



Smithsonian

National Museum of African American History and Culture

Historical Records of the Barnett-Aden Gallery

Ja-Zette Marshburn, Alana Donocoff and Hollis Gentry

2020-2021

National Museum of African American History and Culture
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Collection Overview

Repository:	National Museum of African American History and Culture
Title:	The Historical Records of the Barnett-Aden Gallery
Date:	1954-1989 (bulk 1961-1977)
Identifier:	NMAAHC.A2014.63.32
Creator:	Barnett-Aden Gallery
Extent:	0.5 Cubic feet
Language:	English .
Summary:	The Historical Records of the Barnett-Aden Gallery showcases one of the first galleries owned and operated by African Americans. The work of the Gallery was invaluable as they opened the exhibition space to established and unknown artists regardless of race or gender.

Administrative Information

Acquisition Information

Acquired through a purchase by the Smithsonian National Museum of African American History and Culture.

Processing Information

Collection processed, arranged, and described by Ja-Zette Marshburn, Alana Donocoff and Hollis Gentry in 2020-2021.

Preferred Citation

Historical Records of the Barnett-Aden Gallery, Smithsonian National Museum of African American History and Culture.

Restrictions

Collection is open for research. Access to collection materials requires an appointment.

Conditions Governing Use

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Historical Sketch

The Barnett-Aden Gallery, suggested to be the first African American privately-owned gallery in the U.S, open its doors on October 16, 1943. The gallery was founded by artist and scholar James V. Herring alongside his protegee, curator Alonzo Aden. The gallery was housed in a private home that they shared, located on 127 Randolph Street NW in Washington, DC. These men aimed to create an art gallery that provided a venue

for underrepresented artists of all races and genres. It was this partnership that laid the foundation for the shift in African American representation in modern art. Aden stated that the gallery's aims were to help foster new talent while also bringing "art of superior quality" to the community. Throughout its history, the gallery held almost 200 exhibitions and showcased the work of over 400 artists.

James Vernon Herring was born on January 7, 1887 in Clio, South Carolina to an African American mother, Alice Herring (1860-1942), and white father, William Culbreth. As a young man, he moved to Washington, DC for better educational opportunities. Herring was educated at the Howard Academy, a preparatory high school located at nearby Howard University campus. Herring received his undergraduate degree from Syracuse University and completed graduate studies at Columbia and Harvard Universities. Trained in art and classical studies with a focus on French impressionism, Herring was initially brought on Howard University's faculty as architecture instructor in 1920. This experience inspired Herring to create the Department of Art at the university where he convinced former home economics student and future prominent visual artist, Alma Thomas to be the art school's first graduate in 1924. Herring continued to mentor and discover young artists as was the case with Alonzo Aden.

Alonzo Aden was born on May 6, 1906 in Spartanburg, South Carolina to Naomi Barnett (1883-1956) and Ephraim Aden (1859-1917). His working-class parents wanting more for their eldest son, decided to send him to live with relatives in Washington, DC for greater educational opportunities. Aden did well academically and completed some studies at Hampton Institute (now Hampton University) before finally entering Howard University in 1927. The following year, Herring opened the Howard University Gallery of Art and installed Aden as its first curator. Aden initially pursued a career as an educator but became more interested in art history and after his graduation from Howard in 1933, he pursued studies in museum and curatorial work.

Recent scholarship has suggested that Herring and Aden were in a romantic as well as working relationship. Working together in the Howard Gallery of Art, they sought to provide a space for art students, local artists and other relatively unknown artists from around the world. Living together since 1929, Herring supported Aden's post-graduate pursuits including his studies of African arts and crafts in galleries across Europe as well as his curatorial work at the American Negro Exposition in Chicago in 1940. Aden returned to Washington to great acclaim and continued his work with Herring at the Howard Gallery of Art.

The Gallery was housed in a Victorian townhouse located in the then middle-class African American neighborhoods of LeDroit Park and Logan Circle (present-day Bloomingdale). Research notes that the house was purchased during the late 1920s by Herring with some assistance of artist Alma Thomas (or vice versa). Both were listed as owners of the property until 1933 when Aden was listed as the co-owner. In 1943, Aden resigned as head of the Howard Gallery for unknown reasons which led Herring and Aden to open a gallery in their home. The gallery was named after Aden's mother Naomi, who also served as an early benefactor of the gallery giving \$1,000 in support. It was the support of various benefactors alongside Herring's salary as a Howard professor and Aden's several "government jobs" that kept the gallery afloat during its time in the home. The first floor of the gallery consisted entirely of exhibition space with the second-floor space interchanged between exhibition, study, and living spaces over the years. Herring's library, also located on the upper floors, was used for research by students and local scholars. Herring and Aden never saw the gallery as a truly profitable venture but instead wanted to offer avenues for the artists to showcase their work. As policy, each artist retained all money earned from sales but were required to donate at least one work of art to the Barnett-Aden collection.

The gallery, the first of its kind in Washington at the time, exhibited works of artists regardless of race; African American artists displayed alongside their more notable white peers. Notable artists featured in the gallery include Henri Matisse, Paul Cezanne, Pablo Picasso, Marc Chagall, and M.C. Escher were exhibited alongside notable African American artists Richmond Barthé, Romare Bearden, Elizabeth Catlett, Charles White, Selma Burke as well as many others. Several Howard professors who went on to have notable art careers also exhibited their work at the gallery including James Porter, Lois Mailou Jones, and James Lesesne Wells. Many of the artists featured in the gallery were also greatly involved in the operations. Alma Thomas served gallery's vice president before she began exhibiting her work there in 1950s. Artist and scholar, David Driskell served as the associate director of the gallery after Aden's death.

The gallery held five to eight exhibitions every year including a special annual anniversary exhibition. In 1944, the gallery opened a show featuring Brazilian modern artist, Candido Portinari, who had previously completed a mural at the Library of Congress, that sparked great interest at the gallery. The exhibition opening brought in visitors from all over Washington including members of the president's cabinet, foreign ambassadors and First Lady Eleanor Roosevelt. This renewed interest created a somewhat hectic pace in keeping up with the work of the gallery. This pace coupled with the full-time jobs and other ventures including a gift shop enabled the gallery to act as a luminary of the African American and local arts community in Washington.

In 1961, while preparing for the annual anniversary exhibition, Alonzo Aden died suddenly. Herring with aid of his friends and students took on the management of the gallery after his partner's death but was unable to keep the pace of Aden's work and the attendance declined. In 1969, Herring died in the home leaving behind a formidable legacy. The home and its contents including the gallery's art collection was sold in order to settle the debts of Herring's estate. The collection was divided amongst three individuals. Artist and former Herring student, Adolphus Ealey inherited the bulk of the collection that featured 250 significant works. Herring's books, graphic drawings, and prints were given to Herring associate and friend, Dr. Felton J. Earls, while the sculptures went to art collectors and friends Dr. and Mrs. Cecil Marquez.

The portion of the collection owned by Ealey was described as the preeminent selection from the gallery's collection. The size and ongoing upkeep of the collection was significant which caused the collection to be moved several times over the years. The collection which out of necessity was originally stored in Ealey's Southwest Washington apartment then moved a to a house in LeDroit Park and then to another space in the Washington neighborhood of Fort Lincoln. Ealey collaborated with colleagues and institutions to have it exhibited in various locations but also bid to find the collection a permanent home. During the 1970s, the collection was featured at the Museum of Afro-American Culture and History in Philadelphia, the Anacostia Neighborhood Museum (now the Smithsonian Anacostia Community Museum) and the Corcoran Gallery of Art.

Unable to find an institutional home for the collection, Ealey was forced to sell the collection in 1989 to the Florida Endowment Fund for Higher Education. Ealey stipulated that collection must remain intact but also that the new owners had to develop educational and outreach programs focused on African Americans in the arts. Failing to find consistent opportunities to exhibit the collection, the owners were forced to sell the collection. In 1998, Robert L. Johnson, then chairman and founder of the television channel, Black Entertainment Television (BET), purchased the collection. The collection went on a national tour then was displayed for some time at the BET headquarters in Washington. In 2015, Johnson donated selections from the gallery collection to the Smithsonian National Museum of African American History and Culture in an effort to preserve the legacy of the Barnett-Aden Gallery and the tireless work of James V. Herring and Alonzo Aden for generations to come.

Historical Timeline

<i>1897</i>	James Vernon Herring was born January 7 in Clio, South Carolina.
<i>1906</i>	Alonzo James Aden was born May 6 in Spartanburg, South Carolina.
<i>1914-1916</i>	While attending Syracuse University, Herring taught summer classes at Wilberforce University in Ohio for two summers.
<i>1917</i>	Herring graduated from Syracuse University with a Bachelors of Pedagogy in Art degree.
<i>1917-1920</i>	Herring served as YMCA secretary for the YMCA in Muscle Shoals, Alabama, and then Camp Lee, Virginia. Herring also held teaching positions at Straight College in New Orleans and Bennett College in North Carolina
<i>1920</i>	Alonzo was sent to Washington, D.C. to live with his uncle, James Aden, and his wife Laura.

- 1921 Herring was initially hired as architectural drawing instructor at Howard University and after negotiations established Department of Art later that same year.
- 1927 Herring organized an exhibition of Howard U. students' artwork that toured the Deep South U.S. Aden enrolled in Howard University in pursuit of an education degree.
- 1930 The Howard University Gallery of Art formally opened on April 7. Aden was hired as gallery assistant.
- 1933 Aden received his Bachelor of Arts in Education; Herring added Aden's name as co-owner of the 127 Randolph Place home.
- 1934-1939 Aden engaged in post-graduate study and museum curatorial work around the U.S. and Europe.
- 1940 Aden served as art curator for the American Negro Exposition (the "Negro's World Fair") in Chicago
- 1943 Aden resigned his position at the Howard University Gallery of Art for undisclosed reasons.

The Barnett-Aden Gallery was founded by James V. Herring and Alonzo Aden. The first exhibition, "American Paintings for the Home" featured Elizabeth Catlett, Lois Mailou Jones, Malvin Gray Johnson, James Lesesne Wells, Jacob Lawrence, and many others.
- 1944 First anniversary exhibition featuring artist Candido Portinari, Brazilian artist who was already known in Washington from his mural for the Library of Congress. It was attended by the First Lady, Eleanor Roosevelt.

Exhibition, "The Negro in Art" and "American Paintings for the Home" featuring Catlett, James A. Porter, Wells, Jones, Richmond Barthé, Hale Woodruff, Betsy Graves Reyneau and others.
- 1946 Exhibition, "Paintings by Lois Mailou Jones" and featured paintings of Jacob Lawrence for Third Anniversary exhibition.
- 1947 Fourth Anniversary Exhibition, "Recent Paintings by Charles White".

Exhibition of Elizabeth Catlett, "Paintings, Sculpture, and Prints of The Negro Woman".
- 1948 Exhibition, "Paintings and Drawings by James A. Porter".
- 1949 Exhibition, "Sylvia Carewe".
- 1950 "Exhibition of Six Washington Artists" featuring Romare Bearden, Samuel Bookatz, Bernice Cross, Robert Gates, Norma Mazo, and James A. Porter.

"Exhibition "Paintings and Prints by James Lesesne Wells."
- 1951 Exhibition, "Three Washington Artists" featuring Richard Dempsey, Sam Herman, and Jack Perlmutter

Exhibition, "Herman Maril: Paintings in Retrospect, 1931-1951"
- 1953 Tenth Anniversary Exhibition, "Eighteen Washington Artists" featuring Sarah Baker, Samuel Bookatz, William Calfee, Bernice Cross, Robert Franklin Gates, Jacob Kainen, Marjorie Phillips, James Porter, and James Lesesne Wells.

1954	Exhibition "Six Washington Painters" featuring Theresa Abbott, Gabriel Cherin, Gloria Besser Green, Alma W. Thomas, and Anita Wertheim.
1955	Twelfth anniversary exhibition focused on "Jack Perlmutter".
1957	Exhibition, "David C. Driskell: Exhibition of Paintings"
1958	Exhibition "Norman Lewis: Paintings"
1959	Sixteenth Anniversary Exhibition of "Paintings by Pietro Lazzari, Helen Rennie, Alma Thomas, Andrea De Zerega". Exhibition of "Religious Paintings and Prints by James L. Wells and Sculpture by Selma Burke"
1962	Alonzo Aden died suddenly at the age of 56 on October 13 in Washington D.C. Herring solely inherits the Gallery collection.
1969	Herring dies at age 84 in Washington, DC. on May 29. Artist Adolphus Ealey inherits the bulk of the gallery collection along with Dr. Felton J. Earls and Dr. and Mrs. Cecil Marquez.
1974	Two exhibitions of the collection at the Anacostia Neighborhood Museum and the Corcoran Gallery of Art.
1989	Collection sold to Florida Endowment Fund for Higher Education.
1998	Robert Johnson, founder and former CEO of Black Entertainment Television (BET) purchased the entire collection and serves as administrators over the collection.

Scope and Contents

The Historical Records of Barnett-Aden Gallery collection includes historical background materials on the gallery, its founders James V. Herring and Alonzo Aden as well as Adolphus Ealey, its steward after its closure in 1969. The materials include correspondence, business records, photographs, exhibition catalogues, and clippings.

Arrangement

The materials in this collection have been kept at the folder level and separated into four series. The materials have been ordered and organized based on the content. Within each series and subseries, the folders are organized as close to the collection's original order as when it was acquired.

Barnett Aden Gallery Catalogues (chronological)

Paintings by Candido Portinari of Brazil. Foreword by Robert C. Smith. Washington, D.C.: Barnett Aden Gallery, 1944.

Jack Perlmutter. Foreword by Alonzo J. Aden. Washington, D.C.: Barnett Aden Gallery, 1945.

Samuel J. Brown. Foreword by Alonzo J. Aden. Washington, D.C.: Barnett Aden Gallery, 1946.

Paintings by Lois Mailou Jones. Foreword by James W. Lane. Washington, D.C.: Barnett Aden Gallery, 1946.

- The Life of John Brown by Jacob Lawrence.* Washington, D.C.: Barnett Aden Gallery, 1946.
- Paintings by Ellis Wilson.* Washington, D.C.: Barnett Aden Gallery, 1946.
- Paintings by Berkman, Calfee, Kainen, Lazzari, Perlmutter, Robinson.* Washington, D.C.: Barnett Aden Gallery, 1947.
- Paintings, Sculpture, and Prints of The Negro Woman by Elizabeth Catlett.* Foreword by Gwendolyn Bennett. Washington, D.C.: Barnett Aden Gallery, 1947.
- Paintings and Drawings by James A. Porter.* Introduction by Adelyn D. Breeskin. Washington, D.C.: Barnett Aden Gallery, 1948.
- Paintings by Frank H. Alston, Jr.* Foreword by R. Clermont. Washington, D.C.: Barnett Aden Gallery, 1948.
- Contemporary Religious Paintings. Introduction by James W. Lane.* Washington, D.C.: Barnett Aden Gallery, 1948.
- Pereira.* Foreword by Elizabeth McCausland. Washington, D.C.: Barnett Aden Gallery, 1948.
- Juanita Marbrook.* Washington, D.C.: Barnett Aden Gallery, 1949.
- Sixth Anniversary Exhibition: Contemporary American Art.* Washington, D.C.: Barnett Aden Gallery, October 1949.
- Paintings and Prints by James Lesesne Wells.* Foreword by Jacob Kainen. Washington, D.C.: Barnett Aden Gallery, 1950.
- Contemporary American Art for the Home.* Foreword by James A. Porter. Washington, D.C.: Barnett Aden Gallery, 1950.
- Lila Oliver Asher: Paintings, Graphic Arts, Sculpture.* Foreword by Franz Rapp. Washington, D.C.: Barnett Aden Gallery, 1951.
- Herman Maril: Paintings in Retrospect: 1931-1951.* Foreword by James V. Herring. Washington, D.C.: Barnett Aden Gallery, 1951.
- Recent Haitian American Paintings by Richard Dempsey.* Foreword by E. Franklin Frazier. Washington, D.C.: Barnett Aden Gallery, 1951.
- Therese M. Schwartz.* Foreword by James V. Herring. Washington, D.C.: Barnett Aden Gallery, 1952.
- Privately Owned: Paintings Purchased by Patrons.* Washington, D.C.: Barnett Aden Gallery, 1952.
- Eighteen Washington Artists.* Foreword by Agnes DeLano. Washington, D.C.: Barnett Aden Gallery, 1953.
- Six Washington Painters.* Foreword by Jack Perlmutter. Washington, D.C.: Barnett Aden Gallery, 1954.
- Abstractions: New York and Washington Artists.* Washington, D.C.: Barnett Aden Gallery, 1954.
- Ruth Galoon.* Foreword by Richard Lahey. Washington, D.C.: Barnett Aden Gallery, 1955.
- Jack Perlmutter.* Foreword by S. D. Greene. Washington, D.C.: Barnett Aden Gallery, October 1955.
- Contemporary Artists Group.* Washington, D.C.: Barnett Aden Gallery, 1956.
- Merton D. Simpson.* Foreword by Leo Manso. Washington, D.C.: Barnett Aden Gallery, 1956.
- Contemporary American Artist Group, New York & Washington.* Washington, D.C.: Barnett Aden Gallery, 1956.
- David C. Driskell: Exhibition of Paintings.* Foreword by James A. Porter. Washington, D.C.: Barnett Aden Gallery, 1957.
- 14th Anniversary Exhibition, Contemporary American Art.* Foreword by Alonzo J. Aden. Washington, D.C.: Barnett Aden Gallery, 1957.

- Exhibition of Contemporary Art of Hollin Hills and Washington*. Foreword by Alonzo Aden. Washington, D.C.: Barnett Aden Gallery, 1959.
- Sixteenth Anniversary: Exhibition of Paintings by Pietro Lazzari, Helen Rennie, Alma Thomas, Andrea Zerega*. Foreword by Agnes DeLano. Washington, D.C.: Barnett Aden Gallery, 1959.
- Exhibition of Religious Paintings and Prints by James L. Wells & Sculpture by Selma Burke*. Foreword by Jacob Kainen and Alonzo Aden. Washington, D.C.: Barnett Aden Gallery, 1959.
- Exhibition of Paintings by Miriam Mitchell*. Foreword by Alonzo J. Aden. Washington, D.C.: Barnett Aden Gallery, 1960.
- Exhibition of Contemporary Artists assembled in tribute to the Barnett Aden Gallery*. Foreword by Robert Richman. Washington, D.C.: Associated Artists' Gallery, 1961.
- Exhibition of Paintings by Jane Love*. Foreword by Agnes De Lano. Washington, D.C.: Barnett Aden Gallery, 1961.
- Paintings by Albert Sangiamo*. Foreword by David C. Driskell. Washington, D.C.: Barnett Aden Gallery, 1961.
- Recent Paintings David C. Driskell*. Washington D.C.: Barnett Aden Gallery, 1962.
- Alonzo J. Aden Print Collection*. Introduction by Richard A. Long. Washington, D.C.: Barnett Aden Gallery, 1962.
- The Sculptural Idea, A One-Man Show of Sculpture and Drawings by Herbert Seiler*. Foreword by Holly Troxel. Washington, D.C.: Barnett Aden Gallery, 1963.
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- Curtis, James. "The Greening of Black Art." *Emerge*. Vol. 1, Iss. 6, April 1990: 49. (accessed August 2020). <https://www.proquest.com/docview/230822044?accountid=46638>.

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Iverem, Esther and Henry Allen. "Prized Art Will Return to District: BET's Robert Johnson to Buy African American Collection." *The Washington Post*. October 2, 1997. (accessed August 2020). <https://search.proquest.com/docview/1457022816?accountid=46638>.

Kainen, Jacob. "Washington Art: 1940-1965 with emphasis on Howard University and the Barnett Aden Gallery." Unpublished interview by Keith Morrison, April 20, 1984, transcript, Jacob Kainen papers, box 2, Archives of American Art, Washington, D.C.

Mahoney, Kevin, Jeffrey C. Stewart. *Selections from the Barnett-Aden Collection: A Homecoming Celebration: January 31-March 7, 2009*. Washington DC: Robert L. Johnson, 2009.

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Stokey, Sonja Brown, "Black Art Appreciation." *Black Enterprise*, Vol. 29, Iss 7, Feb 1999:30. (accessed August 2020). <https://www.proquest.com/docview/217860765?accountid=46638>.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- African American artists
- Art
- Business
- Education
- Galleries
- HBCUs (Historically Black Colleges and Universities)
- LGBTQ+
- Local and Regional
- Museums
- Painting, American
- Photographs
- finance

Types of Materials:

- Business records

Catalogues
Correspondence
Ephemera

Names:

Aden, Alonzo J., 1906-1963
Anacostia Community Museum
Asher, Lila Oliver
Corcoran Gallery of Art
Driskell, David C.
Ealey, Adolphus
Greene, Carroll
Herring, James V. (James Vernon)
Howard University
Howard University. Gallery of Art
Johnson, Robert L., 1946 April 8-
Lazzari, Pietro, 1898-1979
Long, Richard, 1945-
Porter, James A. (James Amos), 1905-1970
Roosevelt, Eleanor, 1884-1962
Spellman, Gladys Noon
Thomas, Alma
Wells, James Lesesne, 1902-1993

Places:

South Carolina
Washington (D.C.)

Container Listing

Series 1: Ephemeral Historical Records, 1954-1982

Scope and Contents: Materials in this series contain two subseries, Historical Records and Exhibition Catalogues. Historical Records include obituaries on the founders as well as invitations and ephemera. Exhibition catalogues contain handouts/brochures given at Barnett-Aden Gallery exhibitions.

1.1: Historical Records, 1961-1982

Box 1, Folder 1	Alonzo J. Aden obituary, 1961
Box 1, Folder 1	"James Vernon Herring In Memoriam" eulogy [photocopy], 1969
Box 1, Folder 1	"Anacostia Neighborhood Museum..." Barnett-Aden Gallery opening invitation, 1974
Box 1, Folder 1	Greeting card with painting "Little Brown Girl" by Laura Wheeler Waring, 1982

1.2: Exhibition Catalogues, 1954-1968

Box 2, Folder 1	"Six Washington Painters..." Barnett-Aden Gallery, 1954
Box 2, Folder 2	"Paintings: Contemporary Artists Group Barnett-Aden Gallery", 1956
Box 2, Folder 3	"Sixteenth Anniversary Exhibition Paintings by Pietro Lazzari, Helen Rennie, Alma Thomas, Andrea Zerega at Barnett-Aden" [phone number written in red on front Perry Withers 263-2385], 1959
Box 2, Folder 4	"19th Anniversary Exhibition (In Memoriam) Alonzo J. Aden Print Collection Barnett-Aden Gallery", 1962-1963
Box 2, Folder 5	"Washington Artists Exhibition No. 20 Mimi Bolton The Corcoran Gallery of Art" [Written on top Property of Adolphus Ealey], 1963
Box 2, Folder 6	"Negro Artists in Washington" at the George Washington University Art Gallery", 1968
Box 2, Folder 7	"Drawings, Lithographs, Etchings and Watercolors by Henry O., Tanner, N.A. (1859-1937)," Grand Central Art Galleries, Inc., 1968

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Series 2: Photographs, undated

Scope and Contents: Materials include photographs documenting events at the Barnett-Aden Gallery including Herring with First Lady Eleanor Roosevelt from 1943.

Box 1, Folder 2 James Herring with Eleanor Roosevelt, undated

Box 1, Folder 2 Alonzo Aden standing pointing at painting. "Photo by Adolphus Ealey", undated

Box 1, Folder 2 Interior image of Barnett-Aden Gallery in Washington, D.C., undated

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Series 3: Business Records, 1967-1989

Scope and Contents: Materials in this series are separated into three subseries containing tax information, business proposals and other miscellaneous business records.

3.1: Business Documents, 1973

Box 1, Folder 3	Description of Building and Operations Needs of the Barnett-Aden Gallery by Adolphus Ealey, 1973
Box 1, Folder 3	"Articles of Amendment to the Articles of Incorporation of The Barnett-Aden Gallery to The Recorder of Deeds D.C." [photocopy], 1973
Box 1, Folder 3	IRS exemption letter curtesy of Adolphus Ealey [photocopy], 1973

3.2: Business Proposals, (bulk 1967-1989)

Box 1, Folder 4	Exhibition Proposal "College Museum Hampton Institute American Painters circulated by the College Art Service" by Richard A. Long, 1967
Box 1, Folder 4	Business proposal to the Eugene & Agnes Meyer Foundation Washington D.C. from Barnett-Aden Gallery, 1975
Box 1, Folder 4	"The Barnett- Aden Collection, An African American Legacy" by Carroll Greene, Jr., undated
Box 1, Folder 4	"Southeast Regional Museum Proposal" by C. Greene, Jr., undated
Box 1, Folder 4	"Barnett-Aden Collection of Purpose..." by Carroll Greene, Jr. [annotated], 1989

3.3: Business Correspondence, (bulk 1952-1975)

Box 1, Folder 5	Letter to Miss Brady from Alonzo J. Aden [photocopy], 1952
Box 1, Folder 5	Letter to Adolphus Ealey from Gladys Noon Spellman, U.S. Congresswoman, 1975
Box 1, Folder 5	Letter to Adolphus Ealey from Adelyn D. Breeskin, Consultant Smithsonian, 1975
Box 1, Folder 5	Letter to Adolphus Ealey from James L. Kunen, President of Eugene and Agnes E. Meyer Foundation, 1975

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Series 4: Clippings, 1957-1975

Scope and Contents: Materials include newspaper clippings about exhibitions and Ealey's search for a home for the collection.

Box 1, Folder 6	"New Proof of Area Artists' Progress" by Leslie Judd Portner, 1957
Box 1, Folder 6	"The Dupont theater Lounge is exhibiting a group of American painters chosen by the Barnett-Aden Gallery" in The Washington Post and Times Herald Arts in Washington, 1957
Box 1, Folder 6	"Barnett-Aden Shows Four Painters: Ashlander Exhibition..." by Leslie Judd, The Washington Post, 1959
Box 1, Folder 6	"A Review Washington Painters Evoke Awareness" by Martin Shartar, The Herald Tribune, 1969
Box 1, Folder 6	"A Buried Art Treasure," The Washington Post [photocopy], 1975
Box 1, Folder 6	"Of Politics & Power at Black Museum...Why Two Quit Their Posts" by Nessa Forman, The Sunday Bulletin [photocopy], 1977
Box 1, Folder 6	"Black Arts Exhibit to Open at Stage II," The Hartford Courant [photocopy], 1977
Box 1, Folder 6	"Ealey to return to Barnett", undated

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