

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

SCHOOL OF VISUAL ARTS

ETHNOBIOGRAPHY:
WHITE CHRISTIANITY SKETCHES
OVER BLACK WOMEN

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A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree in Art with Honors

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ABSTRACT

Something started to emerge in the midst of my studies that questioned something larger than the artwork itself. Raised in an unhealthy environment, I was urged to present the inner struggles that I experience as an African American woman of faith. My reality is explored through portraiture and collage. Insecure yet strong, my work exhibits the collaged and fragmented parts of my African American identity, as a believer shaped by her society. I am driven to venture into the ways that slavery and the black church have aided in the retention and repentance of African influenced patterns like performance and sexuality. While referencing the fracture of Byzantine icons, I present myself as a fragmented form. As a result of this thesis I hope to better understand the history that has inspired my work. My research on Christianity, slavery, black churches and sexuality has enabled me to successfully explain my creations and to aid in giving me reference for future endeavors

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Chapter 1

Introduction

Sub-Chapter 1: In the beginning

I remember sitting in my church in North Philadelphia as a little girl. I use to draw in the program booklets as the pastor preached and my mother sang along with the choir. Drawing was something I always did as a young child to get my mind off of my dysfunctional circumstances. My family's bequest at Christian Hope Baptist church started with my great grandmother who helped originally start Christian Hope in South Carolina. Because of her my family had a legacy there. However, at that point in my life attending Christian Hope Baptist church was like going to the doctor. It was something I never liked to do, but for some reason I always had to go. I did not completely understand why we always had to attend church on Sundays or even at all. At every service I persistently feel asleep because my young relentless mind could not grasp the purpose of church service.

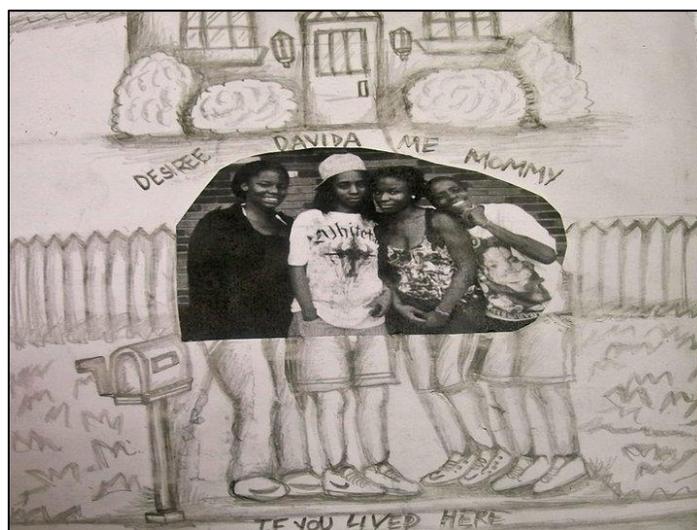


Figure1. *Family.* Graphite on paper, 2011

Once my mom dedicated her life to sin we stopped going to Christian Hope. She experienced a lot of guilt and shame as a result of her addictions. These feelings topped with the condemnation she experienced from the church discouraged her from coming back. I was only 8 years old. We left our church before I had the chance to get truly acquainted with the religion. Unfortunately, I became familiar with multiple men in and out of our house. Throughout this time she made various trips in and out of rehabilitation facilities. During this period, I spent many days alone drawing. Regretfully, I denied that there was a God. I thought that if there was one he would heal my family. Gradually, faith was drawn out of my life and I sadly forgot about who Jesus was and what He did for us. It was not until I came to college many years later that I learned about Christianity.



Figure 2. *In the beginning.* Graphite and acrylic on wood, 2012

Chapter 2

Christianity

Sub-Chapter 2: Christianity taught to slaves

Christianity was originally a “white man’s religion”. Christianity is a religion that is based off of the crucifixion and resurrection of Jesus of Nazareth. Christians believe that Jesus died for our sins so that we could be free from condemnation and have everlasting life. Believers worship the trinity, which is the Father (our God in heaven), the son (Jesus himself), and the Holy Spirit (a comforter sent to be present with us after Jesus left the earth (*Black Methodists for Church Renewal*). Christianity was brought to the United States by Europeans, and was soon practiced by African Slaves. Sadly, slave owners felt that the bible justified slavery (*Black Church History 2*). At first many colonists were skeptical about teaching the slaves Christianity with a deep found belief that they would not understand its significance and message. They also feared that if Africans were to grasp Christianity they would soon see themselves equal to whites (*Black Church History 2*).

Sub-Chapter 2: Africans as sexual beasts

White owners wanted slaves to know that they were inhumane. Pushing Christianity upon slaves was a way of controlling them. They made them feel as if Jesus was their only way to humanity. The control they put upon them perpetrated the stereotypes given to them. From Europeans first encounters with Africans Europeans were appalled by their lack of dress, anatomical structure and religious rituals (Douglas 32). Compared to libidinous apes, Africans were foreign beasts whose bodies needed to be controlled (Douglas 33). Africans were different and Europeans felt they needed to be changed to conform to white society.



Figure 3. *Hide*. Oil on canvas, 2014

White men had the most influence over female slaves, who at one point in many parts of African were deemed defenseless. Often, women of African origin, like in Kenya were seen as powerless and vulnerable (Khamasi and Maina-Chinkuyu 22). These hierarchical positions ultimately affected them in the United States. These women were often victims of their gendered sexuality that denied them to courage to make choices (Khamasi and Maina-Chinkuyu 23). One choice they were unable to make was consent to sexual activity with their masters. It was quite common for women slaves to be sexually abused by their masters (Morgan 170).



Figure 4. *Abuse thyself*. Oil on canvas, 2014

Sexual pleasure was viewed as something that needed to be wiped away. Biblically speaking, the rape of slaves completely contradicts what is written in the bible about sex, yet slave owners often defended the act. In Exodus, one of the commandments given to Moses warned that adultery is a sin (Black Methodists for Church Renewal, Exodus. 20.14). In Genesis chapter 17, verse 9 God tells Abraham that he must circumcise every male amongst him (Black Methodists for Church Renewal). Circumcision was vital for holiness as the tearing of flesh was a claim for purity. This act has still been carried out post B.C as in Kenya young girls were frequently circumcised to distinguish the Christians from the non-Christians (Sexuality: An African Perspective). This ritual was highly important due to the high rates of rape, and HIV that existed (Khamasi and Maina-Chinkuyu 61). Circumcision and other purity practices were carried out so that African women would be obedient to religious and societal rules.

Ultimately slave masters wanted Africans to be their loyal property. Because of this, the fear that they had about teaching slaves Christianity soon ceased. Europeans thought that if Africans understood their placement in the bible they would be fully obedient to their masters (*Black Church History* 3). The bible has scriptures requiring that slaves submit to their masters. On the other hand, Quakers sought to convert slaves to Christianity to in order to end slavery (*Black Church History* 3). By converting them to Christianity slaves would have been entitled to some, if not all same rights as others. Convincing Africans to accept Christianity was also in an attempt to have them abandon their old African rituals. They argued that Africans did heathen rituals that did not have any religious significance. African religion was deemed unworthy as slaves were bombarded with Christian ideals and principles.

Chapter 3

Biography: Part 1



Figure 5. *The Devil's fool.* Oil on canvas, 2014

Sub-Chapter 3: Christianity leaves Art comes

Growing up I thought I was unworthy of God's love because everything going on around me proved that I was unworthy. This started when I stopped attending Christian Hope at age 8 when my mom like many others developed addictions. This sin, which was usually on a sexual basis, was one I did not learn about until later. Though I did know that my two sisters and I all

had different fathers, I did not know what that actually meant about my mom. She has never gotten married and because the culture I grew up in I thought it was normal. In fact, in *Risky Sexual Behaviors Among African Americans* states that female headed households among blacks is nearing the 50% mark (Johnson 62). Seeing multiple men come in and out of my house was something I was accustomed too. It was during this time that I used drawing to distract me from my impoverished state. Spending many days alone gave me time to use my hands which could have been the source of so much negativity for something positive. I drew what I saw. The items that I drew were things in my room because that was where I spent most of my time. I secluded myself from my immediate family who were often physically and emotionally unavailable.



Figure 6. *Shame*. Oil on canvas, 2013

Chapter 4

Assimilation

During this time I refused to accept that there was a God there for me. There were occasions that I would attend church all the while being critical of the different sects and how they worshipped. For example, whenever I would go to a church comprised of majority African Americans it seemed that they praised the Lord for different things than other ethnicities did. From my experiences black churches always were grateful for the simple things like life, health and strength. My mom was always thankful for each new day. I realized later on that a part of the reason why Africans were so grateful was because it took Africans a while to fully accept and be accepted into Christianity. To know that there is a God who loves them despite whom African Americans have been shamed to be, was a great feeling. They were simply happy because God loved them. On the other hand, of those who accepted Christianity many combined Christianity with traditional African religions like Vodou, Santeria, Obeah, or Shango (*Black Church History* 11). Initially, a lot of blacks secretly continued to practice their old African religious customs. Nonetheless, Africans who studied Christianity often did so while rejecting any justification of slavery in the bible (*Black Church History* 11). Black Christian faith revolved around spiritual and physical freedom, which enabled them to stay encouraged during their enslavement (*Black Church History* 12). This encouragement during such dark times has aided in the tremendous faith that many African Americans have today. They can be nothing but thankful for the liberty they have now.

Sub-Chapter 4: Black Church develops

Christian Hope Baptist church was what people would call a “black church”. Now that I am a member of Christian Hope, the black church has become a part of my identity. Black churches started to emerge after a long period of converting Africans to Christianity. The Black church provided a safe and civilized organization for African Americans in the United States since the 18th century (*Black Church History* 26). African American churches have been largely characterized by the individuals who attend the service. African American Christians often dressed up for church, which tended to erase the negative stereotypes of their black body (*Understanding and Transforming the Black Church* 10). The Black church has emerged from African traditions of social and communicative patterns (*Understanding and Transforming the Black Church* 9). One way that they kept the social communicative patterns in church was through the use of singing during their worship. This became a large part of black service because the songs often talked about freedom (*Understanding and Transforming the Black Church* 9). It is these practices that distinguish the Black church from Western and European church traditions. Going to church was a vital aspect of many African American’s lives.

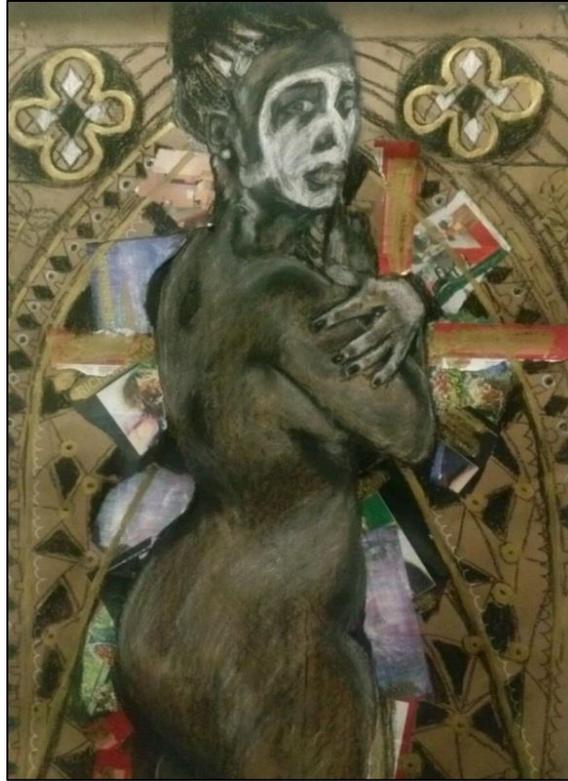


Figure 7. *Stained*. Charcoal and mixed media on craft paper, 2013

Sub-Chapter 4: Black Baptist Churches

Between the ages of 13 and 18 my grandmother urged my mom to bring us back to Christian Hope. My grandmother was aware of my mother's addictions and had started to fear what would happen to my sisters and me as a result of it. I considered going to church yet, I was unsure if Christian Hope Baptist church was the right place for me. There were so many churches and sects of Christianity to choose from. I had recently explored Presbyterian, Episcopal, Lutheran and Nondenominational churches. Not only did I have to decide if I wanted to attend a Baptist church, but if I wanted to attend the type of Baptist church Christian Hope was.

Christian Hope was what many would call a black Baptist church. Before many Baptist churches became known as black they were a part of the formal Baptist movement, which began in England. The original Baptists derived from a group of Puritans who believed that adult baptism and baptism by immersion were doctrinally correct. Black Baptist churches developed in the South in the mid 1790's (Lincoln and Mamiya 20). During this period, black Baptist churches like Christian Hope had played a prominent role in the enduring faith of several generations of African Americans. During the 1800s African Americans started to adopt Baptist traditions and practices. They felt connected with the emotional elements of worship and the lack of tolerance they had for discrimination (*Black Church History* 67). Baptist churches did not care much about educational qualification for their preachers and these preachers refused to accept slavery (*Black Church History* 67). From my perspective, Baptist churches were like any other stereotypical black church with shouting, singing and screaming, or what I like to call "loud praise". Learning all this about African American religious history helped me to understand my role and our significance in Christianity in the United States.

Chapter 5

Biography: Part 2

Sub-Chapter 5: Early sexual interactions

Throughout my various church experiences, I unfortunately did not find what I was looking for in any of them. I only attended church a couple times a year. It was often difficult for me to develop an attachment to any of the religious institutions. I utilized church as an escape from my home life. The main component of church that appealed to me was deliverance. Nonetheless, I did not know how to get away from the family I was born into. I often found refuge in taking walks, and going to the local convenience stores in my neighborhood. These were the only activities I could afford at my tender age of 13. It was during these excursions that I frequently attracted attention from the opposite sex.



Figure 8. 2 Timothy 2:22. Charcoal on craft paper, 2013

It's ironic how I use to call them friends. Looking back I realize that none of these people had my best interest in mind. What I thought was a mutual bond and friendship just resulted in a lot of pain and regrets once I was old enough to realize it. It all started with Shizz. He was a 16 year old drug dealer lead down a path of corruption due to lack of positive role models. Despite his flaws and mistakes, I thought I loved him. The things I did for him I assumed were what people did for it each other when they loved each other. These loving actions were sexual favors for not only him, but his friends as well, which led to my defilement that same year.

Sub-Chapter 5: Understanding

I was unfortunately a product of my black low income community. Slavery still affected us and lead to the rape of our women, broken homes without fathers and promiscuity brought about due to these events. We have also learned how to respond to these issues how slaves would, through our faith in God. Some black communities sadly mimic slave culture. According to Johnson in *Risky Sexual Behaviors Among African –Americans* these kinds of sexual experiences can be very common in black environments due to the lack of available men who are suitable for marriage (Johnson 52). Approximately 55% of African American babies are born to unwed parents (Johnson 52). This statistic may have greatly influenced the skewed perception African Americans have about sex and marriage. I know that I had been largely affected by the systems of my race and sex.

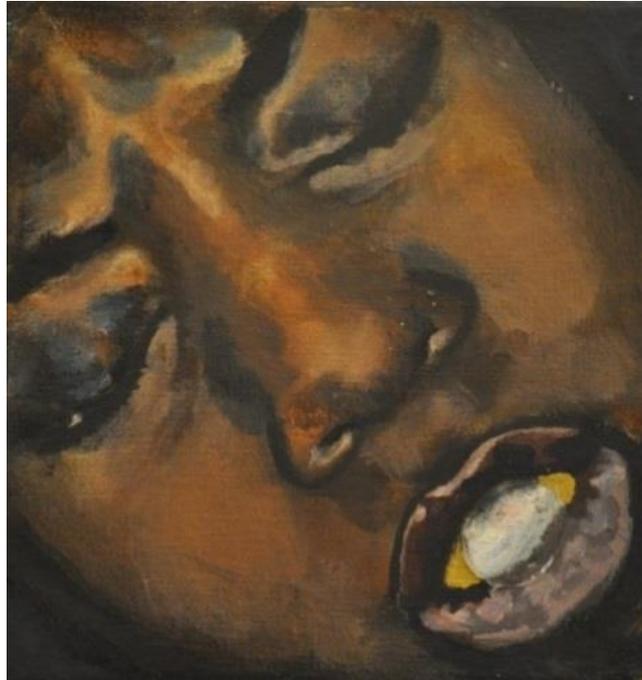


Figure 9. *Holy Spirit.* Oil on canvas, 2013

I did not realize the full effect of these events until I broke up with my high school sweet heart of four years. I recognized that I used him to mask the pain I had in the past. After he was no longer in the picture I knew I had to find something else to ease the pain. Once I came to college, I wanted to erase all of my harmful past experiences. I did not want to remember the neglect, the victimization and how an upper power, God, failed to prevent these things. Nonetheless, I did not overcome my pain until later through my relationship with God .

Chapter 6

Inspirations

Sub-Chapter 6: Studying Art

I attempted to escape my past by leaving Philadelphia and planting myself in the middle of Pennsylvania at The Pennsylvania State University. Deep down I knew I could never forget the things that happened to me. However, I knew that if I was still in Philadelphia I would have to resolve them. During my four years at Penn State I started acquiring a taste for works done by prominent women of color like Faith Ringgold, like her I wanted my art to tell my story. I pieced images together similar to how Faith Ringgold would connect her quilts (“Faith Ringgold”). Each material whether condoms or gold wrappers represents a chapter of my life. Looking at the way many artists escaped poverty like Basquiat, I cherish this possibility for myself. I admired the way he came from nothing and became something great (Hoban 6). Knowing this, I knew that I could not see my life without a paint brush in my hand.

Drawing and painting has aided my voice to illustrate my inner turmoil. It is my communication device. I allow my faces and figures to stand for various interpretations. As a figurative painter and collage artist, I enjoy the application of a medium to paper or canvas. Cutting and ripping materials, as well as making fast marks have always given me a sense of completion. The physical speed of painting has always been something I have enjoyed. I especially became fond of the way Penn State Alum Beverly McIver would paint her portraits. Like Beverly McIver, I utilize myself in my works because I seek to uncover and cover parts of me through oil paintings and collage.

I am bubbly, yet my work contains controversial and dark elements. These elements often reference Byzantine art and ideas often employed by Kehinde Wiley. I am fascinated by the use of the icon in Byzantine paintings and mosaics because I like the attention that a central figure adds to a composition. Icons were the “motor-force” of Byzantine painting which aided in giving birth to other art genres (Mathews 43). The deep Byzantine elements in my work derived from my church encounters and ways that Kehinde Wiley has incorporated it into his work. Kehinde Wiley incorporates a decorative background composed of patterns, gold leaf and arches remnant of Byzantine art (*Kehinde Wiley*). He adds a contemporary twist with his use of African American males. He enables a race that has been casted down for so long to be seen as an icon worthy of everyone’s attention.



Figure 10. *Color Purple*. Oil on canvas, 2010

Sub-Chapter 6: Performance Aspects

Although always a visual artist throughout my life there have been other art aspects that I have wanted to get involved in, like dance. I desired to be on stage and to be seen. I wanted express the inner turmoil that had been silenced through sexual abuse and neglect. The type of dance that I was most intrigued by was the performance aspects of Christian Hope as well as other churches. Their dances always seemed to tell some kind of story. I felt that when individuals praise danced it liberated them. I wanted to be liberated.

During my freshman year I developed a close friendship with a girl who was a part of a mime ministry. Initially, I was not really sure exactly what they did until I saw them in concert. Sitting in the audience among the other Christians, and non-Christians I was somewhere in between their level of faith of lack thereof. Being there enabled me to reminisce when I actually attended church. Although, at the age of 19 I was only a Christian through my Facebook status, I desired to be a part of Silent Praise Mime Ministry. I wanted to be on stage, I wanted to express myself, and to minister to others. I have always wanted to perform and I had faith that Silent Praise would have been my way of fulfilling that motivation. God called me that day to join something that I never knew would take me this far. That day was the start of my walk with God.

Sub-Chapter 6: Silent Praise

It took me until the end of my sophomore year to join Silent Praise because I regretfully occupied my time with groups that were not for me. Silent Praise is a performance ministry which utilizes our hands, bodies and facial expressions to tell the story of God's love for us. We consider ourselves ministers because we seek to represent the truth through reenactments and choreography to different sermons, songs and even spoken word pieces. We transmit messages

without the use of words, but through representation. Silent Praise is a small ministry composed of only about 10 members. This is vital for the group to work effectively. A large part of being in Silent Praise involves performing. We are required to put white paint on our faces and mime. This component of Silent Praise intrigued me. It was something I wanted to pursue.

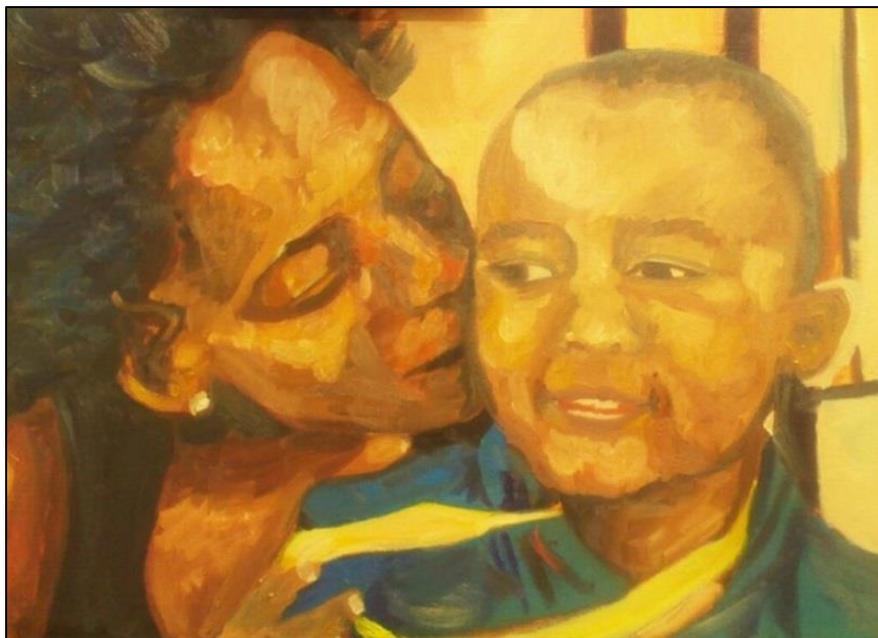


Figure 11. *Love.* Oil on canvas, 2014

While in Silent Praise I was also completing my Bachelor of Fine Arts program. I initially could not capture my voice in my earliest works in the Bachelor of Fine Arts program. While starting the program during my junior year I wanted to have a consistent style and content. Glancing in all the studio spaces that surrounded me I realized that everyone had a cohesive body of work. I always struggled with uniformity in my work. My thoughts tended to be scattered. My art was my biography, but I had no clue where to start. My membership in Silent Praise aided me in finding my artistic voice.



Figure 12. Silent Praise 2012

Chapter 7

Convering

Sub-Chapter 6: White face paint

Silent Praise helped me to find my voice through allowing me to explore the meaning behind painting our faces. The white paint served as a purity mask as with the paint on, we were no longer the same person. We would get rid of our earthly identities and replace them as we appeared to be disciples. While my paint was on I would almost feel invisible, but noticed at the same time. I knew that people were very aware of a mime walking across a room, yet they did not know it was me. They were ignorant to my race, sex and sometimes even my religion because they were unaware that we are a Christian mime ministry. The white paint that we used was like a mask. The masking tradition that we use is one that has existed for centuries in various performances and celebrations. Specifically that act of concealing ones face has been very prominent in religious ceremonies (Edson 33). People of various religions have been expected to conceal what is impure.



Figure 13. *Clown*. Oil and mixed media on canvas, 2013

Chapter 8

Black Sexuality

Sub-Chapter 8: Control

What I wanted to conceal for the longest was my past. Being in such a small ministry like Silent Praise allowed me to see the ways in which our members concealed their transgressions. One sin that we all seemed to have in common was wrongful lust. We all desired or have desires for something other than a relationship with Christ. Religion became our way of controlling those unwanted infatuations. Like slavery times, we got rid of our iniquities through religion.

The fear that whites had of African Americans in the past related directly to the way African Americans looked and behaved. Whites thought that African Americans needed to be controlled because they were not humans and one thing that they felt African Americans needed control over was their sexuality (Douglas 24). The church and Christianity was a means of control African Americans adopted to suit their culture. The black church attempted to provide control, specifically sexual control through the bible. Specifically, the bible warns against committing adultery and fornication. The seventh commandment in the Ten Commandments states “You shall not commit adultery” (Exodus 8:14). In Christian terms, adultery means not only just cheating on a marital spouse but fornicating before marriage. It is described as cheating because when one has sexual intercourse they are rupturing the bond they have with Christ.

Sub-Chapter 8: Sexual sin

The bible warns against adultery several times in the bible. Yet adultery is the sin that I have committed, which bothers me the most. The commandment is something that I as well as other Christians struggle with. It is something that has caused me great shame and anguish and it is something that I seek to cover. I was not worried about my impurities until joining Silent Praise and getting to know Christ. It was then that I realized how sinful my life had been and the changes I need to make.



Figure 14. *Oh, my God.* Oil on canvas, 2012

Chapter 9

Artist Statement

I was a very private individual, but now my paintings are becoming public. I am no longer that girl who sketches ideas in her sketchbook at church, but one who will find a means of communicating the ways that religion, like people's closed lips, is a protection against discrimination. My work enables people to judge me in the light of my religion, sex and race communicated in my work. In Kelly Brown Douglas's book *Sexuality and the Black Church*, the author alludes that there is a distinct relationship between sexuality and the black church. Since carnality and Christianity had been large factors in my life, I decided to explore this in my work.

Sub-Chapter 9: New work

With nothing to hide, I am expanding parameters of my art through shock and humor. This artistic blessing bestowed upon me is one that I intend to live for like my love for Christ. My newest works so far have appeared to capture the essence of my content. I am becoming more confident and bold with the images I choose to use. My first fearless work this year started off with combining condoms as a collage element into my work. I honestly don't really remember what made me decide to start using condoms. I recall wanting to use an object or material that would remind someone of sexual activity.



Figure 15. *Condemnation.* Charcoal, acrylic and condoms on craft paper. 2014



Figure 16. *Silence is Golden.* Oil, acrylic and condom wrappers on canvas, 2014

Sub-Chapter 9: Future

For my future work I would like to expand the content of my work. I have recently explored Christianity, but I would like to examine other religions like Judaism and Islam. Specifically, I want to examine how they deal with sexual sins culturally. I am intrigued by their traditions, beliefs and the different ways that they worship. I aim to depict this by including male and female counterparts in my work. I aspire to create tension, misunderstanding, and lack of love and affection in my pieces, which are all negative occurrences of sexual sin.

I know that eventually my work may become more personal. I would like to capture my intimate relationships or lack thereof with my family, by exploring multiple figure compositions. I would like to enhance my craft of portraiture and figure drawing so that my forms can be easily identified. I believe that by realistically rendering my images they may become more personal. I have not really thought about content because that is something that tends to develop during the creation process.



Figure 19. *Rapture*. Acrylic, cardboard, aluminum, and plastic on craft paper, 2014

Chapter 10

Closing

When I tell my story I reveal traces of history that have been meshed into my life. My biographical analysis is placed into my art to reflect upon racism, Christianity, and sexual desires. My research has allowed me to examine the biblical and historical references in my work. Like history I have been influenced and affected by a lot of things in my life. I am no longer that little girl sketching ignorantly in church. I am now aware of the placement of slavery, sexual control and assimilation in African American lives. This information has helped me to grow spiritually and artistically. As an African American I am creating a story of how Christianity has affected my sense of pride and shame.

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ACADEMIC VITA

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Education

- The Pennsylvania State University
 - Major: Art expected graduation date August 2014
 - Bachelor of Fine Arts
 - Painting and Drawing
- Schreyer Honors College
 - Honors Courses/Options
 - Art 496 H: Honors Independent Study
 - Psych 432 H: Adolescence and Emerging Adulthood
 - Art 497 H:
 - Art 413 H: Performance Art
 - Honors 401H:
 - Honors 301H:

Awards/Scholarships

- Student Marshal for the College of Arts and Architecture Summer 2014
 - Chosen to represent the College of Arts and Architecture at the Summer 2014 Commencement Ceremony
 - Served as a model undergraduate student within the College of Arts and Architecture due to my academic accomplishments
- Bunton-Waller Fellowship Scholarship 2010-Current
 - Full paid 4 year 8 semester scholarship which includes room and board
 - Awarded on the basis of academic excellence and financial need
 - Required to maintain a minimum 3.0 grade point average each semester
- The Presidential Leadership Academy 2011-2014
 - Selected out of a pool of 9,000 candidates to participate in a leadership and critical thinking class directed by former Penn State President Graham Spanier
 - Blog weekly on current worldly issues
 - Completed policy papers in which we had to research an issue and propose a possible solution

Leadership/Activities

- Secretary of Keep A Child Alive PSU 2013-2014
 - Responsible or emailing members about meetings/events
 - Raise money for children and families in Africa and India who have been affected by HIV/AIDS
 - Donate funds for housing, nutrition and prevention
- Vice President/Secretary of Silent Praise Mime Ministry 2013- 2014
 - Advance the purpose of the ministry, which is to use our bodies, hands and face expressions to tell God's story and message
 - Responsible for sending out weekly emails and announcements
 - Required to lead the ministry when the president is unable to lead.
- Vice President of Writers Organizing to Represent Diverse Stories (W.O.R.D.S) 2013
 - Aided in the start of a new student organization
 - Lead heavy marketing efforts to increase awareness

Volunteer/Service

- Welcome Week Crew Captain August 2012
 - Facilitated a group of 8-12 Welcome Week volunteers
 - Answered family and new student questions during arrival at Penn State University

Internships

- Philadelphia Mural Arts Program July 2014
 - Serving as a summer intern for 6 weeks
 - Worked beside in conjunction with a lead muralist to assist in the installing, and painting of a three wall mural
 - Facilitated kids 14-17 at Mastery Charter School Shoemaker campus on painting the mural
- Teach for America Campus Campaign Coordinator June 2012-May 2014
 - Assisted with coordinating a plan to increase awareness of educational inequity on my campus as well as recruit seniors to teach for two years in a low-income community
- The Philadelphia Museum of Art June 11th-August 10th 2012
 - Interned in the Education Summer Camp Group department in which I and my fellow interns taught over 1,000 kids from the ages of 6-12 years old.
 - Created two lesson plans on two paintings in the museum.
 - Created and facilitated studio crafts.

Work Experience

- City Year Philadelphia July 2014-Current
 - Selected to serve as a Corps member in one of Philadelphia's public schools for a year
 - Trained to tutor and mentor students
 - Assist teachers and school staff with leading and coordinating activities
- Summer Study Programs at Penn State July - August 2013
 - Six week program in which I served as a staff adviser for up to 500 14-17 year old students.
 - Responsibilities were to teach a five day a week class, hold nightly meetings and chaperone events.
- The Pennsylvania State University's Pattee and Paterno Library 2012- 2014
 - Assist students in finding reserve books for their classes and other areas of interest
 - A part of clearing and closing the library during overnight hours

Exhibitions

- Carnal Knowledge January 20-27 2014
 - First undergraduate senior Bachelor of Fine Arts exhibit
 - Displayed 2 years of selected paintings, drawings and collages
- Art on the Move June 2014-Current
 - Selected by the head of the Hetzel Union Building galleries to exhibit work in the Pennsylvania State University's Student Health Center
 - Displaying 5 pieces of work