AUTHORS’ BIOGRAPHIES

HELEN CHAFFEE BIEHLE

Helen Chaffee Biehle divides her time between painting, writing and teaching. She is a graduate of the Cleveland Institute of Art and Case Western Reserve University, and earned a Master of Fine Arts degree at the Cranbrook Academy of Art. She is Chair Emerita of the art department of Laurel School, was adjunct professor in the School-College Articulation Program (SCAP) of Kenyon College, and is a former member of the education staff of The Cleveland Museum of Art where she now serves on the Women’s Committee.

Biehle is co-author of an art history study guide, produced with a grant from the Jennings Foundation. She has written a video script and essays on individual artists of the Cleveland School. Her essay on the history of the American library is to be published this summer. She serves on the board of the Cleveland Artists Foundation and of the Darius Milhaud Society, and on the Education Committee of her church. She has lectured on American art and architecture at Mather Gallery of Case Western Reserve University, Cuyahoga Community College and the Chautauqua Institution.

SAMUEL W. BLACK

Samuel W. Black is Associate Curator for African American History at the Western Reserve Historical Society and directs the African American Archives program, serving as the chief archivist for one of Ohio’s largest archival collections of the African American experience. He earned a bachelor’s degree in African American Studies at the University of Cincinnati and a Master of Arts in African Studies at SUNY, Albany. He has lectured widely in various New York State correctional institutions, in schools, colleges, universities, community centers, and for special interest groups.

Black is a member of the African American Museums Association, Society of American Archivists, Society of Ohio Archivists, Ohio Academy of History, and the Cleveland Bicentennial Commission Advisory Board. He is a past member of the Black Male Coalition of Greater Cincinnati, Inc. and past president of the Afrikan Studies Association of the University of Cincinnati. He serves on various committees, including the curatorial committee of the Cleveland Artists Foundation’s project on African American Artists in Cleveland, and the Cleveland Public Schools’ Underground Railroad Project.

In early 1996, Black has curated Karamu House’s exhibition of Carl B. Stokes memorabilia, Images of South Carolina Plantations During Union Army Occupation at University Hospitals, and Portraits of Progress: African Americans Through the Lens of Allen E. Cole at the Western Reserve Historical Society. He is currently conducting research on African American Photographers of Cleveland from 1887 to 1965 and on Carter G. Woodson: The Vision of African American History.

ALFRED LEE BRIGHT

Alfred L. Bright, Distinguished Professor of Art at Youngstown State University, is a native of Youngstown, Ohio. He received a Bachelor of Science degree in Art Education from Youngstown University and earned a Master of Fine Arts degree at Kent State University. Bright, a nationally recognized painter and recipient of numerous awards, has had solo exhibitions in Ohio, California, Florida and Virginia. He has participated in many juried exhibitions, including The Cleveland Museum of Art’s May Show and the National Midyear Exhibition at the Butler Institute of American Art in Youngstown. In 1980, Bright’s interest in music and performance art led to an Ohio Arts Council commission of a series of paintings executed to live music of Art Blakey and the Jazz Messengers. His works are in private, corporate, museum and university collections; he has created murals for IBM and First Federal Savings in Youngstown.

Bright is the author of An Interdisciplinary Introduction to Black Studies. He is known for his special expertise on the WPA-sponsored Karamu Print Workshop.

LESLIE KING-HAMMOND

Dr. Leslie King-Hammond was born and raised in New York City. She studied at SUNY, Buffalo, at the New School of Social Research, New York and at the City University of New York, Queens College, where she earned her Master of Fine Arts degree, chaired the Performing Art
Workshops of Queens and served as vice-president for the student government at the college's School of Social Studies. She pursued her doctoral studies at Johns Hopkins University in Baltimore and in 1976 was appointed Dean of Graduate Studies at the Maryland Institute – a position she still holds. In 1985, she won the Trustee Award for Excellence in Teaching; in 1984 and 1987 she received Mellon Grants for Faculty Research.

In 1985, King-Hammond became project director of the Maryland Institute-initiated Ford Foundation Fellowships for Minorities in the Visual Arts (now the Philip Morris Fellowship for Artists of Color, in which the Yale School of Art, the School of Art of the Art Institute of Chicago, Cranbrook Academy, and the California Institute of the Arts also participate.)

King-Hammond maintains a high profile in the civic and professional arts community. She serves on numerous boards, juries and commissions, including the boards of the College Art Association (President-elect, 1996), the Baltimore Museum of Art, the Alvin Ailey Dance Theatre Foundation of Maryland, and the Edna Manley School for the Visual Arts, Kingston, Jamaica. Her exhibitions and publications include Celebrations: Myth and Ritual in African American Art (Studio Museum in Harlem, 1982), Art As a Verb (Maryland Institute, Studio Museum in Harlem, and the Met Life Gallery, 1988), Black Printmakers and the WPA (Lehman Gallery of Art, New York, 1989), Masters, Mentors and Makers (Maryland Institute, Decker Gallery, 1992), and Gumbo Ya Ya: An Anthology of Contemporary African American Women Artists (MidArts Press, 1995). King-Hammond is currently working on a major book project, Masks and Mirrors: African-American Art, 1750-Now (Abbeville Press, forthcoming).

SHEILA N. MARKOWITZ

Sheila N. Markowitz is a writer and communications consultant involved with the visual arts and arts organizations since the early 1970s. A potter for 15 years, she won more than a dozen awards in local and regional shows and helped students explore the craft and their own creativity. No longer working in clay, she continues her artistic endeavors through photography, occasionally exhibiting in juried shows. In 1983, she developed Art by the Falls for the Valley Art Center in Chagrin Falls, chairing the popular arts and crafts show for three years.

Markowitz has handled publications and other projects for a wide variety of non-profit and governmental organizations. She is currently honing her skills as a writer of children's books.

Under the auspices of the Cleveland Artists Foundation, Markowitz in 1992 designed and analyzed a community-wide opinion survey of Northeast Ohio artists that documented the felt need for a regional art archive in the Western Reserve. Efforts to establish such an archive are at present gathering momentum.

PAMELA P. McKEE

Pamela P. McKee is currently pursuing her doctoral degree in Art History at the University of Michigan. She earned a Bachelor of Arts degree at the University of Pennsylvania and a Master of Arts in History from Cleveland State University, concentrating on African and African American Art and History. She taught at CSU as Visiting Professor in the Spring and Fall quarters of 1993. From 1994 to 1995, McKee was public relations and development officer at Providence Center in Annapolis, Maryland.

McKee presented a paper on The Landai Mask of the Poro Society at the PASALA symposium, held in conjunction with the triennial ACASA meeting, in Iowa City, 1992. In 1991 she published Art and Artifacts of West Africa, a catalogue for an exhibition held at Gallery 754 in Akron, OH. She is currently preparing entries for a catalogue to accompany a 1996 Detroit Institute of Arts exhibition of works from private collections of African art.