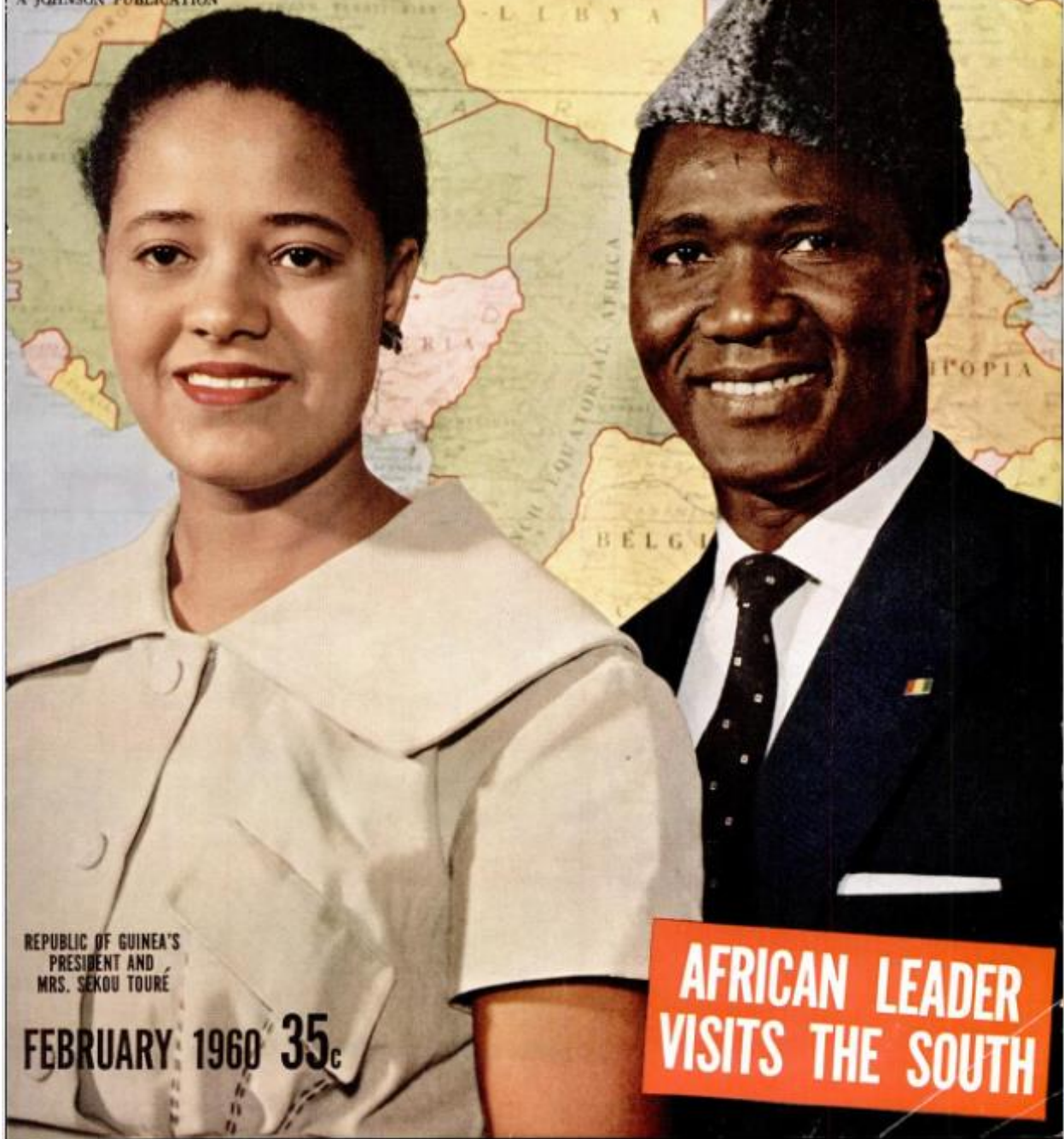


# EBONY

A JOHNSON PUBLICATION

WHAT WHITE PEOPLE  
ASK ABOUT NEGROES  
WHY I BECAME A JEW  
By Sammy Davis Jr.



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PRESIDENT AND  
MRS. SEKOU TOURE

FEBRUARY 1960 35c

AFRICAN LEADER  
VISITS THE SOUTH



**Opening show,** Archbishop Joseph F. Rummel (c.) is aided by (l. to r.) Sister M. Laurana of Xavier art faculty; Prof. Stanley L. Sessler, head of Notre Dame art dept.; sculptor Ivan Mestrovic and Prof. Noma J. Rousseve, Xavier's art dept. head.

# Xavier Art Show

Negroes finance a cultural event in New Orleans

**E**NDING the wide-spread misconception that art appreciation in the South is confined to whites, a group of culture-loving New Orleans Negro residents made possible Dixie's largest interracial art competition to date by picking up the tab for \$4,000 worth of prizes. Held by Xavier University and billed as the Young America 1959 Artists Show, the 15-day exhibition featured some 234 works selected from more than 300 entries by talented young artists from nearly every state in the nation.

While the caliber of entries was impressive, so was the panel of jurors which was made up of four distinguished art experts, including Prof. James A. Porter, head of the Howard University Art Department and art historian of national reputation. The prominence of the exhibition was further enhanced by the presence of Croatian-born, internationally-famous sculptor Ivan Mestrovic, who consented to exhibit several of his sculptures as a special feature of the show which hung in the auditorium of Xavier, a Catholic coeducational university.



**Integrated crowd** spills into Roman Catholic university's spacious auditorium to view city's first Negro-patroned interracial art show. About half of show's visitors were white. Calling exhibition "unprecedented here in New Orleans," Prof. Rousseve said the response university received from those wanting to enter show was "overwhelming."



**Contest jurors** appraise entries hanging in auditorium. They are (l. to r.) Prof. Sessler, member of London Royal Society of Arts; Prof. Porter; Asst. Prof. William L. Moreland, Southwestern Louisiana Institute; Mills Puz, renowned Swiss artist.



**Winner of \$100 Greuzot award,** Leo Grucza of New Orleans, is congratulated by Prof. Rousseve while second prize winner Robert Burnhutter, a Tulane graduate student, and Sister M. Laurana look on. Xavier faculty is interracial, interdenominational.



"Self-Portrait With Driftwood" by Robert Di Giovanni won top prize in contest, including full-time tuition graduate art scholarship to the University of Notre Dame.



"The Martyr," an abstract lithograph by Bernheimer, was awarded second prize. Show marked the first time that Mestrovic's works were shown anywhere in the South.



Third prize winner, "Nude," a walnut carving by Carl Fopeano, drew raves from viewers. Exhibition's sponsors included local businesses and professional men and women.

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Relaxing at end of show's opening day, contest officials discuss successful event. They are (l. to r.) Prof. Poeter, Sister Laurana, Prof. Sessler, artist Pluz, Asst. Prof. Moreland and Prof. Rousseau. Swiss-born Pluz came to U. S. in 1951.



At reception honoring contest judges, Dr. George Talbert, a donor, chats with Mrs. Sessler, wife of Prof. Sessler. Listed in Who Is Who In America, Prof. Sessler is widely acclaimed artist.



Xavier alumnus, Dr. H. E. Braden III and wife get brief art lesson from master sculptor Mestrovic. A member of Xavier's Board of Lay Regents, Dr. Braden was among those who provided financial leadership that made art exhibition possible.



\$100 award for prints and drawings went to Aleese Kilpatrick of Carbondale, Ill., for her entry entitled "Self-Portrait."



"Les Belles Fleurs" entered by Shirley Boteler of Texas won her an award of \$400 to study art at Xavier University.



"Temptations of St. Anthony," an abstract painting by Cruza, was among outstanding entries hanging in exhibition.



"Mosaic: Abstract" by Ellis Cappell of Arkansas was another entry that earned artist \$400 art scholarship to Xavier.

## CONTEST AWARDS INCLUDE SCHOLARSHIPS, CASH PRIZES

OF THE numerous prizes offered, the \$400 Smith-Parker award for the "best piece in the show" was given by Mr. and Mrs. Andrew I. Smith and William J. Parker Jr. The \$250 Rev. and Mrs. Benjamin J. Watson Memorial award was donated as second prize by Miss Mamie J. Watson and Thomas B. Watson, while the third prize—the \$150 Cook award—was contributed by Mr. and Mrs. Jesse W. Cook.

Other prizes included four \$400 art scholarships—the Henrietta Maine Braden scholarship by Dr. and Mrs. H. E. Braden; the Henry and Amanda Bynum scholarship by Horace B. Bynum; the Sister Mary Leo Memorial scholarship by George H. Carpenter; and the Octavia

Duvernay and Roseila Christophe Chauvin Memorial art scholarship by Mr. and Mrs. Haidel J. Christophe. Additional prizes consisted of several \$100 cash awards and a full-time tuition graduate art scholarship to the University of Notre Dame, given by Notre Dame.

Works exhibited in the show represented the efforts of young artists who either had completed their formal professional training or who were in the process of receiving it and whose ages (from 17 through 30 years) ranged as widely as their artistic concepts and talents. Each entry was judged entirely on its own merits without consideration of the artist's race. Ironically, top prizes went to white artists.



Xavier President, Sister M. Josephina, and show visitor Mrs. Samuel Zurik take advantage of quiet moment at exhibition to view entries in detail. Exhibition has helped to re-shape white community's image of New Orleans' Negro population.



Art lover Dr. Samuel Zurik of New Orleans stands motionless like statues which surround him while critically viewing art works. Fine arts entries, in addition to paintings and sculptures, included ceramics, carvings and hand-crafted jewelry.



Giant painting of head captivates attention of visiting young lady. One of city's cultural centers, Xavier was founded in 1925 by the Sisters of Blessed Sacrament.



Interest in exhibition by New Orleans community is reflected by intense expressions on faces of two unidentified visitors pausing before one of numerous entries.



Teen-agers and adults alike found show enjoyable because of exhibit's wide range of approaches to art from the starkly realistic to varying degrees of abstraction.