Chapter Eleven

"THE ARC OF PROMISE": AWAKENING THE HEART THROUGH ART

HILDY TOW

THE ART OF Jerry Pinkney has played a vitally important role in the lives of children. The artist is internationally known and greatly admired for his illustrations and various commissions for the United States Postal Service, National Park Service, and *National Geographic*. He selects his projects by asking the question "is this story worth telling?" This chapter explores the uniquely powerful experiences elicited by Pinkney's visual storytelling from the children, families, and teachers who participated in the programs developed for Woodmere Art Museum's 2019 exhibition *Freedom's Journal: The Art of Jerry Pinkney*.[1]

Freedom's Journal spotlighted Pinkney's projects around American history, African American enslavement, and the struggles for civil rights. The exhibition generated programs that enabled students from Philadelphia's public schools to contemplate together uncomfortable and painful issues not often addressed head-on in their curricula. Numerous recent efforts by United States legislators to impose restrictions on how American history is taught—specifically how the history of slavery and segregation is taught—underscore the importance of Pinkney's work in assuring students this opportunity for open discussion. Denying students these truths limits their capacity to interpret the struggles and accomplishments of the nation's past, but also the challenges involved in navigating the complexities of their own lives. The heightened racial turmoil of 2020 in the United States made all too clear the relevance of *Freedom's Journal* for students in today's world, and we at Woodmere were called to re-examine the opportunities provided to us by the exhibition as we designed school and family programs for online learning during the COVID pandemic, which itself had left students' opportunities for learning under threat.

1 Woodmere Art Museum, *Freedom's Journal: The Art of Jerry Pinkney* (Philadelphia: Woodmere Art Museum, 2019), https://issuu.com/woodmereartmuseum/docs/onlinecatalogue_freedomsjournal_fin.

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Freedom's Journal brought together over one hundred illustrations spanning forty years of Pinkney's career.[2] The exhibition title was inspired by Pinkney's illustration of the same name, in which a portrait of Harriet Tubman in her later years is shown floating over an image of people travelling the Underground Railroad. In the centre of the painting, Pinkney inserted a collage element containing the masthead from the first African American-owned and -operated newspaper published in the United States, *Freedom's Journal*.[3]

The Arc of Promise

During the planning process, the artist characterized this exhibition as embodying his life's journey, a personal and artistic journey into American history, the experience of being African American, and the importance of serving as "a strong role model and [showing] my children the possibilities that lay ahead for them."[4] His thoughts about the exhibition itself and what exhibition visitors would experience were captured in a videotaped conversation between the artist and Dr. Crystal Lucky, Associate Dean of Baccalaureate Studies, College of Arts and Sciences and Professor of English at Villanova University. During the conversation, Jerry reflected, "the show represents to me … a larger picture of the world we live in today … [it] tackles the hard pieces of African American and African experience, slavery, the Middle Passage, and then the struggle after that … This all comes out of a need for me to understand myself and to find my place in this country… ."[5] He wanted exhibition visitors to confront "slavery's place in our history, how it affects us today."[6] Just as importantly, he wanted them to perceive as he did an "arc of promise":

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2 The idea for the exhibition emerged during a visit to the artist's studio by Woodmere's Director and Chief Executive Officer, William Valerio. While there, he noticed a framed print of the cover of the July 1984 *National Geographic*, depicting Harriet Tubman surrounded by other Black figures as they walk together into freedom after crossing a bridge to Canada. Pinkney had made this cover illustration for the ground-breaking article "Escape from Slavery: The Underground Railroad," written by Philadelphia's eminent historian Charles L. Blockson. This was the first time *National Geographic* had published both a cover image and an article by an African American artist and writer, respectively, in a single issue.

3 This New York City newspaper was published from 1827 to 1829 to counter racist commentary in the mainstream press. Pinkney's art work was created as the opening illustration for a series of stories and songs around the theme "Let My People Go," for a chapter in the book *From Sea to Shining Sea: A Treasury of American Folklore and Folk Songs*, compiled by Amy L. Cohen (New York: Scholastic, 1993).

4 Norman Rockwell Museum, "About Jerry Pinkney," February 22, 2022, https://www.nrm.org/2021/10/remembering-jerry-pinkney-american-illustration-master/.

5 *Arc of Promise*, Part 1, produced by Woodmere Art Museum, YouTube video, 00:35–1:33, January 15, 2019, https://youtu.be/ZpV7ao4gebo.

6 Woodmere Art Museum, *Arc of Promise*, Part 1, 4:34–4:57.

> You have to talk about Africans ripped away from their homeland, the Middle Passage with no free will, to landing in this country, trying to make a new life under being enslaved, and the sense of, at that time, still adding to this country's history and culture and being; the importance of cotton, the importance of needing the cotton to be picked by enslaved people and at the same time propelling this country forward and keeping Black folks down. But the resilience is where we must start with children … the resilience of coming out of being captive, being enslaved, being victims, to a sense of contribution. There is this beautiful arc of promise. You can't have that arc of promise if you don't show where you came from. You can't move ahead until you know your history and how it started.[7]

Woodmere's Educational Programs

The Museum's educational programs are intended to develop a range of experiences for audiences of all ages that deepen visitors' engagement with each exhibition. For school audiences, this means facilitating students' emotional engagements with the visual stories being told. It is essential that students feel they are in a safe space where they can actively connect their own voices with their emotions while witnessing the art on display. Students are always encouraged to trust their eyes and responses when exploring an artwork. Docents reinforce the importance of attentive listening and observation, the sharing of ideas, solving problems cooperatively, and demonstrating respect for differing points of view.[8]

The artist's words resonated with us as we were developing these programs around *Freedom's Journal*. "One of the things I'm always interested in is to see how a person visually reads a story. One of the intents I've always had in my work, and am very curious to see, is what happens after people leave the gallery and what story they have to tell through my storytelling … I always ask that the viewer invest their own story into my image."[9]

Our approach, inspired by Jerry's words, was to engage students with close looking activities that enabled each to "invest their own story into [the] image." Slow and careful looking prompted each student to reach for first impressions that led to emotional engagement and, ultimately, a relationship with the work. What follows provides a window into Woodmere's educational approach with school children during their interactions with Pinkney's illustrations for the two story books *Minty: A Story of Young Harriet Tubman* and *I Want To Be*.

Minty… is the fictionalized story of Harriet Tubman as an eight-year-old girl living on a plantation.[10] Much of the story is fact-based. Tubman was enslaved by the Brodas

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7 Woodmere Art Museum, *Arc of Promise*, Part 1, 5:07–6:43.

8 Woodmere works with approximately 10,000 children each year who are attending school and family programs, 80 percent of which serve Philadelphia School District (PSD) children attending schools in economically disadvantaged communities.

9 Jerry Pinkney, conversation with author, January 15, 2019.

10 Alan Schroeder and Jerry Pinkney, *Minty: A Story of Young Harriet Tubman* (New York: Penguin, 1996).

Figure 11.1. "Don't lie to me." Illustration by Jerry Pinkney from *Minty: A Story of Young Harriet Tubman*, 1996. © Estate of Jerry Pinkney. Courtesy of the Jerry Pinkney Family Estate.

family, who operated a plantation on Maryland's Eastern Shore in the early 1800s. She was named Araminta, nicknamed Minty, and became known as Harriet Tubman only after she escaped to freedom.

During one experience, students were invited to compare two images (see figs. 11.1 and 11.2). They worked in pairs to list what they observed in both paintings, then shared their observations with others. This activity enhanced their ability to work as a group and to discover details they might have missed on their own. It also allowed students to note changes from what they had seen in illustrations earlier in the book. For example, in "Don't Lie to Me," students noticed two new characters they had not seen before: a woman in a blue dress, standing, and a man sitting at the table.

Students remarked that there were only two table settings of plates, cups, and utensils, confirming the likelihood that the little girl was the server and the man was the woman's husband. Gradually they saw that the pitcher on the table had fallen and was spilling liquid over the tablecloth. That brought attention to the little girl's hand, its thumb very close to the handle of the overturned pitcher. They concluded she was responsible for the spill. They noticed she was looking up toward the woman. They also noticed she was barefoot.

Students described the woman's pose, her arms raised with one directed toward a cupboard and the other gesturing towards the little girl. They were asked to imitate the woman's pose and to describe what they imagined her to be saying and feeling. Some thought she was telling the little girl to look for something in the cupboard; others thought she looked serious, might be angry, and was telling the little girl to clean up the mess.

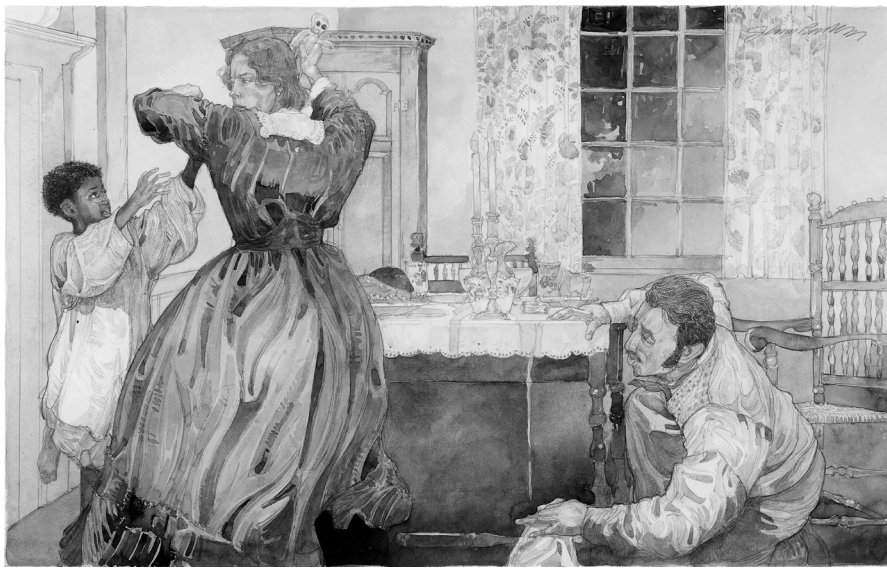

Figure 11.2. "No, Missus!" Illustration by Jerry Pinkney from *Minty: A Story of Young Harriet Tubman*, 1996. © Estate of Jerry Pinkney. Courtesy of the Jerry Pinkney Family Estate.

Asked how old they thought the little girl might be, they responded that she looked about seven or eight years old because of her size. When asked if they thought this story was taking place a long time ago, in the present day, or in the future, students looked carefully at the clothing the adults were wearing. They noted the woman's long dress, the white "puffy" sleeves of the man's shirt, and his long sideburns. Some older students who noticed the large size of the fireplace recalled seeing movies where fireplaces would be burning right near kitchen tables while people ate, likely to provide heat before people had furnaces to heat their homes; and that the candlesticks were being used for lighting since they probably did not have electricity, all clues that this story took place a time long ago.

As students began looking at the second image (Fig. 11.2), they agreed the woman had a very angry expression on her face. They commented how big she looked in comparison to the girl. Some students noticed the woman's figure extended from the very top of the page to the bottom. Both her arms were raised, one hand appeared to be in a fist. The woman's other hand was holding the rag doll with which they had seen the little girl playing in an earlier illustration. Students described the woman as "scary" and "threatening." Her eyes were turned on the girl while the man sitting at the table looked "worried" and was trying to clean up the liquid dripping down towards the floor.

Docents asked the students to assume the persona of one of the characters in this second image and enact what they might be saying. Students worked in pairs, one imitating the girl's pose and the other imitating the woman. Those who acted the part of the little girl stood on one leg, arms reaching upward, hands open wide, eyes focused on

the doll. When asked what the girl might be saying, they responded by yelling (quietly) "give her back to me, please," "don't hurt my doll, give it to me, she's mine," "I'm sorry." When asked what their bodies were feeling in that pose, they described feeling strong, heart beating fast, scared, desperate, and focused on snatching the doll and running away. Everyone agreed the little girl felt scared for her doll. Those imitating the woman expressed feeling "powerful," "angry," "wanting to punish and make sure the little girl knew who was the boss," "happy being mean." When asked what the woman might be saying, students responded by saying, "Who do you think you are? I'm the boss …," "Get out of my way or I'll throw your doll away," "Don't you tell me what to do!"

The white and brown skin colours of the characters were details that often went unremarked by the students. When asked if they thought the difference in skin colour was an important element in the story, several responded that they wondered if the girl was enslaved.[11] When asked what they saw that made them ask that, students noted the girl's bare feet, that she was serving the food, and that the story took place a long time ago. They repeated the woman was very angry, was the one in charge (even her husband looked "worried" and "scared"), and they felt she was threatening the child. Students expressed feelings that ranged from thinking the little girl was being brave to some expressing worry because they knew she was in serious trouble. Some of the students commented she might be sold.

At this point, the docents read the relevant text from Schroeder's narrative:

> Minty's eyes widened. It was her rag doll, Esther.
>
> "Here," [Mrs. Brodas] told her husband, "take this and throw it in the fire."
>
> "No, Missus" Minty screamed. She lunged forward, but Mrs. Brodas was faster. With a flick of her wrist, she hurled the doll into the open fireplace. Minty kicked and screamed, but Mrs. Brodas held her back until the doll was nothing but a pile of white ashes.
>
> "That'll learn you," she said. "Now get out of here. And don't forget—you're a field slave now."
>
> Minty ran out, choking back her tears.[12]

Looking at the two images, students pieced together the narrative, what had happened before, what was happening now. Older students observed that the fireplace took up almost half of the painting in "Don't Lie to Me" and imagined that the artist was "foreshadowing" the role of the fireplace in the next scene. After listening to the text, students realized that the painting portrayed the moment before Mrs. Brodas threw the doll into the fireplace.

The docents asked the students to recall the feelings they had had when imitating Minty's pose and to consider what might have happened in the moment before the doll was thrown into the fire. Students replied, "the girl thought she could save the doll, that Mrs. Brodas would back down" or "the girl felt strong and determined to save the doll

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11 Students often used the word "slave." This provided an opportunity for docents to discuss the power of language and how the term "enslaved" or "enslaved people" emphasizes the humanity of a person and distinguishes their identity from their circumstances.

12 Schroeder and Pinkney, *Minty*, 9.

Figure 11.3. "For a long moment …" Illustration by Jerry Pinkney from *Minty: A Story of Young Harriet Tubman*, 1996. © Estate of Jerry Pinkney. Courtesy of the Jerry Pinkney Family Estate.

no matter what." Some students thought the image presented a moment of hope; others felt it was a moment of desperation. This prompted a conversation about the differences and similarities between hope and desperation. Docents asked if these two emotions could co-exist. Some thought it was possible and gave examples of feeling hopeful and desperate to get on a team or secure a part in a play, adding that their circumstances were very different from Minty's.[13]

By the next set of images (see Figs. 11.3 and 11.4), Minty had become a "field slave."[14] Told by the overseer to check the muskrat traps in the nearby river and gather them into a bag, Minty freed them, unaware that the overseer was watching.

In the next image they examined (Fig. 11.3), students noticed Minty standing by a horse with three dogs nearby, and Mrs. Brodas and the overseer in the background.

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13 Many students quietly contemplated the question and were reassured by docents that it was "okay not to have an answer and to think about it."

14 Students were asked about their understanding about what it meant to be a "field slave" and their knowledge about slavery in America. Docents presented information about enslavement in the context of what the students had seen in the artworks and Minty's story as an African American enslaved little girl in the early 1800s and pre-Civil War. Two eighth grade classes were able to meet with the artist. This allowed students to learn about Jerry's life growing up in Germantown (a section of Philadelphia not far from where many of them lived) and during segregation, as well as his journey becoming an artist. When discussing Freedom's Journal and specific images such as Minty as a field slave, one student shared that her great grandmother had been enslaved and worked in the house, where she was treated very well. Jerry's response was to say he was glad she was treated well, "but it's important to remember she was not free."

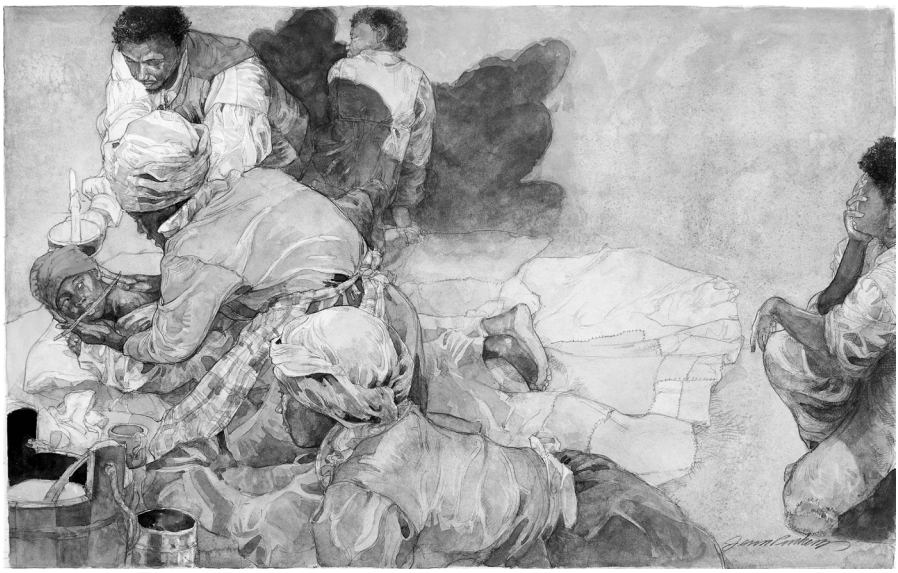

Figure 11.4. "Come here, girl." Illustration by Jerry Pinkney from *Minty: A Story of Young Harriet Tubman*, 1996. © Estate of Jerry Pinkney. Courtesy of the Jerry Pinkney Family Estate.

Students commented that Minty's head was turned backward towards the two adults and observed them looking forward at Minty. They sensed Minty was aware the two adults were talking about her. Several students observed that the close positioning of the horse's body to Minty's appeared protective; they felt a connection between the two. The docent pointed to an imaginary diagonal extending from Minty and the horse to Mrs. Brodas and the overseer, demonstrating the artist's compositional underscoring of the connection the students had discerned.

Students then pointed out a dog looking up towards Minty, his gaze directing their eyes to her hands and thus to the fact that they were tied with a rope. As they continued looking, the students commented that Mrs. Brodas's eyes looked wide and angry. They noticed the overseer's hand pointing to Minty. Without knowing the text, students realized Minty was in trouble and likely to be punished. Older students guessed this meant she would be whipped.

The next image (Fig. 11.4) depicted the aftermath of Minty's whipping. Students noticed she was lying on cloths on the floor of a cabin they assumed was Minty's family's home. Minty's mother seemed to be cradling Minty's face in her hands. Her father was nearby, holding a candle. When asked about the colours in this painting, students noted that the red, yellow, and orange of Minty's and her mother's bandanas "pop forward," attracting their attention. They also remarked on the tall shadows along the back wall, adding to the power of the scene.

Students perceived that Minty's family was trying to soothe her. When asked what they felt the artist was conveying about her family, the students used words including

"love," "pain," "caring," "sadness." Students commented on the family's physical closeness, the trust in Minty's eyes, her father's concerned expression spotlighted by the candle, the sadness and discomfort of her siblings, and the affection shown by her mother. Some students asked why there was a stick in Minty's mouth; others suggested that her mother was trying to distract her from the pain.[15] Students were quiet and emotional as they absorbed the scene and the horror of a whipping.[16]

The image speaks to Pinkney's insistence that people understand the "enslaved were individuals that had feelings that one could connect to, not only the hardships and the burdens of slavery, but the idea of family … Oftentimes there were intact families. Minty, Harriet Tubman, came from an intact family. That was important for me to show as an African American. It also challenges this idea that the Black family is fractured. Part of my goal is to challenge that … My family's legacy is that of slavery and the South. That legacy is also about strong family bonds."[17]

Pinkney's image reflects an uncomfortable, painful situational truth about enslavement while engaging students' ability to empathize with the characters and the family's situation. In the artist's words: "My interest was to give some sense of Minty's noble spirit and open a window to understanding the day-to-day, sun-up to sundown life of the slave, by individualizing the hardships in overwhelming circumstances."[18]

Further Along the Arc of Promise

We asked students to look at images on the wall across from *Minty …* from the 1993 story book *I Want To Be*.[19] Students commented on the bright and vivid colours of Pinkney's watercolours and that the people in the images looked happy. They intuited that these images were telling a present-day story based on the characters' clothing, the students' own familiarity with the games the children were playing, the depictions of homes, playgrounds, and places like their own neighbourhoods. When asked the girl's age, they remarked she looked about seven, eight, or nine years old, probably the same as Minty.

Students were told this story was about a girl who was asked what she wanted to be when she grew up. Pinkney's images illustrate her wandering through her neighbourhood pondering this question. Students were asked to connect textual excerpts with specific images. For example, they connected "I want to be tall but not so tall that nothing is above me. Up must still be somewhere, with clouds and sky" with the painting of

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15 Some students shared memories of distractions used by a grandparent or parent when they had been hurt and were in pain.

16 During a conversation between Jerry Pinkney and the author (January 15, 2019), the artist talked about a discussion between the little girl who was his model for Minty and her mother, the model for Minty's mother. He conveyed how emotionally difficult it was for him to listen to the model's mother expain to her daughter that she needed to have a stick between her teeth was to help relieve the pain while she applied salve to the wounds made by the whipping.

17 Woodmere Art Museum, *Freedom's Journal*, 55.

18 Schroeder and Pinkney, *Minty*, 3.

19 Thylias Moss and Jerry Pinkney, *I Want To Be* (New York: Dial, 1993)

the child standing at the top of a slide, her arms reaching upward towards the clouds in the sky. They connected the words "I want to be all the people I know, then I want to know more people so I can be them too. Then they can all be me. I want to be a new kind of earthquake, rocking the world as if it's a baby in a cradle" with a close-up portrait of the young girl's face in front of portraits of people, young and old, and from different ethnic backgrounds.

We asked students to compare the children in *I Want To Be* with images of Minty. Often the immediate response was "these are completely different," "the children in these images are not enslaved," "they are free to roam their neighbourhoods, play in gardens and playgrounds, they are skipping, running, flying kites, and hanging out with friends." They also noted the difference between the cabin in which Minty's family lived and the houses they saw in *I Want To Be*.

We explained that this exhibition was designed to reflect the artist's concept of an "arc of promise," the artist's way of looking back into American history from the perspective of an African American man. Docents shared the following statement by Pinkney: "How do you talk about these dark moments in American history? You explain it or discuss it with a sense of hope and accomplishment and belief. *I Want to Be* by Thylias Moss does that. Through poetry, her book talks about possibility. After the Emancipation Proclamation, after Jim Crow and the civil rights movement, it was then that young people could dream and have hopes about what they might want to be."[20]

This triggered a poignant conversation about whether students envisioned an "arc of promise." Students began by sharing observations such as the "huge" differences between the lives of Minty and of the children in *I Want to Be*. They wondered if this was intended to make "us see the differences." Gradually, students expressed sadness and anger about how Minty had been treated, "how cruel it was to be enslaved." Younger students offered "the children in the story were free and [Minty and other enslaved girls in the exhibition weren't]." Middle and high school students often noted the immorality of slavery. When asked if they saw an "arc of promise," many said it was clear that the images from *I Want To Be* represented change and progress from the conditions of Minty and others, and that they'd like to believe "more change was possible."

Melding Music with Pinkney's Visual Art

One of the public programs created in conjunction with the exhibition was a performance by the Philadelphia-based Arpeggio Jazz Ensemble in which music and voice brought to life the story of *I Want To Be.* This program was designed to create a different set of experiences connected with Pinkney's visual art, allowing for its impact to be felt in new and expanded ways. Music, composed and arranged by the ensemble's director and bassist Warren Oree, captured the joyful spirit of a child having the freedom to imagine and aspire to all the possibilities life can provide. The concert took place in the

20 Woodmere Art Museum, *Freedom's Journal*, 60.

galleries surrounded by the artworks on display in *Freedom's Journal* and was videotaped.[21]

When Woodmere began conducting online school programs in the fall of 2020 as a result of the COVID pandemic, Pinkney's illustrations for *I Want To Be* were inserted into the video and used for the Museum's online *Art & Storytelling* program for young children. It was also made available to six thousand families for a Black History Month celebration in 2021 by the Philadelphia School District's Office of Early Childhood Education, further expanding the reach of Jerry Pinkney's work and the impact on those who experienced it.[22]

During the first session of *Art & Storytelling*, children watching the video were introduced by Warren Oree to the different instruments and musicians they would see and hear. He suggested that both music and visual art are languages that express feelings, stories, and ideas. After the students had viewed the video once, sections were repeated to enable them to listen specifically for sounds the instruments made to accentuate certain words. For example, the low, deep notes of the upright bass made the sound of "strong" when the vocalist claims "I want to be strong but not so strong that a kite seems weak"; the loud burst of a saxophone made the sound of "big" as the vocalist says "I want to be big but not so big that a mountain, or a mosque or a synagogue seems small." Everyone chimed in for the chorus of "I Want To Be." Warren asked the students to describe the feelings the music conjured in them. Most said the music made them feel happy, they wanted to dance, "it was upbeat." When asked if they could extrapolate colours from the music as they listened, responses included that the music made them feel as if they were "in a kaleidoscope," it seemed "like the colours of sunshine." The students were asked about their own aspirations, what they "wanted to be." Most identified particular professions. One student expressed the aspiration to be "a good guy like my dad."[23]

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21 Performers included Suzanne Burgess, vocals and narration, Frank Butrey, guitar, drummer Greg "Juju" Jones, Warren Oree, bass, saxophonist Larry Price, and percussionist Doug Pablo Edwards. Because of restrictions related to the pandemic, there was no audience present in the galleries.

22 *I Want To Be*, produced by Woodmere Art Museum, YouTube video, 13:50, May 11, 2019, https://www.youtube.com/watch?v=z0CdHNWVPIE.

23 The Museum's annual celebration of Martin Luther King, Jr. Day in January of 2021 took place online instead of in person as usual, due to the continuing pandemic. It featured a screening of the video *Minty: A Story of Young Harriet Tubman*, made for the *Freedom's Journal* exhibition: a musical interpretation of the story illustrated with Pinkney's paintings. The program closed with Pinkney's illustrations for *I Want To Be*, representing the artist's belief "that all things are possible." Musicians played Sam Cooke's song "A Change is Gonna Come" to accompany the images. Hundreds of children and their families tuned in and later commented through the "chat" on how moved they were by the program, leaving such responses as: "wonderful and inspirational," "this is absolutely beautiful and inspirational," "what a wonderful gift to all."

Conclusion

In the digital catalog for *Freedom's Journal*, Woodmere's Director and CEO William Valerio notes that "artists [are] … generally driven by something that means something to them personally. What makes it art … in a museum context is that it has an impact that matters to other people as well."[24] Pinkney's art calls forth our compassion for others' experiences and emotions, and demands that we reflect on the larger and often uncomfortable truths of our histories. In exploring Pinkney's works with students, we witnessed their emotional responses and compassion for the characters, their desire to further investigate the stories they encountered, their openness to questioning, and their capacity for kindness and empathetic listening. Their knowledge was being built not only by facts but through an experiential, emotional involvement with Pinkney's visual storytelling, in which students, teachers, docents and families created meaning together.

Freedom's Journal is an exhibition that keeps on giving. It has provided visitors in person and online with intimate and emotional experiences. It has engaged and continues to inspire thousands of Philadelphia students with stories that resonate in their own lives. And while encounters with artworks in *Freedom's Journal* are one part of students' learning about slavery in America, we have heard from teachers about many more ways in which the exhibition opened doors to engaging students in learning about the history of enslavement in this country. Students developed connections to the characters in the stories and the circumstances of their lives, and further historical exploration continued in the classroom. It is clear that teachers and students want a way to talk about the complexities of our past and of this current moment. Jerry Pinkney's work and the experiences it has generated across multiple iterations show us that we have the means to hold these conversations, to ensure that his arc of promise comes to fruition.[25]

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——. "I Want To Be." YouTube video. May 11, 2019. https://youtu.be/z0CdHNWVPIE.

24 Woodmere Art Museum, *Freedom's Journal*, 34.

25 All of us at Woodmere were deeply saddened by the loss of Jerry Pinkney on October 20, 2021. We had been working with him on a new retrospective of his illustrations focusing on the roles of music and voice in American life and history. The exhibition will open in the fall of 2025.