



**Noyes**  
Museum of Art  
STOCKTON UNIVERSITY

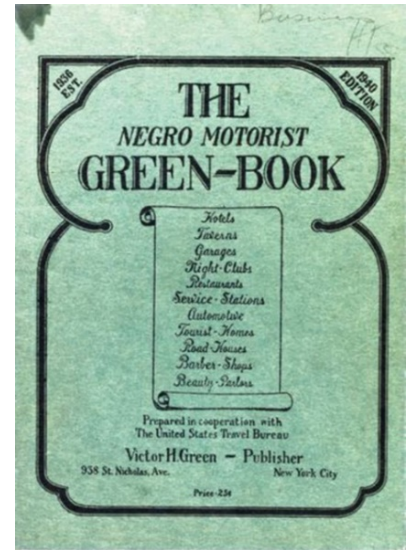
Education Guide

February 23 – May 24, 2019

## ***Driving While Black*** **Exhibition**

**Noyes Galleries, Stockton's Kramer Hall, Hammonton**

- **Third Thursday, March 21, 6:00 – 8:00pm**  
**Free Opening Reception**
- **Third Thursday, April 18, 6:00 – 8:00 pm**
- **Poetry & Story Slam,**  
**Third Thursday, May 16, 6:00 – 8:00 pm**



Cover of *The Negro Motorist Green-Book*, 1940 edition  
Source: The New York Public Library  
Digital Collections

The Noyes Museum of Art of Stockton University presents *Driving While Black*, an exhibition exploring African American history through the lens of the freedom of movement. Offering visitors the perspective of African Americans, this story is told through the visual arts, literature, poetry, artifacts and oral histories. This exhibition, providing historical references, contemporary conversations, and opportunities for civil dialogue, was made possible through the generous assistance of Dr. Gretchen Sullivan Sorin.



Cover of *The Negro Motorist Green-Book*, 1945 edition  
Source: The New York Public  
Library Digital Collections

### **A LOOK INTO THE PAST**

Freedom of movement for African Americans was often hindered by racist attitudes encountered on the road. This led to the publication in 1936 of *The Negro Motorist Green Book*, a guidebook that helped black motorists travel safely across the segregated U.S. during the time of Jim Crow laws. The book was published annually from 1936 to 1964. It was a simple listing by State of tourist destinations that African Americans could use as they traveled throughout the country. Each edition listed service stations, hotels, restaurants, and other businesses that welcomed black travelers. It was defensive and proactive tool that allowed families to protect their children from facing being thrown out of a public setting, or not permitted to sit somewhere.

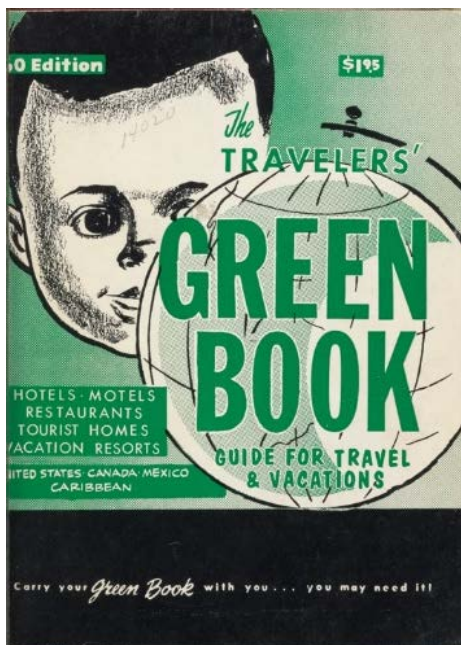
The book was created and published by New York City mailman Victor Hugo Green. Working for the US Postal Service in Harlem in the 1930s, Green began compiling a list of stores, hotels, and gas stations in the city that welcomed black travelers. By 1936, he collected information on places in the New York City metropolitan area and published the first edition of *The Negro Motorist Green Book*. It was 16 pages long. By 1937, the guide was expanded to sites in nearly every state. In the 1949 edition, two large corporations were included: Esso Oil and Ford.

Esso Gas Stations, known as Exxon today, sold the *Green Book*. The company hired two black marketing executives, James A. Jackson and Wendell P. Allston, to promote and distribute it. Jackson, a businessman, made use of the book and provided a testimonial that ran in the 1947 edition. "If there had been a publication such as this when I started traveling back in the nineties, I would have missed a lot of anxieties, and saved a lot of mental energy." The *Green Book* was called the "bible of black travel," "AAA for blacks," as well as "the beacon light for the traveler and vacationer in the United States."



Historic photo of ESSO Service Station, "Only colored service station in Newark, NJ" c. 1930s

Source: <https://greenbookchronicles.com/>



Cover of *The Travelers' Green Book*, 1960 edition

Source: The New York Public Library Digital Collections

Green printed 15,000 copies of the *Green Book* every year, marketing them to white as well as black-owned businesses to demonstrate "the growing affluence of African Americans." Black entrepreneurs owned the vast majority of businesses listed in the *Green Book*. By gathering these businesses under one cover, Green mapped out the economic infrastructure of black America. By 1962, the *Green Book* reached a circulation of 2 million people. When he died in 1960, the publication continued on until the passage of the Civil Rights Act of 1964, the legal end of racial segregation. This marked the end of the publication of the guide. Green expressed this hope in the 1948 edition: "There will be a day sometime in the near future when this guide will not have to be published. That is when we as a race will have equal opportunities and privileges in the United States. It will be a great day for us to suspend this publication for then we can go wherever we please, and without embarrassment."

During the years of its publication, there were "copycat" books that were similar to the *Green Book*. *Hackley and Harrison's Hotel and Apartment Guide for Colored Travelers* (1930-1931), *Travelguide* (1947-1963), *Grayson's Guide: The Go Guide to Pleasant Motoring* (1953-1959). None were as reputable and reliable as the original *Green Book*.

Between the 1890s and the 1960s, “separate but equal” traveling for African Americans was enforced, but “equal” was unequal. The Jim Crow laws and customs created segregated public spaces, but also enforced racial inequality. Beginning in the 1920s, the widespread use and ownership of automobiles opened new avenues for black Americans to travel independently. Black Americans with the financial means purchased automobiles to escape segregated rail and bus travel. Although there was freedom on the open road, the laws still prohibited black travelers from staying at roadside motels for “whites only.” They had to be ready for the denial of an overnight stay or meal. Black families would stuff their vehicle’s trunks with food, blankets, pillows, and even an old coffee can for those times when black motorists were denied the use of a bathroom. The businesses listed in the *Green Book* made traveling a little more bearable.

The freedom to travel long distances was made possible at the dawn of the age of automobiles. As society was transitioning from horse-drawn carriages to engine-powered automobiles, there was only one automobile company owned and operated by African Americans. Charles Richard Patterson was born into slavery on a Virginia plantation in 1833. In 1873, he formed a business partnership with another carriage maker in town, J.P. Lowe, who was white, and eventually became sole proprietor of the renamed C.R. Patterson & Sons in 1893.



C.R. Patterson & Sons, Storefront - Woman with Automobile, photograph

Source: The Greenfield Historical Society

Patterson & Sons in 1893. When Patterson died in 1910, the business passed on to his son, Frederick, who in 1913 turned the business into an automobile repair shop. In 1915, C.R. Patterson & Sons took their business a step further and announced their first manufactured Patterson-Greenfield automobile at a price of \$685. Production was halted in 1929 when the Great Depression hit. No Patterson-Greenfield automobiles are known to have survived to this day, but they remain known as the only African American automobile company in existence.

In the spring of 1916, the attention of the American press and public was focused on the Great War in Europe. Few noticed the tiny stream of Southern black men brought north by the Pennsylvania Railroad Company to work on the rail lines. But between 1916 and 1918, nearly 400,000 African Americans, five hundred each day, took what they hoped was a journey to freedom. Today, it is known as “The Great Migration.” The migration was a watershed in the history of African Americans. It reduced the concentration of their population in the South, people who had up to then been mostly farmers gained access to higher-paying industrial jobs and made the first significant push towards the urbanization of the African American population. In 1910, seven million of the nation's eight million African Americans resided below the “Cotton Curtain”. But over the next fifteen years, more than one-tenth of the country's black population would voluntarily move north. This, the Great Migration, lasted until 1930 and was the first step in the full nationalization of the African-American population.





### Jim Crow

Source: Jerome Robbins Dance Division, The New York Public Library. "Jim Crow" The New York Public Library Digital Collections, 1836

With the freedom to travel in an automobile, roughly 10 percent of black Americans who could afford to vacation had the opportunity to travel across the US. In the late nineteenth- and early twentieth-century northeastern states, black vacationers from all points in the country sought out resorts like Newport in Rhode Island, Saratoga Springs in New York, Atlantic City, Cape May, and Sea Isle on the Jersey shore, and Sag Harbor on Long Island. Further south were Silcott Springs in Virginia and Harpers Ferry in West Virginia. In the Midwest, African Americans vacationed at Bois Blanc Island, a northern Michigan retreat near Mackinaw Island. The most popular way of getting across the US was the infamous Route 66. Though for African Americans it came with many dangers.

During the Great Migration, 6 million black Americans moved to escape the Jim Crow laws of the South. However, segregation was found throughout the country. There were still segregation laws, official and unofficial, in 6 of the 8 states that Route 66 passed through. In addition to this, the farther west *anyone* traveled, there were fewer services available, for whites and especially for blacks. Food and lodgings were scattered over long distances, and there were fewer people living out west, with even fewer black people living there, which reduced the chances that black travelers could find trustworthy help in case they had car trouble or needed directions.



### The Second Great Migration, 1930 - 1980

Source: The Schomburg Center for Research in Black Culture, Jean Blackwell Hutson Research and Reference Division, The New York Public Library. New York Public Library Digital Collections, 2005

In 1930, 44 out of the 89 counties that lined Route 66 were all-white communities known as "Sundown Towns." These were neighborhoods that banned blacks from entering city limits after dark. Signs were posted outside of town, with racial slurs stating, "Don't let the sun go down on you in this county." Intimidation could occur in a number of other ways, including harassment by law enforcement officers. "Sundown Towns" were found throughout the country, including Levittown, New York; Glendale, California, as well as a majority of the municipalities in Illinois.

## **DRIVING WHILE BLACK: THE EXHIBITION**

### **ARTISTS**

**Derrick Adams -**

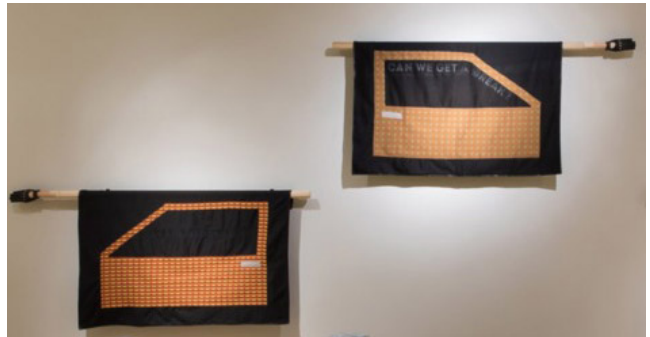
<http://www.derrickadams.com/>

Derrick Adams is a New York–based artist working in performance, video, sound, textile- and paper-based collage, and multimedia sculpture. His practice is rooted in deconstructivist philosophies such as the fragmentation and manipulation of structure and surface, and the marriage of complex and unlikely forms. Through these techniques, Adams examines the force of popular culture and the media on the perception and construction of self-image.

His works, *En Route 2: Are We There Yet?* and *En Route 3: Can We Get A Break*, reimagine the theme of “driving while black.” He reflects on the plight of working-class African Americans before and during the Civil Rights Movement, and their determination to pursue the same “American Dream.”

**Lavett Ballard - [www.LavettBeArt.com](http://www.LavettBeArt.com)**

Lavett Ballard is an artist, art historian, curator, and author. She developed an interest in visual storytelling from growing up in a home surrounded by photographs that chronicled her family life. Her strong affinity for imagery and history has led her to create a visual lexicon of African American female self-identity. She has spent countless hours compiling a photographic catalog of female images that cover the African diaspora over different geographic areas and historical periods. Her work consists of a collage – painted, destroyed and reborn to create a reimagined visual narrative to the history portrayed. Her use of reclaimed wood fences, large and small, is symbolic of how fences keep people in and out, just as racial and gender identities can do the same socially. The fences are arranged as “altars,” icons to honor the strong self-identity of each subject. Ballard states, “I am looking to embrace African American self-identity in an effort to create a positive visual lexicon of our history.” Ballard holds a dual bachelors in Studio Art and Art History with a minor in Museum Studies from Rutgers University and a MFA in Studio Arts from the University of the Arts in Philadelphia.



Derrick Adams, *En Route 2: Are We There Yet?* and *En Route 3: Can We Get A Break*, fabric, thread, leather, wood, metal hardware



Lavette Ballard, *Greenbook Diaries*, mixed media, collage on fence panel



## Barbara Bullock

Bullock has spent over fifty years creating art inspired by the mythology and culture of Africa and its diaspora. Her work has evolved from figural to abstract, mostly focusing on the questions of identity, belief, gender, and the artistic process. She was born and raised in North Philadelphia and Germantown, and went on to train at the Fleisher Art Memorial, the Hussian School of Art, and the Pennsylvania Academy of the Fine Arts.

Bullock is a visual artist working primarily with collages and mixed media sculptures created with acrylic and watercolor paints, watercolor paper, matte medium as an adhesive, and mixed media. Her work embodies the research of identity and the gathering of elements of African American retentions, evoking residues of dreams, images, and intuitive memories, creating visual stories that reach back into ancestral histories, and stories that impact the here and now. Over the years, her work has become stronger and more sculptural, abstract, and layered with texture. She creates a visual language that explores energies and color, and experiments with new forms that impact the survival of the spirit.



Barbara Bullock, *Trayvon Martin, Most Precious Blood*, mixed media

On February 26, 2012, Trayvon Martin, a seventeen-year-old African American, was shot and killed in a gated community in Florida. Martin's death sparked protests across the United States and calls for George Zimmerman's arrest. Zimmerman was brought to trial and acquitted on the grounds of self-defense. Bullock created *Trayvon Martin, Most Precious Blood* as she watched the trial play out on television. She was enraged, but unsurprised, that the judicial system found Zimmerman's lethal actions justified. The work mourns Martin's murder and commemorates the wrongful deaths of generations of African Americans. Made of acrylic paint and watercolor paper, the collage is an abstract depiction of Martin's wounded body. The ribbon and folded red and dark green paper suggest the teen's blood and skin. Vestiges of a hand and foot are discernable at the center-left of the composition. The title and prominent use of red reference the Most Precious Blood Roman Catholic Church, which Bullock attended as a child, as well as "Christ's sacrifice for mankind."

## Floyd Cooper - <http://www.floydcooper.com/>

Floyd Cooper is the illustrator for the children's book, *Ruth and the Green Book*. He received a Coretta Scott King Award for his illustrations in *The Blacker the Berry* and a Coretta Scott King Honor for *Brown Honey in Broomwheat Tea* and *I Have Heard of a Land*. Born and raised in Tulsa, Oklahoma, Cooper received a degree in fine arts from the University of Oklahoma and, after graduating, worked as an artist for a major greeting card company. In 1984, he came to New York City to pursue a career as an illustrator of books, and he now lives in Easton, Pennsylvania, with his wife and children.



Floyd Cooper, *Ruth and the Green Book*, cover illustration

**Curt Ellis - <http://reelimagemedia.weebly.com/>**

Ellis, a photographer living in Baltimore, Maryland, captured the events of the Baltimore Uprising in 2015. His photographs have been added to the *Preserve the Baltimore Uprising 2015 Archive Project*, “a digital repository that seeks to preserve and make accessible original content that was captured and created by individual community members, grassroots organizations, and witnesses to the protests that followed the death of Freddie Gray on April 19, 2015.” Ellis’s motto is, “You don’t take a picture, you make a picture!”



Curt Ellis, *Preserve the Baltimore Uprising 2015 Archive Project*  
Collection of the Maryland Historical Society

**J.M. Giordano**

- <http://www.jmgiordanophotography.com/>

Giordano, an award-winning photojournalist based in Baltimore, captured the events of the Baltimore Uprising in 2015. His photographs have been added to the *Preserve the Baltimore Uprising 2015 Archive Project*, an online historical record of the events that includes diverse perspectives from people whose lives have been directly impacted by the complex events surrounding the protests in Baltimore following the death of Freddie Gray on April 19, 2015. His work has been featured in *GQ*, *Playboy*, *The Observer* *New Review Sunday Magazine*, *The Guardian*, *The Telegraph*, *Washington Post*, *The Baltimore City Paper*, *i-D Magazine*, *Discovery Channel Inc.*, *Rolling Stone*, and *XLR8R*. His work, from the *Struggle: Portraits of Civil Rights and Black Power* series is in the permanent collections at the Smithsonian Museum of African American History and the Reginald Lewis Museum. He is also a co-host of the photojournalism podcast *10 Frames Per Second*.



J.M. Giordano, *Preserve the Baltimore Uprising 2015 Archive Project*  
Collection of the Maryland Historical Society

**Charles Harris**

Charles “Teenie” Harris (1908–1998) photographed Pittsburgh’s African American community from 1935 to 1975. His archive of nearly 80,000 images is one of the most detailed and intimate records of the black urban experience known today. His collection of photographs, everything from sports to jazz to politics, is considered one of the most important documentations of 20th-century African American life. Harris was a working-class photographer. His work was rarely seen outside of



Charles “Teenie” Harris, *Small Boy in Police Uniform with Police Officer Prince "Big Blue" Bruce, Centre Avenue, Hill District*, print from photo negative, 1938-1945  
Source: Carnegie Museum of Art

Pittsburgh, until after his death in 1998. In addition to his photo essays of daily life in the city, he captured many celebrities who visited Pittsburgh, e.g. Louis Armstrong, Duke Ellington, Billy Eckstine, Lena Horne, Sarah Vaughan, Sam Cooke, Cab Calloway, Ray Charles, Charlie Parker, Muhammad Ali, Joe Louis, Eleanor Roosevelt, John F. Kennedy, Martin Luther King, Dwight Eisenhower, Richard Nixon, and Dizzy Gillespie. Harris' photographs captured a beautiful, vibrant spirit of community where people celebrated life despite the barriers of racism.

## Tyrone Hart

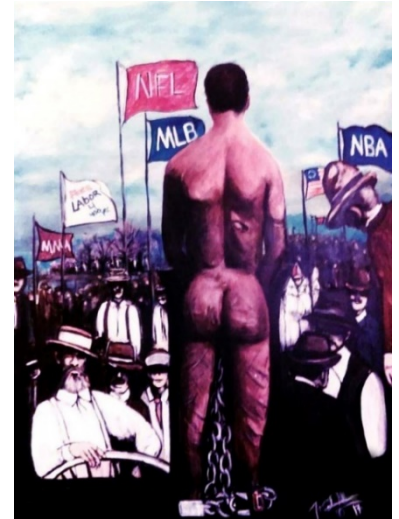
Hart is a self-taught artist who lives and works in Atlantic City, painting scenes depicting the everyday lives of urban America. Hart's illustrations appear on the cover of *The Northside: African Americans and the Creation of Atlantic City*, by the Honorable Judge Nelson Johnson, whose first book, the New York Times bestseller *Boardwalk Empire*, was adapted into the popular HBO Series. Hart's work has exhibited in galleries across the Mid-Atlantic region. His murals can be found in Atlantic City casinos and as well as public buildings around Atlantic County. His painting is accompanied by a poem:

### *Children of The Sun*

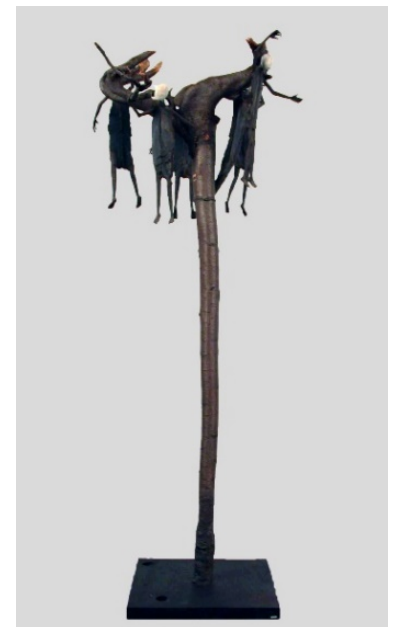
We were brought here as a commodity!  
Most are still, the rest have become a problem!  
America, the home of the brave the land of the free!  
They still want to make a slave out of me!  
The children of God...

## Jean Kawecki - <http://www.jeankawecki.com/>

Kawecki combines natural materials with the impression of movement and social commentary to give voice to her hauntingly-elegant sculptures. Kawecki speaks through the female figure, but the opinions and issues presented in the work are not gender specific. Some figures joyously soar upward with lifted arms and extended appendages while others appear forlorn and dejected. The materials dictate the aesthetic. Wood, branches, slate and shale are some of the principle materials used to construct her sculptures. "In the natural state, there is an abundance of form, color and texture that I can use to express my responses to the many aspects of the human scene," Kawecki said, "The work has many moods from suggestions of psychological states, social commentary, themes of loss, denial and death to satirical pieces on the extraordinary state of haute couture." Kawecki studied at Liverpool College of Art in England from 1942 to 1945 and began her career as a magazine illustrator and fashion designer. In 1951, Kawecki moved to the United States and by the 1970s was able to concentrate solely on sculpture.



Tyrone Hart, *God's Children*, acrylic painting



Jean Kawecki, *Strange Fruit*, mixed-media sculpture  
Collection of the Noyes Museum of Art



**Erik James Montgomery - <https://www.ejmphoto.com/>**

Montgomery is a fine art photographer who creates relevant, thought-provoking, visually unique imagery. His photorealistic viewpoint focuses on inspirational, cultural, and societal themes, telling a complete story in one image. Montgomery is a documentarian of our times, giving voice to his subjects' stories.



Erik James Montgomery, *Psalm 23:4A*, photograph

**Kelley Prevard - <http://www.kprevard.com/>**

Prevard, a self-taught artist, was born and raised in Atlantic City. She is a multi-faceted artist influenced by social, historical, and cultural events. In 2015, Prevard debuted her solo exhibition *The Rising Gaze* at the Noyes Arts Garage. Recently, she was featured in *the Moments of Love* exhibition in Washington, DC and the *Black Art Matters* exhibition in New York City. In the process of developing and honing her skills, her art has become more than just a creative outlet, but her voice. Recent pieces ask questions about long held beliefs related to gender, race, and beauty in our society. Prevard attempts to bridge the gap, to humanize the dehumanized, so that we can connect on an emotional level and not see people as stereotypes, statistics, or caricatures, but as fully realized human beings.



Kelley Prevard, *Not on My Watch*, acrylic

**Louis Sloan**

Sloan (1932-2008) the late landscape painter, assistant dean and painting conservator was a prominent figure known for his kindness, gentle manner, and generosity in the Philadelphia art community. Sloan received a John Simon Guggenheim Memorial Fellowship in 1963. This grant was to enable the artist to pursue their art with their already demonstrated exceptional creative ability. Sloan decided that as a young artist, he wanted to see the United States. He purchased a Volkswagen van and began his year-long travel throughout the states. This was at the height of the civil rights era. He would relay how surprised and shocked he was at the level of racial prejudice that he experienced throughout his travel across the country. There were times that he was unable to find a hotel, motel, or room that would accept him as a black man. This was the at the time when segregation was prevalent, when the “whites only - no coloreds” signage was evident. He related, that in southern states, he would often be unable to fine accommodations anywhere. That he would be forced to find and drive to black neighborhoods in attempt to find lodging that would be safe. On one occasion, he was told there was a shed out back where he could stay if he wanted. It turned out to be a tin shed shack with a dirt floor, infested with bugs and critters. He would laugh, and say, that this was when he got over his fear of spiders. Sloan was extremely proud of his African American heritage. He was one of

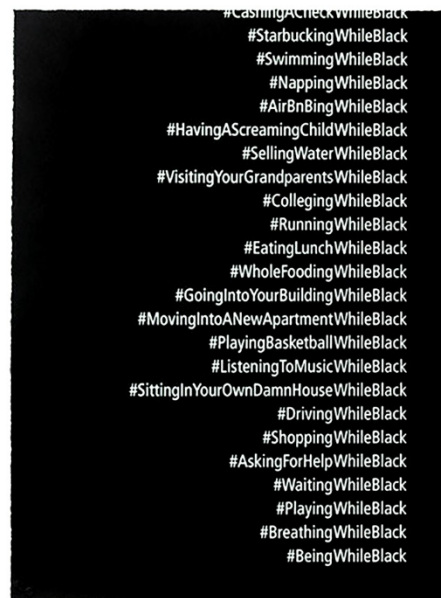


Louis Sloan, *Self Portrait*

first black students to be given a scholarship to the Fleischer Art Memorial School. Although he would add, that he also was required to clean the white students painting palettes. He also received a scholarship to study at the esteemed Pennsylvania Academy of the Fine Arts. He was the first African American to be named a full professor at the Academy. In later years, he often said, he never considered himself to be a 'black' artist, but rather, he was an artist, in his, and its own right, without the need for racial stereotype labelling. He would say that "my art has to stand on its own and speak for itself." He also said, "there is only one reason a person should paint, and that's because they love to paint, no other reason."

**Dread Scott - <https://www.dreadscott.net/>**

Dread Scott aims to propel history forward with his performance art. His work has been shown both in the USA and across the globe. In 1989, while he was a student at the School of the Art Institute of Chicago, his art became the center of national controversy over his questionable use of the American flag. President G.H.W. Bush termed his artwork as "disgraceful" and the entire US Senate condemned and proscribed the work. Dread became part of a landmark Supreme Court case when he and others challenged the new law by scorching flags on the steps of the U.S. Capitol. Now, Dread has a studio located in Brooklyn, NY. His work has been involved in exhibitions at New York's MoMA PS1, the Walker Art Center, Minneapolis, Jack Shainman Gallery, NY, and Gallery MOMO in Cape Town, South Africa. His performance art has been presented at BAM in Brooklyn as well as on the streets of Harlem, NY. His work is also part of the collections at the Whitney Museum of American Art and the Brooklyn Museum. Dread is a recipient of a 2018 United States Artists Fellowship and has received grants from the Creative Capital Foundation and the Open Society Institute.



Dread Scott, *#WhileBlack*, 2018, diptych screen print

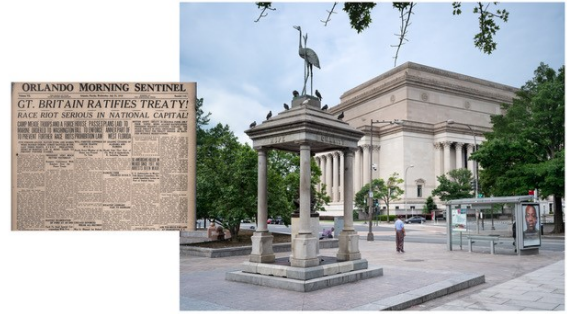
Scott works in a variety of media, from performance and photography to screen-printing and video. Dread plays with fire—both metaphorically and oftentimes literally—this is in reference to a particular act in which he burned \$171 on Wall Street and encouraged those with money to add theirs to the flames. His work beckons viewers to look pensively and sternly at America's past and present. His performative act called Decision is a routine that reflects on America, a country whose democracy will always be rooted in slavery and oppression. Scott aims to educate the masses on how these roots have been woven into the fabric of the country and its founding documents.

**Wendel White - <https://wendelwhite.com/>**

White's work has received numerous awards and fellowships including a John Simon Guggenheim Foundation Fellowship in Photography, three artist fellowships from the New Jersey State Council for the Arts, a photography grant from the Graham Foundation for Advanced Studies in the Fine Arts, and a New Works Photography Fellowship from En Foco, Inc. His work is represented in museum and corporate collections including: The Museum of Fine Art, Houston, TX, and Paul R. Jones Collection of

African American Art at the University of Delaware. White's work was featured at the Noyes Museum in 2003 for his solo exhibition *Small Towns, Black Lives*. His photographs documented the existence of small black communities throughout Southern New Jersey.

White was awarded a BFA in photography from the School of Visual Arts in New York and an MFA in photography from the University of Texas at Austin. White taught photography at the School of Visual Arts, NY; The Cooper Union for the Advancement of Science and Art, NY; the International Center for Photography, NY; Rochester Institute of Technology; and is currently Distinguished Professor of Art and American Studies at Stockton University.



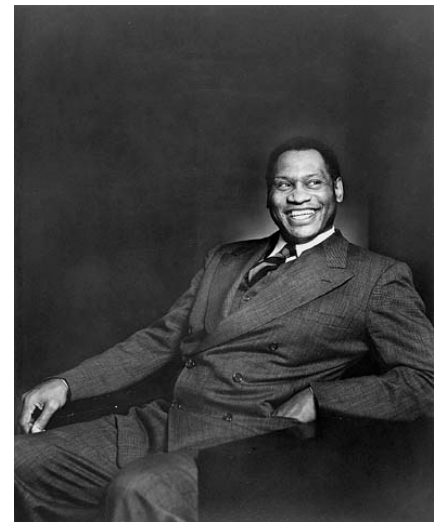
Wendel White, *Washington DC July 21, 1919. Orlando Morning Sentinel, Orlando FL, July 23, 1919*

## HISTORICAL FIGURE

**Paul Leroy Robeson - <https://www.paulrobesonhouse.org/>**

Robeson was a renaissance man who spent most of his life fighting injustice, for which he was roundly persecuted. He was an actor, orator, athlete, lawyer, singer, author, scholar, activist and linguist. Most of all, the “tallest man in the forest” at 6’3”, he was an authentic American Hero.

Paul Robeson was a well-known African-American performing artist and supporter of social freedoms for individuals around the globe. He rose to prominence in a period when segregation and discrimination were lawful in the United States, and black individuals were being lynched, particularly in the South. Born in 1898 in Princeton, New Jersey, Paul Robeson was the youngest of five children. His father was a runaway slave who was educated at Lincoln University, and his mother came from an abolitionist Quaker family. Robeson's family knew both hardship and the assurance to transcend it. His own life was no less difficult. In 1915, Paul Robeson won a four-year scholastic grant to Rutgers University. Despite savagery and bigotry from fellow players, he won fifteen varsity letters in basketball, baseball and track, and was twice invited onto the All-American Football Team. He received entry into Phi Beta Kappa, had a place within the Cap and Skull Honor Society, and graduated as valedictorian. It was not until 1995, nineteen years after his passing, that Robeson was enlisted into the College Football Hall of Fame. At Columbia Law School, Robeson met and wedded Eslanda Cordoza Goode. He accepted a position with a law office, however, he left when a white secretary declined to take instruction from him. He left his law career to utilize his abilities in both theater and music and to advance African and African-American history and culture. Paul Robeson left Berlin in 1934 and escaped to Russia. He fell in love with the country and with its people almost immediately. In contrast to the horrible ethical conditions in Nazi Berlin, Robeson was pleased with how accommodating the Soviet Union was of him. For black visitors (and due to his celebrity, for Robeson probably more than others) arrival in the Soviet Union was invariably accompanied by many prospects



Paul Leroy Robeson, photograph, Collection of the Paul Robeson House and Museum



for community and financial gratification. Robeson was ecstatic to find that the Soviets shared a similar vision to his. As far as Paul Robeson was concerned, the Soviet Union lived up to his expectations, to such an extent, in fact, that he eventually enlisted his own son into a Soviet School. He appreciated his trip as a distinguished artist and as an intellectual, but also as a black man treated with admiration and even respect.

## POETS

**Emari DiGiorgio** - <https://www.emaridigiorgio.com/>

DiGiorgio is the author of *Girl Torpedo* (Agape, 2018), the winner of the 2017 Numinous Orison, Luminous Origin Literary Award, and *The Things a Body Might Become* (Five Oaks Press, 2017). She's the recipient of the Auburn Witness Poetry Prize, the Ellen La Forge Memorial Poetry Prize, the Elinor Benedict Poetry Prize, RHINO's Founder's Prize, the Woodrow Hall Top Shelf Award, and a poetry fellowship from the New Jersey State Council on the Arts.

DiGiorgio has received residencies from the Vermont Studio Center, Sundress Academy of the Arts, and Rivendell Writers' Colony. She is a Geraldine R. Dodge Foundation Poet and hosts the South Jersey Poets Collective "World Above" Free Poetry Night, a monthly reading series in Atlantic City, NJ. She is currently Professor of Writing at Stockton University.

### **Belinda Manning**

Manning is a poet, artist, community activist, volunteer, and long-time resident of Atlantic County. She has participated in the South Jersey Poets Collective "World Above" Free Poetry Night for the past six years and has been involved with Atlantic City's Annual *48 Blocks AC Arts Festival*. Manning led the project "Poets on a Jitney," a rolling tour of *48 Blocks*.

## OUR PARTNERS

Maryland Historical Society, *Preserve the Baltimore Uprising 2015 Project* - <https://baltimoreuprising2015.org>  
Lest We Forget Museum of Slavery, Germantown - <http://lwfsm.com/index.php/mission-vision/>  
Murphy Writing Center of Stockton University - <https://murphywriting.com/>  
Paul Robeson House Museum, West Philadelphia - <https://www.paulrobersonhouse.org/paul-roberson/>  
African American Heritage Museum of Southern New Jersey - <http://www.aahmsnj.org/>  
Millville Army Air Museum - <https://p47millville.org/>  
South Jersey Culture and History Center, Stockton University - <https://stockton.edu/sichc/>

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Funding for the Noyes Museum of Art is provided in part by the NJ State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts; and the Geraldine R. Dodge Foundation.