

SPELMAN COLLEGE MUSEUM OF FINE ART



<https://museum.spelman.edu>

**FALL 2025 - SUMMER 2026
EXHIBITIONS**



SPELMAN COLLEGE
museum
SPELMAN, GA

FALL 2025 - SUMMER 2026 EXHIBITIONS AT A GLANCE

SEPTEMBER 5 - DECEMBER 6, 2025

**NANCY ELIZABETH PROPHET:
*I WILL NOT BEND AN INCH***

Cosby Gallery

OCTOBER 17, 2025 - MAY 1, 2026

REPOSSESSIONS

Bank of America Gallery, CI&A Building

MARCH 30 - SEPTEMBER 5, 2026

**CALIDA RAWLES:
*AWAY WITH THE TIDES***

Cosby Gallery

ON TOUR

SEPTEMBER 19, 2025—JANUARY 12, 2026

**SILVER LININGS:
*CELEBRATING THE SPELMAN ART COLLECTION***

HUNTER MUSEUM OF AMERICAN ART
CHATTANOOGA, TN

FROM THE DIRECTOR

Dear Lovers of Art,

Welcome to the 2025-26 season of the Spelman College Museum of Fine Art. We celebrate the 30th anniversary of the 1996 founding of the museum this season by meditating on the past while looking toward the future. You are invited to visit us this school year in two galleries, with three exhibitions, and many public programs. Our mission remains to uplift art by and about women of the African diaspora. Thank you for being here with us.



Nancy Elizabeth Prophet: I Will Not Bend An Inch, is on view in our Cosby gallery for the Fall semester (Sep. 5 – Dec. 2, 2025). Prophet is the founding mother of the arts across the AUC. In 1934, she took the call to return to the US from Paris to teach art at Spelman in Atlanta. Prophet's sculpture studio still stands today just paces from the Spelman Museum, and this exhibition uplifts our history as an institution for Black women artists. There are two works in the Spelman collection by Prophet, an altered ebony sculpture and a watercolor, are front and center. The nine known sculptures by Prophet are presented on the east side of the gallery as a sculpture garden, each viewable in the round. Nancy Elizabeth Prophet's show at Spelman is a dedication to an artist who was ahead of her time – and whose time has come.

We're opening the new Bank of America Gallery at the Dr. Mary Schmidt Campbell Center for Innovation and the Arts (CI&A) during homecoming weekend (October 17, 2025 - May 1, 2026). The first exhibition in the new gallery, *Repossessions*, is on view during the academic year. This exhibition presents works by Black artists transforming objects from enslavement into powerful works of art. We hope this year-long presentation of *Repossessions* sparks inspiration for our students in the visual arts, dance, theater, art history & curatorial studies, and beyond.

This spring, we will present *Calida Rawles: Away With the Tides* (March 30 – September 5, 2026). This show brings together an iconic work from the Spelman Museum collection painted by Rawles, and a suite of paintings inspired by the Overtown community of Miami. Calida Rawles majored in Painting at Spelman, and she honed her artistic gifts here. This presentation of works by a Spelman alumna celebrates 30 years of the museum as a part of the longer history of the Arts at Spelman College and the AUC.

We invite you to join in the festivities this year. Visit the galleries, attend events, and look out for updates. Consider making a gift to the Spelman College Museum of Fine Art to keep this important mission alive far into the future.

Liz Andrews,
Executive Director

NANCY ELIZABETH PROPHET: I WILL NOT BEND AN INCH

SEPTEMBER 5 - DECEMBER 6, 2025

Cosby Gallery



Unknown, *Prophet in Paris, 1924* (detail) Nancy Elizabeth Prophet Collection, MS0028. Special Collections, James P. Adams Library Rhode Island College

Born in 1890 in Rhode Island to a Narragansett father and a Black mother, Nancy Elizabeth Prophet enrolled as a day student in the Department of Freehand Drawing and Painting at RISD, completing her degree in 1918 with a concentration in portraiture. In 1922, after a brief time in New York, she moved to Paris, where she worked for the next twelve years, enrolling in the women's sculpture studio at the École des Beaux-Arts and showing regularly at the Salon d'automne, August Salon, and the Salon des Artistes Français. Following her time in Paris, Prophet was recruited by W.E.B. DuBois and Hale Woodruff to help found the art department at Spelman College and Atlanta University. She taught for a decade at Spelman College before returning to Rhode Island.

The exhibition and catalog draw from historical documents revealing previously unpublished or unknown works of art, excerpts from Prophet's diary from Paris, and the artist's correspondence with African American historian and civil-rights advocate W. E. B. Du Bois providing insight into how she navigated the art world and sought to position her work.

Contributors from a range of perspectives and disciplines situate Prophet's artistic practice within broader international understandings of Modernist sculpture and reframe her powerful work and legacy within contemporary contexts, demonstrating how her sculptures and personal narrative continue to inform and inspire a new generation of artists, critics, and curators today.

Although Prophet's story is remarkable and her work is currently held in the collections of the Spelman Museum, the Whitney Museum of American Art, the Brooklyn Museum, the RISD Museum, and other institutions, her oeuvre remains largely unknown. *Nancy Elizabeth Prophet: I Will Not Bend an Inch* provides the most comprehensive presentation and analysis of Prophet's work to date while also exploring the systemic racism of the art world and the absence of scholarly attention Prophet has received as a woman and artist of color.

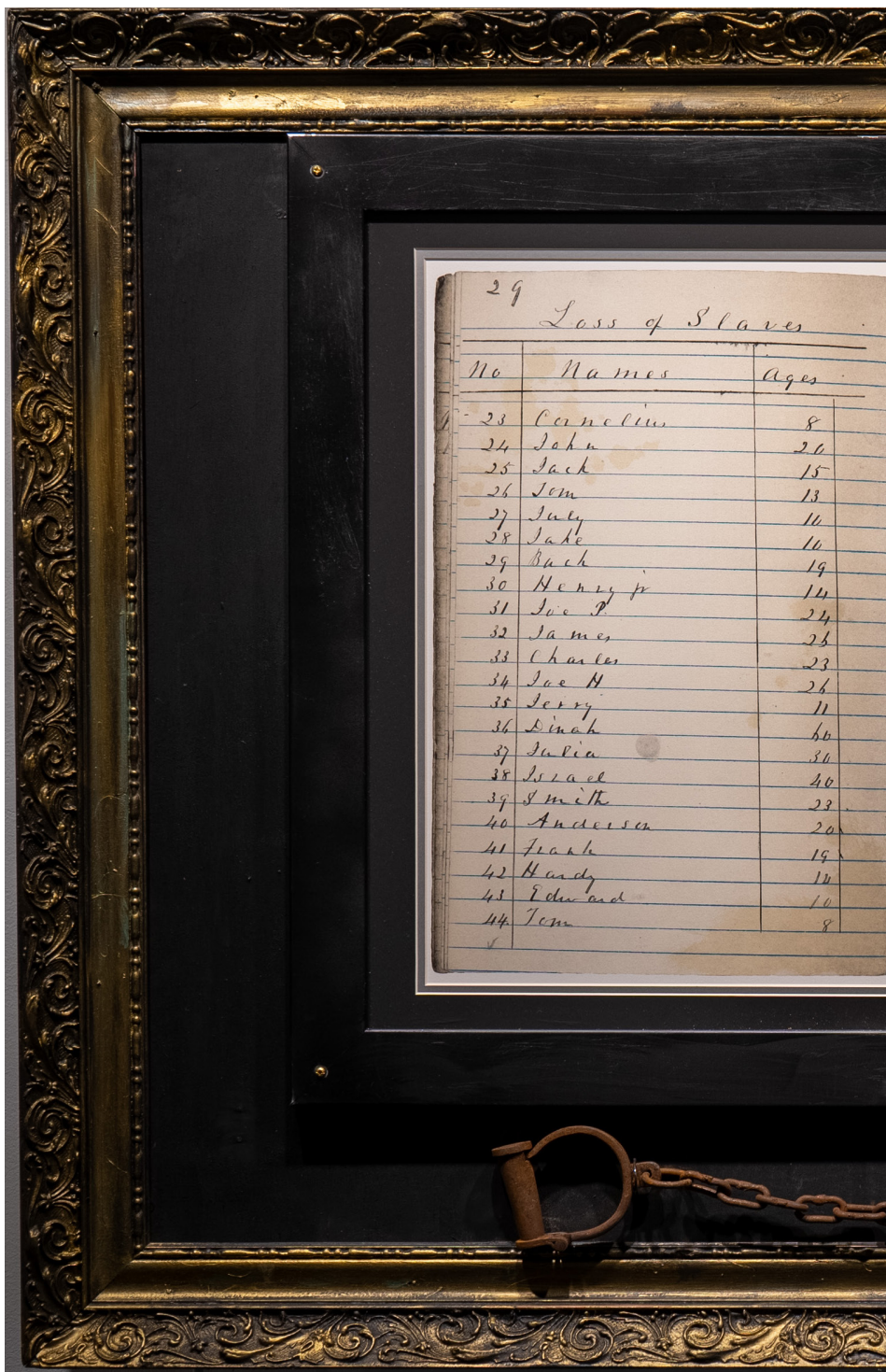
Nancy Elizabeth Prophet: I Will Not Bend an Inch is organized by the RISD Museum and presented in collaboration with the Spelman College Museum of Fine Art. The exhibition is curated by Sarah Ganz Blythe, former Deputy Director of Exhibitions, Education, and Programs; Dominic Molon, Interim Chief Curator & Richard Brown Baker Curator of Contemporary Art; and Kajette Solomon, Museum Social Equity and Inclusion Specialist, all at RISD. The presentation at the Spelman Museum is curated by Liz Andrews, Executive Director, and Chaunesti Webb-Johnson, Curator of Collections at Spelman. This exhibition originated at the RISD Museum thanks to generous federal, private, and endowment support.



Nancy Elizabeth Prophet, *Negro Head* (Detail), ca. 1924. Gift of Miss Eleanor B. Green. RISD Museum, Providence, RI.



Nancy Elizabeth Prophet, *Walk Among the Lilies* (Detail), ca. 1931-1932. Helen M. Danforth Acquisition Fund. RISD Museum, Providence, RI.



29

Loss of Slaves

No	Names	Ages
23	Cornelius	8
24	John	20
25	Jack	15
26	Tom	13
27	July	10
28	Jake	10
29	Back	19
30	Henry jr	12
31	Joe P.	24
32	James	26
33	Charles	23
34	Joe H.	26
35	Larry	11
36	Sinab	60
37	Julia	30
38	Israel	40
39	Smith	23
40	Anderson	20
41	Frank	19
42	Hardy	10
43	Edward	10
44	Tom	8

Marcus Brown, *Chattel*, 2023

Lithograph, shackles, shadow box frames, and custom biometric technology

Courtesy of the artist, Commissioned by The Reparations Project

30,

by War.

Value	Owner	Remarks
\$500.00	W. H. Payton	
1100.00	"	
900.00	"	
700.00	"	
600.00	"	
600.00	"	
1000.00	Miss Payton	
900.00	"	
1200.00	"	
1200.00	"	
1200.00	"	
1200.00	"	
900.00	"	
300.00	"	
1000.00	"	
1000.00	"	
1200.00	"	
1200.00	"	
1200.00	"	
1000.00	"	
800.00	"	
700.00	"	
22700.00	Total Value	\$43,100.00

REPOSSESSIONS

OCTOBER 17, 2025 - MAY 1, 2026

CI&A Bank of America Gallery



Chelle Barbour, *Surreal Plantation (Detail)*, 2023, Photomontage, 31 ¼ x 43 ¼ in., framed.
Courtesy of the artist, Commissioned by The Reparations Project

Repossessions, a group exhibition presenting commissioned works by Black artists using artifacts from the eras of enslavement and Jim Crow in the United States. *Repossessions* will be on view in the CI&A from October 17, 2025 – May 1, 2026. *Repossessions* originated at the California African American Museum (CAAM) and is curated by Bridget R. Cooks, PhD.

Repossessions presents works by artists Chelle Barbour, Marcus Brown, Rodney Ewing, Kenyatta

A.C. Hinkle (Olomidara Yaya), and Curtis Patterson. The artists transformed objects from enslavement and Jim Crow in the United States to offer new insights. Each artist was offered objects by white families working toward repair, with documents ranging from the 1860s to the early 1900s. Internationally known Atlanta artist Shanequa Gay will create a new work of art on the occasion of the presentation at Spelman Museum, which will be unveiled in Spring 2026.

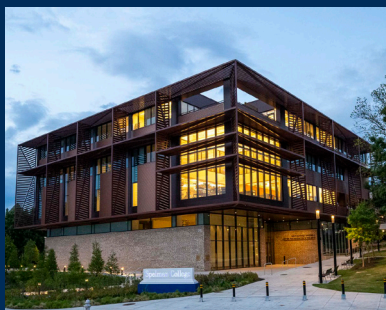
Using a variety of visual strategies, the artworks commissioned for *Repossessions* contributes to viewers' understanding of the long aftermath of enslavement and the need for envisioning reparation. The title of the exhibition names the process of giving Black artists possession of historical objects and their facsimiles, allowing them to "repossess" them from white family archives of enslavement, and alter their existence.

Repossessions is an indictment of the history of human ownership and its violent multigenerational and international legacy that demands to be confronted and reckoned with to this day.

The exhibition is an initiative of The Reparations Project in collaboration with Reparations4Slavery. The presentation at the Spelman College Museum of Fine Art is made possible by the generous support of the Friends of the Museum.



Bridget R. Cooks is a scholar and curator of American art. Her research focuses on visual art by African Americans, Black visual culture, and museum criticism. She serves as Chancellor's Fellow and Professor of African American Studies and Art History at the University of California, Irvine. She is core faculty in the PhD Programs in Visual Studies and Culture and Theory. Her books, articles, and essays can be found widely across interdisciplinary academic publications and art exhibition catalogues. She is most well-known as the author of the book, *Exhibiting Blackness: African Americans and the American Art Museum* (UMass, 2011) which received the inaugural James A. Porter & David C. Driskell Book Award in African American Art History.



Spelman College is proud to announce the opening of the Bank of America Gallery, a dynamic new exhibition space within the recently launched Mary Schmidt Campbell Center for Innovation & the Arts (CI&A). This transformative addition significantly expands the Spelman College Museum of Fine Art's footprint and capacity to present innovative exhibitions, deepening its commitment to showcasing art by women of the African diaspora.

CALIDA RAWLES: AWAY WITH THE TIDES

MARCH 30, 2026 - SEPTEMBER 5, 2026

Cosby Gallery



Calida Rawles, *Towner for Life*, 2024, Acrylic on canvas, 72 x 102 in., Courtesy the artist and Lehmann Maupin, New York, Seoul, and London. Photo: Marten Elder

Opposite page: Calida Rawles, *Hallowed Be Her Name*, 2024. Pastel on paper, 38 x 52 inches. Courtesy the artist and Lehmann Maupin, New York, Seoul, and London. Photo: Marten Elder

In her first solo museum presentation *Calida Rawles: Away with the Tides* envisions water as a space for Black healing in the exhibition. Merging hyperrealism, poetic abstraction, and water's cultural and historical symbolisms, Rawles creates unique portraits of Black bodies submerged in and interacting with bright and mysterious bodies of water. The water, a sort of character within the paintings, is embodied as a vital, organic, multifaceted material and historically charged space that signifies historical trauma and racial exclusion but also physical and spiritual healing.

In this body of work, Rawles depicts members of Miami's historically Black Overtown, a neighborhood that went from a thriving cultural and commercial hub for Black people to a community dismantled by gentrification, systemic racism,

and mass displacement. Rawles partnered with members of this community and worked with them as models. In this series, Rawles takes her practice further by photographing some of her subjects in natural waters for the first time at the historic Virginia Key Beach, which was once racially segregated. By photographing Black subjects in the ocean for, Rawles probes the Atlantic's history as the site of the supremely exploitative transatlantic slave trade. The finished works critically engage with the water-entwined climate and mine the history of beauty, oppression, and resilience in the Overtown community and the diaspora.



The paintings of Calida Rawles merge hyperrealism with poetic abstraction. Situating her subjects in dynamic spaces, her recent work employs water as a vital, organic, multifaceted material, and historically charged space. Ranging from buoyant and ebullient to submerged and mysterious, Black bodies float in exquisitely rendered submarine landscapes of bubbles, ripples, refracted light and expanses of blue. Enhancing the seductive nature of water, the work tempers heavier subjects with aquatic serenity and geographic and temporal ambiguities, inviting multiple readings. Embedded in her titles and topographical notations in the compositions, Rawles' canvases represent an expansive vision of strength and tranquility during today's turbulent times, while insisting on the triumph of humanity.



Photo: Marten Elder

Calida Rawles: Away with the Tides is organized by Pérez Art Museum Miami Associate Curator Maritza M. Lacayo, with the support of Pérez Art Museum Miami Curatorial Assistant Fabiana A. Sotillo. The national tour is presented with lead individual support from Allison and Larry Berg.

Calida Rawles b. 1976, Wilmington, DE; lives and works in Los Angeles, CA. Rawles received a B.A. from Spelman College, Atlanta, GA (1998) and an M.A. from New York University, New York, NY (2000). Her painting, *Thy Name We Praise*, (2023) is in the collection of the Terra Foundation for American Art and Spelman College Museum of Fine Art co-acquisition in honor of Mary Schmidt Campbell, Ph.D., 10th President of Spelman College.

SILVER LININGS: CELEBRATING THE SPELMAN ART COLLECTION

SEPTEMBER 19, 2025 — JANAUARY 12, 2026

Hunter Museum of American Art
Chattanooga, TN



Carrie Mae Weems, *Color Real and Imagined*, 2014, Archival inkjet print with silkscreen color blocks, 54 ¾ x 38 ¾ inches. Spelman College Museum of Fine Art. Gift of Laurel Shackelford.

Silver Linings: Celebrating the Spelman Art Collection uplifts the legacy of artists of African descent spanning the twentieth century through the contemporary moment who were overlooked by mainstream art museums. The Spelman College Museum of Fine Art was founded in 1996, and the museum's mission is to uplift art by and about women of the African diaspora. The college began collecting objects around 1899, less than 20 years after the establishment of Spelman College. In honor of this 125-year-old legacy, the Spelman College Museum of Fine Art presents *Silver Linings*, a selection of works from the 1800s until now, from the permanent collection.



Henry Ossawa Tanner, *Christ and His Disciples Before the Last Supper*, 1908-1909, Oil on canvas, 36 ½ x 30 ½. Spelman College Museum of Fine Art. Gift of Catherine and Chauncey Waddell.

Silver Linings: Celebrating the Spelman Art Collection features works by Amalia Amaki, Emma Amos, Benny Andrews, Firelei Báez, Herman “Kofi” Bailey, Romare Bearden, Betty Blayton, Beverly Buchanan, Selma Burke, Elizabeth Catlett, Floyd Coleman, Renée Cox, Myra Greene, Sam Gilliam, Glenn Ligon, Howardena Pindell, Nancy Elizabeth Prophet, Lucille Malkia Roberts, Deborah Roberts, Faith Ringgold, Nellie Mae Rowe, Lorna Simpson, Henry Ossawa Tanner, Lina Iris Viktor, Carrie Mae Weems, Charles White, and Hale Woodruff.

Silver Linings: Celebrating the Spelman Art Collection is organized by the Spelman College Museum of Fine Art, Atlanta, Georgia with generous support from the ArtBridges Foundation. *Silver Linings* at Spelman in 2022 was curated by Liz Andrews and Karen Comer Lowe with initial contributions from Anne Collins Smith.

CALENDAR OF PROGRAMS

Nancy Elizabeth Prophet: I Will Not Bend an Inch
Cosby Gallery
Opening Reception
Friday, September 5, 2025
5:00 - 8:00 PM

Nancy Elizabeth Prophet: I Will Not Bend an Inch
Defiance!: The Spelman Years
Performance with Ms. Silvia Ann Soares
Friday, October 3, 2025
6:30 PM
Baldwin Burroughs Theatre

SpelHouse Homecoming
Come Get the Tea on the Museum
Day Party - Cosby Lobby
Repossessions Opening - CI&A
Friday, October 17, 2025
2:00 - 5:00 PM

Emory+Spelman Arts & Social Justice
Activation: November 12, 2025
3:00 - 4:15 PM

Emory+Spelman Arts & Social Justice
Final Performance: December 4, 2025
6:00 - 9:00 PM

Curatorial Talk with Dr. Bridget Cooks
February 2026

Calida Rawles: Away with the Tides
Cosby Gallery
Opening Reception
March 2026

Programs take place in the galleries at the Spelman College Museum of Fine Art,
unless otherwise noted.

For a comprehensive schedule of exhibition related programs visit
<https://museum.spelman.edu>.

Contact us at **404.270.5607** or **museum@spelman.edu** or
follow us on social media at **[@spelmanmuseum](#)**



BECOME A FRIEND OF THE MUSEUM

The **Friends of the Museum** fund plays
an integral role in helping us fulfill our unique mission at the
Spelman College Museum of Fine Art.

Your tax-deductible gift to the Friends of the Museum fund enables us to
uplift art by and about Black women through exhibitions, public programs,
and events.

Visit <https://tinyurl.com/SpelmanMuseumFriend> to make your gift today.

If you have questions, contact us at
museum@spelman.edu



MANY THANKS!



Spelman College
Museum of Fine Art

350 Spelman Lane, Atlanta,
GA 30314

GPS: 440 Westview Drive,
Atlanta, GA 30310

Open: Wednesday - Saturday 12 - 5 PM

Closed:

Thanksgiving Week: November 26 - 29

Winter Break: December 6 - January 20, 2026

Spring Break: March 9 - 4, 2026

Easter Weekend: April 3 - 4, 2026

Campus Closures & Special Events

(Please check our website or social media page for updates)

@spelmanmuseum

