

## Frank C. Martin, II, Ph.D.

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*curriculum vitae*

Spring 2022

### Education:

Yale University,

B.A. History of Art

Senior essay thesis topic: *Dissociation in Edgar Degas' La Classe de Danse Paintings*

The City University of New York, Hunter College

M.A., The History of Art

Thesis topic: *Alessandro de' Medici's Patronage of Portraiture*

The Institute of Fine Arts, New York University

Special Problems in Contemporary Art

Special Problems in Art Conservation

Ph.D., The University of South Carolina ~ topic:

*Marsilio Ficino's Neo-Platonist Concepts of Power As Represented in Selected Paintings by Sandro Botticelli:*

*A Study in Representation, Iconography, Iconology and Reasoning*

### Selected Recent Publications, Articles, Books, and Essays:

“LINKED: Colin Quashie interviewed by Frank Martin,” in *Illuminations*, edited by Simon Lewis, Rathasker Press, 2020 (works by artist Colin Quashie remain on display in The I. P. Stanback Museum’s Main Gallery)

*Resistance, Reform, & Reasoning: Artists Respond to The Orangeburg Massacre ~ 50 Years Later* (exhibition catalogue by South Carolina Humanities, South Carolina State University) 2018 by F. Martin

*The Orangeburg Massacre & America's Fight for Freedom: An Exhibition of Documentary Photographs by Cecil Williams and Jerry Fryar* (February 7th - April 15th, 2018, exhibition catalogue by South Carolina Humanities, South Carolina State University) 2018 by F. Martin

Essay, “ Sign, Trace, & Significance: Giordano Angeletti’s Improbable Worlds”/ “ Segno, traccia, e significato: I mondi improbabili di Giordano Angeletti ”, in *Paesaggi Immaginari: Photographic Images by Giordano Angeletti* (Associazione Culturale TRAlEVOLTE, Rome, Italy 2019, Orangeburg 2021 – 2022), essay by F. Martin.

Co-author: “ Instrumental Neutron Activation Analysis (INAA) of Nok Sculptures in The I. P. Stanback Museum,” *Journal of Radioanalytical and Nuclear Chemistry*, published online, May, 2017: Museum collaboration with Dr. Sun Zai-jing, SCSU faculty member in Nuclear Engineering, for his presentation of molecular analysis of two Nok sculptural artifacts from the Simone & Linda Grigori Collection of the I. P. Stanback Museum presented to the CAARI ( for The 24<sup>th</sup> Conference on Application of Accelerators in Research & Industry, also with Q. S. Cai, S. Lassell: listed as: Z.J. Sun, F. Martin, Q.S. Cai and S. Lassell, "Instrumental Neutron Activation Analysis (INAA) of Nok Sculptures in I. P. Stanback Museum." *Journal of Radioanalytical and Nuclear Chemistry*, 313: 85-92, 2017, doi:10.1007/s10967-017-5297-8.) <https://link.springer.com/article/10.1007/s10967-017-5297-8>

Author: Chapter 8 (with Dr. Tolulope Filani) in text for teachers of English language students, *Teaching ELLs Across Content Areas*; edited by Dr. Nan Li, 2016; the chapter is entitled, “ Teaching Arts to English Language Learners ,“ pp. 187-208.

“Art & Inference: Juan Logan’s Visual Expressions as Conversational Implicatures,” in the *Monograph of the Carolina Diversity Professors Doctoral Scholar’ Program*, The University of South Carolina 2016-2017.

Author of exhibition catalogue essay for, Hampton III Gallery, Taylor, SC, *Images by Paul Yanko: Art as Meta-Cognition*, Fall 2016 (for Sandy Rupp).

“Assessing the Roles of Intention, Action, and Agency: A Consideration of Choices That Lead to Unintended Harms,” in the *Monograph of the African-American Professors’ Program*, edited by John McFadden, Ph.D., The University of South Carolina 2014.

Author of essay, “Art, Race, and Reasoning: Six American Artists of African Descent In Four South Carolina Exhibitions,” in *African-American Professors Program Monograph Series*, edited by John McFadden, Ph.D., (University of South Carolina), 2012 pp. 83-104.

Contributing critical essayist, *Messages from Home: The Art of Leo Twiggs*, Claflin University Press, Orangeburg, South Carolina, 2011.  
<http://leotwiggs.blogspot.com/2011/12/book-signing-message-from-home-art-of.html>.

Author of essay “The Syncretic Project of Antiochus of Ascalon: A Brief Consideration of Ideas from the Speeches of Varro and Lucullus from Cicero’s *Academica*, Books I and II,” in *African-American Professors Program Monograph Series*, edited by John McFadden, Ph.D., (University of South Carolina), 2010 pp. 100-115.

Author of critical review: “Progeny II: On Art, Family, Race, and Culture – works by Deborah Willis, Hank Willis Thomas, Fo Wilson, and Dayo Harewood,” in *Daily Serving: An International Forum for the Contemporary Visual Arts*, edited by Seth Curcio, 2011, an online visual arts magazine at: <http://dailyserving.com/2011/01/progeny-ii-on-art-family-race-and-culture/>.

Author of critical review: “Colin Quashie: *Service* – A Controversial Mural for the University of North Carolina’s School of Government,” in *Daily Serving: An International Forum for the Contemporary Visual Arts*, edited by Seth Curcio, 2010, an online visual arts magazine at: <http://dailyserving.com/2010/08/colin-quashie-service/>.

Author of three essays in the *African American National Biography*, edited by Henry Louis Gates and Evelyn Brooks Higgenbotham, Oxford University Press, 2008. I contributed entries on artists “Joseph Delaney,” “Elton Fax,” and “Arthur Rose”: online listing at <http://dubois.fas.harvard.edu/aanb-3>.

Author of essay, “Envisioning Virtue: A Consideration of [Jacques Louis] David’s Image of *The Death of Socrates*,” in *Character*, published by the Center for the Advancement of Ethics and Character, Boston University, vol. XIV, No. 1, Fall 2006, pp. 5-6.

Author of *Dialogues from the Diaspora: Art in an Age of Authenticity*, an exhibition catalogue in conjunction with the Office of Cultural Affairs of the City of Charleston completed in September of 2005. I was curator for the exhibition and I provided critical essays for the included artists. This was an adjunct activity to the annual Moja Festival of the African diaspora, held in Charleston.

“Image & Meaning: The Power of Social Commentary in Works by Selected Contemporary South Carolina Artists,” *Triennial 2004*, South Carolina Arts Commission and the South Carolina State Museum, November 19, 2004, pp. 70-75. ([www.southcarolinarts.com/triennial](http://www.southcarolinarts.com/triennial))

“Opposition, Reconciliation & Synthesis in the Art of Leo Twiggs: Issues of Metaphor & Meaning in Post-Colonial Expression,” *Myths and Metaphors: The Art of Leo Twiggs*, essays by Marilyn Laufer, Frank Martin, & ed. by William Eiland, Georgia Museum of Art, University of Georgia, 2004 (ISBN 0-915977-52-4)

“Aesthetic Attractions: Artworks in Religious Spaces, Charleston South Carolina,” *Thresholds: Expressions of Art and Spiritual Life*, South Carolina Arts Commission, 2003, pp. 120-125.

Frank C. Martin, II (as lead author), with Aimee R. Berry, William C. Hine, Minnie M. Johnson, and Mary Smalls, *South Carolina State University*, The College History Series, Arcadia Press, 2000 (ISBN 0-7385-06-30-3): <http://www.amazon.com/Carolina-University-College-History-Series/dp/0738506303>.

Entries for critical essays regarding the works of “Avel De Knight, ” “Teodoro Ramos-Blanco, ” “Leo Twiggs,” in *St. James Guide to Black Artists*, ed. by Thomas Riggs, published in association with the Schomburg Center for Research in Black Culture, St. James Press, New York, 1997, pp. 135-136; 445-446; 534-536.(ISBN 1-55862-220-9)

“Art, Race, & Culture: Context and Interpretive Bias in Selected Works of Contemporary African-American Art from South Carolina,” in *Conflict and Transcendence: African-American Art in South Carolina*, The Columbia Museum of Art, 1992, pp. 25-37.

### **Awards, Honors, Grants, Activities, Memberships (past and current):**

African-American Professors’ Program/ Grace McFadden Doctoral Scholar, Department of Philosophy, The University of South Carolina (2009- graduation); Professor of the Year (2014) Award, School of Education, Humanities, and Social Sciences, South Carolina State University; Member, The *Association Internationale des Critiques d’Art* (AICA); life member: *Delta Epsilon Iota* Academic Honor Society, University of South Carolina Chapter (since 2013); Collegium for African American Research (CAAR); College Art Association (CAA); Association of Academic Museums and Galleries (AAMG); Southeastern College Art Conference, Inc. (SEACAC); Kappa Pi Honorary Visual Arts Organization; National Achievement Commended Scholar; Yale National Scholar; Key Club Scholarship Award; Scholastic Art Award; William Graf Travel Stipend for Study Abroad, awarded through Hunter College, CUNY; Phi Delta Kappa Honorary Educators Association; Chair, Grants-in-Aid Panel for the Visual Arts, 1992, South Carolina Arts Commission; State representative for South Carolina for Alternate Roots Panel, a regional and national interdisciplinary arts granting organization funded in part by the Warhol Foundation, The National Endowment for the Arts, and the Rockefeller Foundation; listing in *Who’s Who Among Black Americans*, 8<sup>th</sup> Edition, 1994-1995, Gale Research, Inc., Washington, D.C. p. 955; listed in *Who’s Who Among America’s Teachers*, 2004-2005.

### **Work Experience:**

2015- 2022: Director, The I. P. Stanback Museum & Planetarium, South Carolina State University & Lecturer in The History of Art; 2015 - Adjunct Instructor in the History of Art; The College of Charleston; Spring semester - Providing instruction for History of Art 102, Survey II: Renaissance to Post-Modern Art; and Special Topics in The History of Art, 290: African-American Art History.

2010-2014: Graduate Instructor in Philosophy, The University of South Carolina-PHILOSOPHY 102- Introduction to Philosophy: Teaching assistant for courses in Ethics, Continental Philosophy, Existentialism.

2004-Present: Art Historian, South Carolina State University: Responsibilities include instruction for courses in general survey history of the fine & plastic arts from the Prehistoric era through Realism of 1850s; The History of

Contemporary Art, 1851-1929; The History of African-American Art, 17<sup>th</sup>-20<sup>th</sup> Centuries; Art and Aesthetic Theory & Criticism

2003-Present: Adjunct Instructor in the History of Art, The University of South Carolina: General Survey in Art History, from the Prehistoric through Byzantine Periods; General Survey in Art History, from Early Christian through 20<sup>th</sup> Century (a two semester survey course).

1991-2004: Curator of Exhibitions & Collections The I. P. Stanback Museum and Instructor part-time in the History of Art, South Carolina State University: Responsibilities: Catalogue, accession, research and maintain permanent collections of African and African-American Art in the I. P. Stanback Museum, South Carolina State University; research, organize, design and present exhibitions, colloquia, lectures, symposia; write and edit publications relevant to the Museum collections and exhibitions; staff supervision and systems planning for collections, general museum administration.

1989-1991: Associate Manager, The Office of Education Services, The Metropolitan Museum of Art: Responsibilities: Oversee and execute systems planning and staff supervision for courses, lectures, symposia; write and edit materials pertaining to policies and procedures in Education Services for the Museum public; supervision of contractual lecture staff for private educational programs scheduled in the museum's galleries; creation and maintenance of automated seasonal programming on the IBM/System 36 Electronic Scheduling Program's specially formulated TRIPS software; oversee compilation, printing and production of the museum's daily schedule of events; participate in contractual lecture services and public programs to provide lectures to the museum public on a variety of topics both in the museum galleries and conference or classroom spaces; administrator of the Copyist Program, providing access for professional and student artists studying the techniques of Old Master painters.

1988-1989: Assistant Manager, The Office of Education Services, The Metropolitan Museum of Art. Responsibilities: Systems planning for courses, lectures and symposia; supervision of contractual lecture staff; administrator for the Copyist Program; supervise production of the comprehensive daily schedule of events for the museum facility complex; provide lectures on museum collections for the general public.

1988-1986: Senior Associate, The Office of Education Services The Metropolitan Museum of Art. Responsibilities: Serve as registrar for courses, lectures, and symposia; serve as liaison with the Department of Museum Admissions for scheduling educational programs for groups; serve as contractual lecturer for the Department of Public Programs and the Office of Student and Teacher Programs.

1982-1986: Supervisor, Group Reservations Office, Division of Education Services, The Metropolitan Museum of Art. Responsibilities: Served as registrar for adult, college, and high school age groups wishing to visit the Museum's collections; collection of fees; served as liaison with the Department of Admissions and Security Department; served as contractual lecturer for the Office of Community Education and Public Education.

1979-1982: Education Assistant to the Manger of Appointments, The Division of Education Services, The Metropolitan Museum of Art. Responsibilities: Act as registrar for visiting adult, college, and high school groups; collection of fees; facilitate access to Museum collections; maintain statistical data pertaining to group visitation; serve as a contractual lecturer for the Office of Public Education.

1978-1979: Research Assistant, part-time, The Cloisters, A Division of The Metropolitan Museum of Art. Responsibilities: Chart and transcribe restoration data for a special project through a grant from the Los Angeles County Museum under the supervision of Dr. Jane Heyward, The Cloisters, The Metropolitan Museum of Art; graph maintenance for distinguishing the status of various stages of restoration in medieval glass works.

### **Teaching, Lecture-presentations, & Professional Experiences:**

Lectures and Paper presentations:

Presenter: The 2021 Intersectional Studies Remote Conference *History and Resistance*, Friday, March 26<sup>th</sup>, 2021: 8:30am – 5:00 pm EST ~ Session Art & Media paper presenter: *Art, Identity, & Reasoning: Differing Aesthetic Approaches to the Politics of Resistance*

Panel participant for roundtable discussion for The Organization of American Historians for the session: *Never Forget: Memorialization & Commemoration at Orangeburg, Kent State, & Jackson State* with Dr. Mindy Farmer, Dr. Robert Luckett, scheduled for March 2020 (deferred due to COVID19 moved to a digital format).

Lecture: invited by Minorities and Philosophy organization at the University of South Carolina, Dr. Frank Martin: *African-American Contributions to Post-Modern Thought*, presented February 28<sup>th</sup>, 2020 Public Health Research Auditorium, The University of South Carolina.

Attendance as a session organizer and presenter at the 104<sup>th</sup> Conference in Charleston, South Carolina of the Association for the Study of African-American Life and History (ASALH) for a session entitled *Negotiating History: Legacy, Culture, and Interpretation in the Context of the Historically Black College or University* for which I served as moderator and presenter of the paper: *Migration, Interpretation, & Legacy: Collecting for the Patrimony of an HBCU* 10:00am Friday October 4, 2019

Attendance at and participation in The Southeastern Museums Conference (SEMC): Presentation of the paper: *Resurrecting a Legacy – The I. P. Stanback Museum & Planetarium* in the session: Surviving Reviving & Thriving After a Closure, moderated by Stacey Everett, Historic Sites Planning Specialist, Mississippi Department of Archives and History, Wednesday, October 10<sup>th</sup>, 2018 10:45am-12:00 noon Jackson Mississippi.

September 22<sup>nd</sup> Presentation of conference paper: *Aesthetics, Magic, & Reasoning: Marsilio Ficino's Neo-Platonist Concepts as Manifested in Selected Paintings by Sandro Botticelli: Art as Consciousness*, for the South Carolina Medieval Society, September 22<sup>nd</sup>, 2018, South Carolina State University, The I . P. Stanback Museum & Planetarium.

June 15<sup>th</sup> 2017: Presentation of conference paper *The Aesthetics of Rhetorical Geometry & Neo-Platonist Theory in Selected Works by Sandro Botticelli: Art as Consciousness*, at the American University in Paris, 2017

October 15<sup>th</sup> 2016: Presentation of information preliminary conference to Art Basel Miami: African American Art Perspective: Frank Martin presented information on *Harlem On My Mind: 47 Years After the Opening at the Metropolitan Museum of Art* for the Non-Radio Music Foundation.

October 21<sup>st</sup> - 22<sup>nd</sup> 2016 - *Carolina Human Rights Organizing Conference*: Served as presenter and plenary session panelist to discuss the topic: “On Being Human: Race, Representation & Reasoning”

September 26<sup>th</sup>, 2015: Presented a session as panel Organizer and Moderator, from South Carolina State University and The University of South Carolina (organized panel for session XI of the Association for the Study of the Arts of the Present Conference organized through both Clemson and Johns Hopkins Universities on **Political Aesthetics and the Challenges of Conceptualizing Authenticity** served as panel organizer and moderator, provided opening statement, including a discussion of the parameters of the problem will be articulated by the panel moderator, using a critical conceptual framework grounded in the existentialist discourse on concepts of authenticity taken from the writings of Jean-Paul Sartre, Franz Fanon, and Simone de Beauvoir.

Topic: *Marsilio Ficino's Neo-Platonism and Its Impact upon the Aesthetics of Sandro Botticelli's Columbia Nativity*, International Conference on The Arts in Society, Imperial College London, July 23<sup>rd</sup>, 2015.

Topic: *South Carolina's Apartheid: Separation in Law But Not in Fact -Selected Images Documenting the Generation of the Black and Creole Bourgeoisie within the Palmetto State*, Annual Conference of the Caribbean Studies Association, Monday, May 25<sup>th</sup>, 2015, New Orleans, Louisiana.

Topic: *Perception, Reception, and Power: Neo-Platonist Aesthetics in Selected Paintings by Sandro Botticelli*, invited lecturer, The College of Charleston, Simons Center for the Arts, 2:00pm, April 24<sup>th</sup>, 2015

Aesthetics of the African Diaspora paper for the National Association of African-American Studies Affiliates Conference held at Claflin University, November 9-13, 2014, in Orangeburg, South Carolina (without University support).

Attended the 70th Conference of the National Association of Colleges of Art and Design (NASAD) held at the Hyatt Hotel in Minneapolis Minnesota, October 16-18, 2014 (with University support).

Organized and moderated two formal colloquia, one on the topic: *Civil Rights and the Post-Hip-Hop Generation*, held in association with Claflin University, and the other on *Traditions of the Griot: A Public Conversation on the Impact of Hip-Hop Aesthetics in Contemporary Discourse*, with presenters Fahamu Pecou, Emory University, Prof. Ali Chambers, South Carolina State University, Prof. Omari Dyson, South Carolina State University, Prof. Alison McLetchie, Claflin University, Mr. Omari Fox, Alternate Roots, held in the I. P. Stanback Museum & Planetarium, Thursday February, 28<sup>th</sup>, 2013, 3:30pm -5:30pm.

Participant in the graduate conference of the *African American Professors Program (AAPP) and Southeast Alliance for Graduate Education and the Professoriate (SEAGAP)* sponsored by the Office of the Provost of the University of South Carolina, The Office of Research and the Graduate School of the University of South Carolina held November 16<sup>th</sup>, 2012 and presented a paper on the topic of “*Art, Race, and Reasoning: Six American Artists of African Descent in Four South Carolina Exhibitions*,” held in the Law School Auditorium of the University of South Carolina, November 16<sup>th</sup>, 2012.

Participant in the international workshop conference and presented a paper on the topic of “*The Visual Legacy of the Ex-Femina Enslavement Narrative: A Consideration of Art, Race, and Reasoning in Selected Works by Six Contemporary African American Women Artists*,” for *Slave- Citizen- Human: A Conference by the Center for the Study of Slavery and Justice, Brown University*, October 18-19, 2013, held on the campus of Brown University, Providence, Rhode Island.

Program moderator and panelist for *The Legend of Andy Warhol: A Colloquium* organized by Museum Director, Ellen Zisholtz, with panelists Dr. Bradford Collins, The University of South Carolina, and Prof. Marian Mazzone, The College of Charleston, held in the I. P. Stanback Museum, March 29<sup>th</sup>, 2012 in conjunction with the exhibition *Andy Warhol: Legends from the Cochran Collection March 2-April 13<sup>th</sup>, 2012*.



Presenter at the conference of the International Collegium for African-American Research (CAAR), entitled Black Knowledges, Black Struggles, Civil Rights: Transnational Perspectives, held March 25-29 at the Universitate Bremen in the city of Bremen, Northern Germany. Spring 2009.

Presenter at College of Charleston Conference Commemorating the Abolition of the Trans-Atlantic Slave Trade ( March 26-29 Spring 2008) College of Charleston, Avery Institute for Research in Black Culture: Topic *The Photographs of Carrie Mae Weems: An Installation Presented in the Fine Arts Gallery at South Carolina State University.*

Conference of the *Association Internationale des Critiques d'Art* (AICA) Board Meeting held in New York City at the CUE Foundation May 19, 2007.

College Art Association Conference (CAA) held in Boston, Winter 2006.

Attended Conference entitled: "Crossovers: African-Americans in Germany", jointly organized by the Collegium for African-American Research, Westfälische Wilhelms - Universität, Deutsche Forschungsgemeinschaft, The German Historical Institute, Washington, Seton Hall University, South Orange New Jersey, and the United States Embassy, Berlin. Conference was held in March 2006.

Conference on Black-European Studies held in Berlin Germany, July 2006, presented the paper "Alessandro de' Medici: Primux Dux Florentiae"

Contributing Critic in the Fine Arts, *The Charleston Post & Courier*, 1997-2000.

The University of South Carolina, Columbia Campus –graduate instructor, Philosophy, 2008 – 2012

Adjunct Instructor, The University of South Carolina, satellite campuses, Walterboro & Salkehatchie extensions, Colleton and Allendale Counties, S.C., 2003-2022.

Curator and Instructor in History of Art, South Carolina State University, Orangeburg, S. C.

Public Programs and Community Programs lecturer, The Metropolitan Museum of Art, New York City, N.Y.

Lecturer, Stuyvesant Adult School, New York City, N.Y.

Yale University, Tutor, Urban Improvement Corps, New Haven C.T.

A selection of exhibitions for which I have served as curator and installation designer includes the following:

*Resistance, Reform, & Reasoning: Artists Respond to The Orangeburg Massacre ~ 50 Years Later* (funded by South Carolina Humanities) 2018 by F. Martin

*The Orangeburg Massacre & America's Fight for Freedom: An Exhibition of Documentary Photographs* by Cecil Williams and Jerry Fryar (February 7<sup>th</sup> - April 15<sup>th</sup>, 2018) by F. Martin

*Paesaggi Immaginari: Photographic Images* by Giordano Anceletti (Rome, Italy 2019, Orangeburg 2021 – 2022), essay by F. Martin.

Curator (with Jonelle Logan) Fall 2018-Winter 2019 *EPIPHANIES: Art, Image, and Idea*; the exhibition on *Art Identity & Reasoning* (through April 20<sup>th</sup> 2017) centered on the discourse derived from how we individually process qualia.

Curator, juror for the exhibition, *Art, Identity & Reasoning: Inner Narrative, Place, and the Idea of Self: An Exhibition on Being American Now* – February 28<sup>th</sup> – April 20<sup>th</sup>, 2016, The I. P. Stanback Museum, South Carolina State University.

*In Pursuit of Equity: Artists Celebrate the 50<sup>th</sup> Anniversary of the Brown versus Board of Education Decision*, The I. P. Stanback Museum, South Carolina State University, January 2004-December 2004.

*Teacher, Student, Alumni, Friend: An Exhibition of Collaborative Works by Faculty and Students of South Carolina State University*, The I. P. Stanback Museum, South Carolina State University, 2003-2004

*When the Artist is a Teacher 2002-2003*, The I. P. Stanback Museum, South Carolina State University, 2003-2004

*Conglomerations: The Inaugural Exhibition of the Society of American Mosaic Artists*, The I. P. Stanback Museum, South Carolina State University October 28<sup>th</sup>, 2001- February 28<sup>th</sup> 2002.

*In Search of an African Aesthetic: Selected Works from the Permanent Collections of African Art*, The I. P. Stanback Museum, South Carolina State University August 26<sup>th</sup> -October 15<sup>th</sup>, 2001

*En Voyage/Other Horizons: Images from Southern Europe by Nathaniel Wallace*, The I. P. Stanback Museum, South Carolina State University, March 11, 2001-May 20<sup>th</sup>, 2001.

*Novae Traditiones: Seven Approaches to Visual Expression*, The I. P. Stanback Museum, South Carolina State University, February 4<sup>th</sup> – April 1<sup>st</sup>, 2001.

*Urbane Configurations: The Art of Winston Wingo*, The I. P. Stanback Museum, South Carolina State University Fall, 2000

*Inner Circle: Images of the Black & Creole Bourgeoisie*, The I. P. Stanback Museum, South Carolina State University, Fall 1999- Spring 2000

*Out of Africa: Recent Images from Uganda by Keith Kenny*, The I. P. Stanback Museum, South Carolina State University January 31-April 4<sup>th</sup> , 1999

*In Black & White: The Works of Robert Spencer & Teresa Prater*, I. P. Stanback Museum, South Carolina State University 1998

*Past into Present: Images of Children from 1890-1990*, The I. P. Stanback Museum, South Carolina State University July 15<sup>th</sup> – September 10<sup>th</sup> 1997

*Visions and Variations: Works by Artists of African Descent in Orangeburg County*, Orangeburg County Fine Arts Center February 8-28, 1993

References available upon request