



Smithsonian Institution

Smithsonian Institution Archives

Proceedings of the Board of Regents Meeting held on September 17, 1990

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CHART 14
MINORITY/NON MINORITY DISTRIBUTION: ALL ADDITIONAL
GRADES AND PAY PLANS
GRADES 12 THROUGH 15
ALL CATEGORIES OF EMPLOYMENT, 1989 AND 1990
[[12 column table]]

GRADES 12 - 15 | AFRICAN AMER. M | AFRICAN AMER. F |
AMERICAN IND. M | AMERICAN IND. F | ASIAN AMER. M | ASIAN
AMER. F | HISPANIC M | HISPANIC F | WHITE M | WHITE F | TOTAL

SEPT 1989 | | | | | | | | 8 | 8 | 16
MAR 1990 | | | | | | | | 7 | 6 | 13
[[/12 column table]]
[[/boxed]]

1. For its permanent collection, the Museum acquired eight works by African Americans, two works by Asian American/Pacific Islanders, and one work by an American Indian. Works from the permanent collection on loan to museums throughout the United States and to three Japanese museums included eighteen works by African Americans, two works by Asian American/Pacific Islanders and one work by an Hispanic.

A major exhibition at the Renwick Gallery was "Slave Quilts From the Ante-Bellum South" organized by an African American female Guest Curator. Through a grant from the Smithsonian Educational Outreach Fund, a host of interpretative programs was presented with the exhibition, including quilting demonstrations, lectures exploring sources and symbols, and a panel discussion addressing cultural interrelationships.

Two smaller exhibitions of works by African American artists opened during this period: a gallery of 19th century paintings from the Museum's permanent collection of African American art, and a selection of recent works by the noted African American sculptor Elizabeth Catlett. A reception for the Catlett exhibit, aimed at outreach to the African American community, drew an enthusiastic audience to meet the artist and to celebrate the Museum's recent purchase of her work, *Singing Head*. Ms. Catlett also gave two public talks about her work and conducted a special docent training session.

The exhibition "Treasures of American Folk Art from the Abby Alrich Rockefeller Center" provided an opportunity to highlight contributions of racial/ethnic and other minorities. For the Family Day held in conjunction with the exhibit, Kathy Williams, a local African American female artist and art instructor, conducted an ornament making workshop; and teenage members of Colonial Williamsburg's African American Interpretive Programs Troop presented "African American Children in the 18th Century." In a program which examined the morals, values and survival techniques of African Americans during the colonial period, Dylan Pritchett, African American Interpretive Programs Specialist of Colonial Williamsburg, performed "The Storyteller." An illustrated lecture, "The Inspirational Sculpture of William Edmondson," was presented by Tritobia Benjamin, Director of the Gallery of Art at Howard University. To

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M	F	M	F	M	F	M	F	M	F		
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