibitions & Impact	
An Artwork: Title & Description	
Artwork: Sketch	

## PRE- or POST-VISIT ACTIVITY: Art & Identity (intermediate and secondary students)

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### Objective:

Students consider Kerry James Marshall's words, make links between the artist's life and their own, and create a cartoon or sketch to give visual form to the words.

### Discussion:

- Not only is Kerry James Marshall constantly producing new art, but also he writes, speaks and gives frequent interviews about his art, life, background, ideas, influences, beliefs and politics. He is a university professor and considers educating and teaching the younger generation to be of great importance.
- As an American, having grown up during the struggle for Civil Rights, he addresses, through his art and words, issues that are not only crucial to Americans but have universal application and relevance.
- Students will have an opportunity to consider his words and how they might apply to themselves, as Canadians and as members of the communities to which they belong—cultural, neighbourhood or school.

### Materials:

- ❑ Quotes: In His Own Words (see next page)
- ❑ Markers or sharpies and large sheets of paper

### Process:

1. Divide the class into four groups, and give each group one of the artist's quotes (see next page). Ask students to read and discuss the quote. Do they need any explanations, information or context to understand what the artist is saying?
2. Ask each group to decide how their quote might apply to their lives today. How and where could these ideas or thoughts be significant to their own community, society, cultural group or peer group?
3. In groups, discuss how the quote might be changed to address an issue that is relevant and applicable in their own lives. They might, for example, adapt it to address their class, neighbourhood, cultural community, global or environmental issue.
4. Using markers or sharpies and a large sheet of paper, each student makes a cartoon, sketch or poster that gives visual form or reference to their revised quote.
5. Display artworks alongside both the original and rewritten quotes.

### Conclusion:

#### Discussion Points:

- What are the differences or relationship between the written and visual forms?
- How have artists in each group visually shown the same idea differently? Does the idea change?
- Are any of Marshall's concerns of direct relevance to young Canadians? How? What is different?
- Are there any common themes or recurring issues among the groups? What?
- What other issues could be addressed through art? How?
- Do students think that artists have a social responsibility to comment on injustices or inequities?

## Quotes: In His Own Words

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Kerry James Marshall has written, taught and spoken tirelessly, expounding on his views and opinions about his art, his politics, his ideas and beliefs. The following are a few of his words:

*"You can't be born in Birmingham, Alabama, in 1955 and grow up in South Central [L.A.] near the Black Panthers\* headquarters, and not feel like you've got some kind of social responsibility. You can't move to Watts in 1963 and not speak about it."*

\*A political group formed in 1966 who believed that the non-violent Civil Rights Movement had failed, and that more aggressive opposition to discrimination and racism in the United States was warranted.

*"The lives of black people in America are bracketed by big subjects—slavery, freedom, disenfranchisement, the political struggle for equality. They are easy stories to choose, but there is another... less dramatic story that also needs to be represented: I mean the day-to-day ambivalence of black people about participating fully in the American dream."*

*"Some black artists thought that in order to be seen as an artist first, they had to eliminate the black figure from their work and turn to abstraction... But I wanted to find out if there was a way to get respect for my work on aesthetic terms without having to dispose of the black figure..."*

*"The condition of invisibility that Ralph Ellison describes [in Invisible Man] is not a kind of transparency, but it's a psychological invisibility. It's where the presence of black people was often not wanted and denied in the American mindset. And so what I set out to do was to develop a figure or a form that would represent that condition of invisibility, where you had an incredible presence, but there was a way in which you could sometimes be seen and not seen at the same time."*

## PRE-VISIT ACTIVITY: The Art of Intervention (intermediate and secondary students)

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### Objective:

Students create an image to represent an idealized or utopian version of reality, and then visually interrupt this scene.

### Discussion:

In Kerry James Marshall's Gardens Project, he painted idyllic outdoor scenes showing his signature intensely black figures interacting with their surroundings. Onto these cleanly painted realistic utopian scenes, he layered surface interruptions in the form of abstract smears, blobs, drips or trails of paint. These gestural streaks inject a surprising element into the scene, functioning something like graffiti and suffusing the image with spontaneity and energy that contrasts with the controlled serenity of the painting underneath. Not only is he making visible the process of applying the paint itself, but also he is intervening in or commenting on the quiet scene behind the surface interruptions.

### Materials:

- ❑ Collage materials: magazines, scissors, glue, glitter, fabric, coloured paper...
- ❑ Sharpies and/or paint, tape or stapler
- ❑ Plastic wrap, acetate sheets or cellophane
- ❑ Internet for Kerry James Marshall images:  
<http://www.pbs.org/art21/artists/marshall/index.html#>  
click on "artwork survey" for images from the Gardens Project

### Process:

1. Look at some Kerry James Marshall images from the Gardens Project. Give some background—see above discussion and Background for Teachers (p. 4).  
Further discussion questions:
  - What do you see in the image? (describe what is there)
  - What can the image tell us about the artist? (interpret: what are his concerns?)
  - What can the image tell us about ourselves? (make comparisons to students' lives)
2. Ask students to think of an idyllic, perfect scene. It could be a real place they have visited, an imagined scene or even an image from a book or magazine. Think of adding a person to this scene. What are they doing? Are they alone or with someone?
3. Using collage materials, students make idealized image of scene. Make it pretty!
4. When complete, cover with a piece of plastic wrap. Pull the wrap tightly from behind and use tape to hold the wrap in place. Alternatively, staple a sheet of acetate or cellophane in front of the image.
5. Using paint or permanent markers, students mark the plastic layer with abstract lines, scribbles or blobs, graffiti-like script or slogans, or any marks that interrupt, comment on or contrast with the serene utopian scene underneath.
6. Display finished work.

### Conclusion:

#### Discuss:

- What were some of the most interesting things that students learned or discovered?
- How did the image change once the top layer was applied?
- Which image do students prefer—with or without the top layer? Why?

## PRE/POST-VISIT ACTIVITIES: Quick Fixes (all students)

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### **“Canada’s Rosa Parks”—Viola Desmond, and why have we never heard of her?**

On March 10, 2010, the *Vancouver Sun* ran the following story:

*Nova Scotia Premier Darrell Dexter said he hopes to grant a posthumous pardon to Canada’s “Rosa Parks”—Viola Desmond—who was jailed 63 years ago for sitting in a movie theatre section reserved for whites.*

*When Desmond tried to buy a ticket for the main floor, she was told that she was not permitted to sit in the whites-only section, and she had to find a seat in the balcony. In a spontaneous act of defiance, she ignored the rule, and took a seat on the main floor anyway.*

*After spending a night in jail, she paid a \$20 fine plus costs, and returned to Halifax.*

In fact, this incident occurred well before Rosa Parks achieved fame for refusing to give up her place on a bus to a white person.

Students can:

- Research the story using the Internet (Google Viola Desmond).
- Discuss her impact and relevance to Canada and Canadians.

### ***Invisible Man* by Ralph Ellison**

Ellison’s novel had an enormous impact on Kerry James Marshall. He said:

*I was reading Ralph Ellison’s book *Invisible Man* (1954)... I was struck by his description in the prologue of the condition of invisibility of black people in America. I thought there might be a visual way of representing that same condition of invisibility... It’s a very visual image of invisibility, which has the paradoxical quality of being present and absent at the same time. That was the key. The problem to be solved was: How could I have a figure and no figure simultaneously?*

Students can:

- Read the book.
- Read a book summary and discuss some of the main ideas.
- Discuss the above quote.

### **Fannie Lou Hamer and Negro Spirituals**

Hamer was a civil rights leader, a voting activist, a powerful speaker and a deeply spiritual woman. Travelling on buses, she started singing hymns to calm and give courage to her fellow civil rights workers. Negro spirituals became deeply connected with the Civil Rights Movement—songs like “Go Tell It on the Mountain” and “Oh Freedom” were adapted from old slave spirituals.

Students can:

- Listen to some Negro spirituals—many versions are easily available. For good information and samples, check out: <http://ctl.du.edu/spirituals/Freedom/civil.cfm>  
<http://www.negrospirituals.com/>
- Research Fanny Lou Hamer.
- Listen to the song “Fanny Lou Hamer” by the African American a cappella group Sweet Honey in the Rock.

# VOCABULARY

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**abstract:** a style of art that can be thought of in two ways:

- a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

**classical art:** art of the ancient Greeks and Romans.

**landscape:** artwork in which the subject is a view of the exterior physical world. Traditionally, landscapes have been paintings or drawings depicting natural scenes and are often concerned with light, space and setting.

**mixed media:** a term used to describe an artwork that is made using more than one medium.

**realism:** art that is sharply focused and seen as accurately showing everyday details from the real world.

**screenprinting:** a printing technique in which the artist makes an image on a screen and blocks parts of the screen with an ink-blocking stencil. Using a roller, the artist presses coloured inks through the screen onto the paper underneath. The stencil can be changed to block different parts of the image, pushing different colours through to other areas.

**still life:** a work of art in which the subject consists of inanimate objects such as a bowl of fruit or flowers.

**vignette:** usually taken to mean either a decorative border or an unbordered portrait. Marshall uses the term to refer to eighteenth-century images that included a profusion of flowers, trees and birds, but he fills his vignettes with black figures and gently ironic details such as cartoonish pink hearts.



## RESOURCES

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### **Print:**

- Anderson, Michael, et al. *Under Construction: Rethinking Images of Identity*. Pasadena, CA: Armory Center for the Arts, 1995.
- Ellison, Ralph. *Invisible Man*. 1947. Reprint. New York: Vintage Books, 1980.
- Jafa, Arthur, Kerry James Marshall and Terrie Sultan. *Kerry James Marshall*. New York: H.N. Abrams, 2000.
- Marshall, Kerry James, Elizabeth A.T. Smith, and Tricia Van Eck. *One True Thing: Meditations on Black Aesthetics*. Chicago: Museum of Contemporary Art, 2003.
- Oliver, Valerie Cassell, Deborah Smith, and Luc Tuymans. *Kerry James Marshall: Along the Way*. London UK: Camden Arts Centre, 2005.
- Patton, Sharon F. *African-American Art (Oxford History of Art)*. New York: Oxford University Press, 1998.
- Powell, Richard J. *Black Art and Culture in the 20th Century*. New York: Thames and Hudson, 1997.
- Sultan, Terri. *Kerry James Marshall: Telling Stories: Selected Paintings*. Foreword by Gary Sangster. Cleveland OH: Cleveland Center for Contemporary Art; Pittsburgh PA: Pittsburgh Center for the Arts, 1994.

### **Online:**

[www.artcyclopedia.com](http://www.artcyclopedia.com)

Online art encyclopedia, listing international artists, and museums and galleries with collections of their work.

[www.pbs.org/art21/artists/marshall/index.html](http://www.pbs.org/art21/artists/marshall/index.html)

Support website for PBS program on contemporary art; includes artists' biographies, images and classroom materials.

[www.wikipedia.com](http://www.wikipedia.com)

Online dictionary and encyclopedia, created collaboratively by laypeople