





**Burchfield
Penney
Art Center**
at Buffalo State College

JAMES G. PAPPAS

RELATIVE TO MUSIC ————— FOUNDERS



Figure. 1

James G. Pappas: *Relative to Music* is presented by The Tower Family Fund, Inc. with support from Deborah A. Abgott, Rita Argen Auerbach, Donald and Marilyn Boswell, John V. Elmore, Reine I. Hauser, Mrs. John T. Kociela, Joel Morawski, James and Dorothy Pappas, Ted S. Pietrzak and Marlene Longdon, Dr. Alvin L. Turner and Dr. Katherine S. Conway-Turner and Nancy S. Weekly. Founders is presented with support from Burchfield Penney members. Many thanks to these valued community members who continue to assist with telling this important story.

Cover Image: James G. Pappas, *Untitled (detail)*, ca. 2000, mixed media serigraph with acrylic on paper; Courtesy of the artist

James G. Pappas: *Relative to Music*

Founders: The Early History of the Langston Hughes Center for the Visual and Performing Arts

On view October 8, 2021 – May 29, 2022

Tullis Johnson: Artwork photography // **Khalil Lewis:** Publication design

Acknowledgments

The legacy of James G. Pappas is part of the history of art in Buffalo and the city itself. In the late 1960s, when social and cultural movements flourished and federal funding was available, he had a vision. By the end of the decade, Pappas founded the Langston Hughes Center for the Visual and Performing Arts, working with other like-minded artists. This center focused on opportunities for underserved city residents, primarily people of color. The new Charles E. Burchfield Center had just opened its doors on the campus of Buffalo State College with a mission focused on serving the artists of Western New York who larger institutions often ignored.

By 1970, the population of the Buffalo metropolitan area peaked. A looming crisis in the steel industry fueled a population drain, worsened by a suburban expansion that pulled resources away from city centers. Over the next decade, many of Buffalo's residents left. James Pappas stayed and continued to make Buffalo a better place. After his work at the Langston Hughes Center, he taught at the University at Buffalo for more than 40 years, heading the Black Studies department for more than a decade. Pappas stayed and mentored countless students and documented the Buffalo jazz scene in abstract and direct ways. As we experience the resurgence of Buffalo, it is essential to realize that it would not be possible without people like Pappas, who carried the torch during difficult times. His prolific career as an artist, educator, and community leader is a testament to the innovation and creativity that has flourished in Buffalo's past and present. Pappas's gracious legacy remains an inspirational model for the future and all its possibilities.

The ongoing research that contributed to James G. Pappas: Relative to Music and Founders: The Early History of the Langston Hughes Center for the Visual and Performing Arts would not have been possible without the assistance of James G. Pappas, Clarence Scott, Michael & Dorothy Hill, Lorna Peterson and Challenger Community News. The exhibitions would also not be possible without generous loans and support material from the Buffalo & Erie County Public Library, Buffalo State College Archives, the Educational Opportunity Center of the University at Buffalo & UB Art Galleries, Daniel & Shelley Fogel, the Frank E. Merriweather Library, the Studio Museum in Harlem, and Doug Ruffin & The Buffalo History Channel. Many thanks to poets Celes Tisdale and Jillian Hanesworth, whose contributions to this publication contribute to the longstanding interrelation between the visual arts, poetry, music, and social justice.

Tullis Johnson
Curator and Manager of Collections and Exhibitions
Burchfield Penney Art Center



Figure. 2

Relative to Music

At the heart of the prolific body of work by artist James G. Pappas, a legacy spanning across media and time, is his lifelong love of jazz. Referring to it as Black classical music, Pappas was introduced to the genre by an aunt and uncle in Cleveland. The experience of listening to jazz from an early age would become fundamental to his artistic process. Taking a page from the avant-garde process of musicians like John Coltrane, Miles Davis, Thelonious Monk, Dizzy Gillespie, and Charlie Parker, Pappas's practice pulls strong influence from the music, in addition to architecture, color theory, and design composition. Like the jazz greats, the techniques employed in Pappas's work spawn from an understanding of one's foundation, moving from there to freely destroy, deconstruct and make something completely new from the original. This simple, yet nuanced process reflects an intuitive and improvised evocation of rhythm that brings the heart of jazz into the visual realm.

Leaving many of his works untitled, Pappas's vibrant, harmonic abstractions invite each viewer to engage in conversation with the forms and explore their own interpretations within each work. There is a spontaneous fluidity among these forms as they relate to one another and to the viewer, shifting in meaning, significance, and relevance depending on the individual experiences brought to each piece. Pappas intentionally pushes the bounds of each composition to the ends of the canvas, signaling a continuation of its narrative beyond the frame. Often working on multiple canvases at once, there are recurring motifs that dance across artworks. Concentric forms evoke the presence of horns, emanating pulsating vibrations that move throughout the composition. Pappas's serigraph prints, mixed media works, and paintings all embody a spirit of experimentation, the artist moving across media in new ways to further expand his process. His drawings are composed of imaginative, intermittent linework reminiscent of musical staves and notes that create a bustling scene of energetic play; his photographs document some of the most influential jazzicons in real-time.

Pappas's abstract expressionist style is representative of the strong influence of jazz, while simultaneously contending with the artist's experience of the socio-political realities of American life for Black communities. Moving to Buffalo in 1959, the growing momentum of the fight for civil rights, the burgeoning Black Arts and Black Power Movements of the 1960s and 1970s in addition to his own prior experiences with racism in the south, would all inspire him to contemplate the ways art can be a tool for social change. Manifesting in his community involvements founding the Langston Hughes Center for the Visual and Performing Arts and helping establish the Black Studies Department at the University at Buffalo, the energy brewing around celebrating Black culture and identity permeates throughout Pappas's abstractions. He employs a vibrant palette of colors, rendering compositions reminiscent of figures, sounds, spaces, and movements of the moment. The balance between dark and light tones, density and space, soft forms and hard, bold lines are an abstracted embodiment of the nuance that exists within the black experience; where beauty, pain, survival, endurance, innovation, community, and love are some of the few realities that come together to create a subtle, yet powerful force within a multifaceted and layered existence. The intersections of art, Black culture and empowerment, and social justice translate across Pappas's work as an artist, educator, and community leader. Like jazz music, Pappas's efforts are an improvised combination of intuitive elements, coming together to forge connections across communities that continue to inspire today.

Tiffany Gaines
Curatorial Associate



Figure. 3



Figure. 4



Figure. 5



Figure. 6



Figure. 7



Figure. 8



Figure. 9



Figure. 10



Figure. 11



Figure. 12



Figure. 13

TRANE DONE COME AND GONE

(Remembrance of John William Coltrane, Jr. 1926-1967)

“Never seen the like since I been born,
The people keep a-coming,
And the train done gone” –Traditional

There was a train that passed by here
With Trane, Coltrane, John who was and still
Mystical, universal summoned, spiritual
And, the people keep a-coming and Trane done gone
Out over us, but we hear you, John with Leon Thomas,
Alice, and Ravi, for you are a love supreme and among
My favorite things, and you blew, Trane, as part of
A Master Plan, peace and happiness to every man, woman, child
And, we understand “Naima” and heard you and Monk at
Carnegie Hall breaking out a melody in the rhythm, and
We listened, John, Coltrane, Trane
‘Cause here comes the train again,
And, we didn’t need a moment’s notice,
So, take a giant step-up

Celes Tisdale

Poet, Distinguished Professor Emeritus







Figure. 15



Figure. 16







Figure. 18



Figure. 19



Figure. 20



Figure. 21



Figure. 22



Figure. 23





Pappas
'86



Figure. 25



Figure. 26



Figure. 27



Figure. 28



Figure. 29



Figure. 30



Figure. 31

Founders

The Langston Hughes Center for the Visual and Performing Arts started with a vision. During his undergraduate years at the University at Buffalo, James Pappas conceived of a center that combined the arts and social justice. Joining forces with fellow artists Allie Anderson and Clarence Scott, the three formed APS Creative Arts Center, Inc. in 1968, proposing a program to provide access to the arts and training opportunities for inner-city residents. Joined by painter and weaver Wilhelmina Godfrey and photographer Hal Franklin, the artists built their credibility as professionals and as champions for the value of the arts in Black communities. They organized an exhibition of their works, *Six from the City* along with artist Donald Watkins. Utilizing funding from the New York State Council on the Arts, they seeded pilot programs at Canisius College and other local community spaces in 1969 and 1970. With support from the Buffalo Model Cities Agency under the direction of late professor and activist Jesse Nash Jr., as well as assistance from several community members, the group moved into a new space at 25 High Street in 1971, signifying the formal opening of the Langston Hughes Center for the Visual and Performing Arts. Named in honor of the distinguished poet, it was an intentional way to honor the coalescing of the arts, jazz, social activism, community, and collaboration at the heart of the Harlem Renaissance and its lasting influence on the next generation of Black artists. The center increased its offering of workshops for students to explore a diverse range of art forms including sculpture, woodworking, craft, jewelry making, photography, filmmaking, music, and dance. The addition of a retail space allowed for the sale of original artworks and crafts produced through the different programs. This coincided with presenting several exhibitions, performances, and lectures, highlighting a range of nationally and internationally acclaimed artists including Afro-Brazilian painter Abdias do Nascimento and Chicago-based sculptor Richard Hunt.

In 1972, the Langston Hughes Center hosted the traveling exhibition *AfriCOBRA II*. Formed in 1968 in Chicago, *AfriCOBRA* was a prominent group to emerge out of the Black Arts Movement, a Black nationalism movement from the mid-1960s – mid-1970s characterized by its emphasis on self-determination, community, and culture, with artists and intellectuals reclaiming their own imagery and stories being put out in the world. ¹The group prioritized the exhibition of their works in Black-led cultural spaces across the nation such as the Langston Hughes Center. In a letter to *AfriCOBRA* co-founder Jeff Donaldson, executive director Allie Anderson credited the exhibition as being the first “all black art exhibition ever held in the entire history of the city,” citing that only 50 copies of the group’s exhibition flier were created with the thought that there would not be significant interest. ²Now, 50 years later, there is a renewed interest in locating a copy of this poster. The *AfriCOBRA* exhibition serves as one prominent example of the presence of the Black Arts Movement right here in Buffalo.

¹ “Black Arts Movement,” National Archives, <https://www.archives.gov/research/african-americans/black-power/arts>

² Langston Hughes Center for the Visual and Performing Arts, Langston Hughes Center for the Visual and Performing Arts, Buffalo, N.Y. letter to Jeff Donaldson, Washington, D.C., 1972 November 17. Jeff Donaldson papers, 1918-2005. Archives of American Art, Smithsonian Institution.



Figure 32. Langston Hughes Center for the Visual and Performing Arts co-founders (clockwise from left) James G. Pappas, Allie Anderson, Clarence Scott, Hal Franklin and Wilhelmina Godfrey



Figure. 33



Figure. 34



Figure. 35

Though Anderson credited the AfriCOBRA exhibition as the first all-black art exhibition in the city, the Six from the City exhibition in 1968 suggests that the founders themselves had been the first all-black art exhibition in the city, even if they did not see themselves in this revolutionary light at the time. Pappas's vision for the Langston Hughes Center for the Visual and Performing Arts and his involvements at the University at Buffalo signify the local mobilization of the many ideas and energies formulated at the height of the Black Arts and Black Power movements. The growing interest in the study and appreciation of Black history, culture, and the pursuit of social justice spread across the nation with the formation of Black Student Unions and liberation fronts across college campuses, along with demands for the creation of Black Studies programs in high schools, colleges, and universities. UB was no exception to this, with students and faculty like Pappas working together to advocate for the establishment of a Black Studies program.

In 1969, the university organized all its relevant courses into the newly formalized program, with Pappas serving an integral role in fighting for its inclusion and recognition in the university's curriculum in the face of opposition. The collaborative effort between students, faculty, and other community members to create spaces for the celebration of Black history and culture spread beyond the campus and into the city. The grassroots formation of independent organizations brought together groups and individuals in pursuit of a common collective goal.



Figure. 36

For instance, the Buffalo Inner City Ballet operated out of the center, offering classes as a positive recreational alternative for youth.. Sunship Communications, an independent Black media outlet founded by Clarence Smith, and the first operator of public access television in Buffalo, also operated out of the Langston Hughes Center, cultivating opportunities for communications, documentation, and education for the center, its students, and the surrounding community. The center was part of a wave of cultural institutions including the African American Cultural Center, the Center for Positive Thought, the Buffalo Black Drama Workshop, the Black Dance Workshop, Miss Barbara's School of Dance, and Ujima Theatre Company, among many others, that represented a powerful organizational effort to provide access to the arts, education, and empowerment to the inner city during this profound social, political, and cultural moment.

Despite its undeniable impact on the community, the Langston Hughes Center weathered growing difficulties and changes resulting from the erosion of public funding to support cultural institutions. By the mid-1970s most of its original founders and teaching artists moved on, with several continuing their careers in other cities. Pappas left in 1975 to focus on teaching at UB, advancing to become chair of the Black Studies department from 1977 - 1988. New leadership at the center resulted in changes to its mission and approach, later renamed the Langston Hughes Institute. The institute continued to serve the community through essential training, support, and community development initiatives. Though no longer physically present on High Street, it continues to operate as a resource for historical preservation and cultural knowledge, and its legacy remains an inspiration for many. The ongoing research into the center's history illuminates the depth of influence that the organization and its affiliated artists have had on the region, and just how much history is at risk of being lost if not preserved. As advocacy groups like Frontline Arts Buffalo continue to advocate for frontline arts institutions today, it is also important to acknowledge and reflect on the trajectories of the institutions of the past so that they may serve as a model to learn from for the future. With his drive, innovation, and commitments to community and to social justice, James G. Pappas has built an enduring legacy and blueprint for the next generation of cultural changemakers.

Tiffany Gaines
Curatorial Associate



Figure. 37

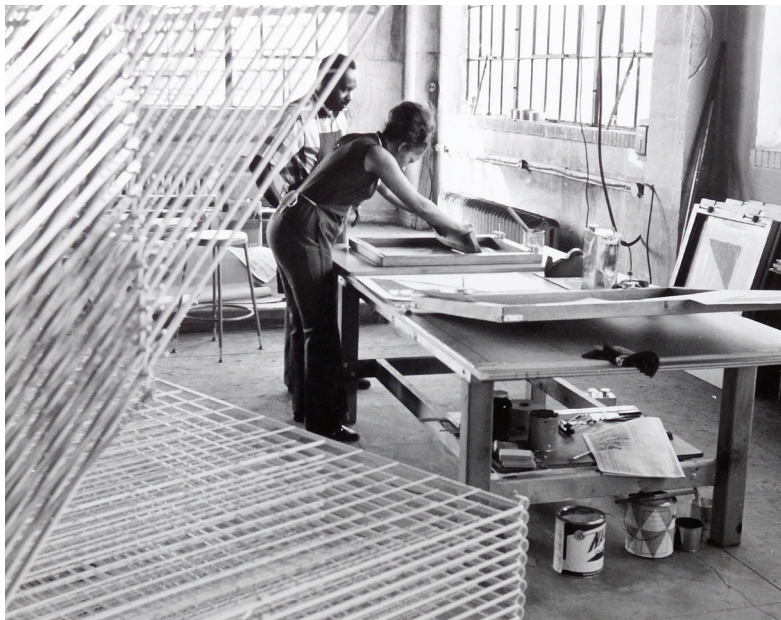


Figure. 38



Figure. 39

“The Blueprint”

“There is nothing new under the sun.” A lot of people have heard that saying throughout their lives and it couldn’t be truer, especially in the context of social justice. It can be very frustrating to look at some of the challenges we face in our communities while digesting the fact that all these battles have been fought before. The Black Lives Matter movement demands the same justices that our elders demanded during the Civil Rights movement. The infrastructure many community leaders rely on to provide impactful service to our neighbors is often modeled after the work done by the Black Panther Party. When you look at our collective struggle as a marathon, you remember that someone did hold the baton before it was passed to you, and that alone deserves edification. As a spoken word artist focused on justice, it is imperative that I always remember that my floor was someone else’s ceiling. So many artists have used their words, vision, moves, fashion, and even hairstyles to push the movement forward.

The words of Celes Tisdale and willingness to provide a platform to our historically forgotten brothers in Attica Prison in 1971 pushed our movement forward. Tisdale showed the poets he helped that they deserve a voice and had a story that needed to be told. James Pappas used his art and vision for a better Buffalo to not only create masterpieces, but to build something in our city that we needed more than some people even realized. Through the collective vision of Pappas and his fellow artists Allie Anderson, Clarence Scott, Wilhelmina Godfrey, and Hal Franklin came the Langston Hughes Center for the Visual and Performing Arts, which helped usher in a new Black arts movement in Buffalo. Together, artists and educators taught our community how to be advocates for ourselves and each other, ensuring our voices are heard throughout Buffalo and beyond. I carry the blueprint with me everywhere I go. As I use my poetry to educate and empower my community, I remember what the elders have shown me through their lives and through their work; art is emancipation.

Jillian Hanesworth

Buffalo’s First Poet Laureate, Activist, Community Organizer

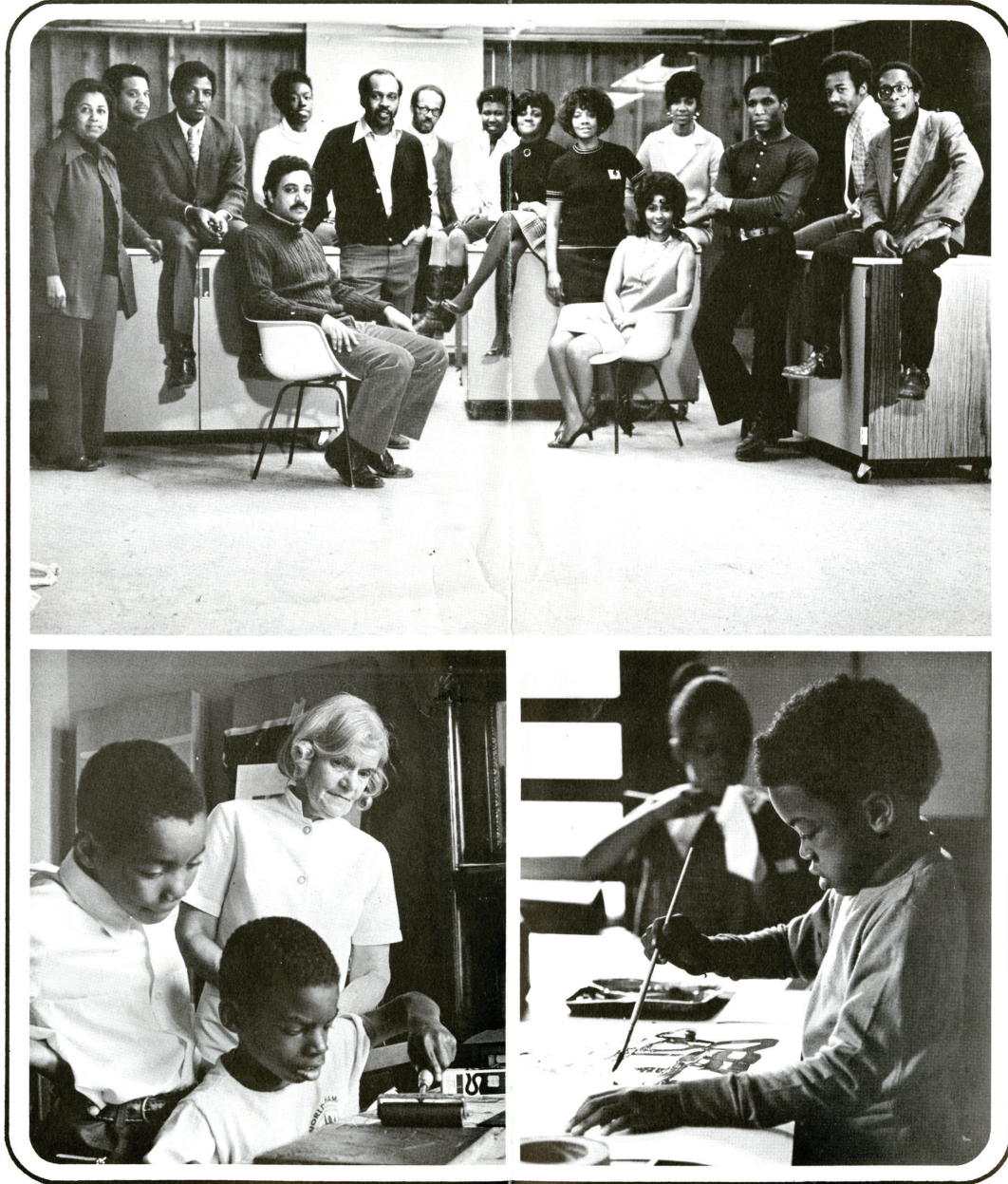


Figure. 40

Art is Emancipation

As a child, I prayed that when it was meant to be, I'd capture her
I searched for her in the words that danced through my brain awakening my spirit
I pressed my ears to walls listening for hidden messages in her harmonious humming
Realizing that she tucks herself between the 2 and 4 beats, I clapped for her
Hoping she would appear
Hoping I'd recognize her

I've always promised that if given the chance, I'd become her
Following the lead of the greats who showed that with her, we could reach the promised land
Her disciples created a place for me to learn to lean on her and into her
With confidence that If I sew into her
She would speak through me
She would come to me

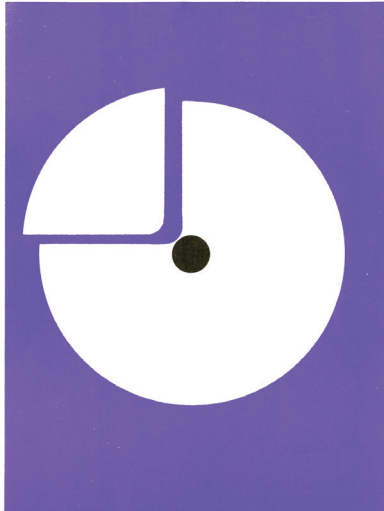
I've always hoped that the connection I feel to her is real
The chills I feel in the walls
The words dancing through my mind... the dancing
As if something has taken over
As if or something's got a hold on me
I long to know if that is her

I've always opened my eyes grateful to see her in the colors
In green and red and black
In the yellow of the sun and blue of the sea that cradled my ancestors to sleep
Was she there with them too?

They told me I was special, and I knew it was because of her
My hopes and prayers that she'd come to me answered through
The words and the music
The dancing and the colors
It's always been so familiar to me
The gentle hidden reminders of being free

For she is art
She is emancipation

Jillian Hanesworth
Buffalo's First Poet Laureate, Activist, Community Organizer



Fine Arts Director, examines drawings during class critique.



Director of Crafts assists in preparing children's art work for center Exhibit.



Visitors view Student Exhibit.

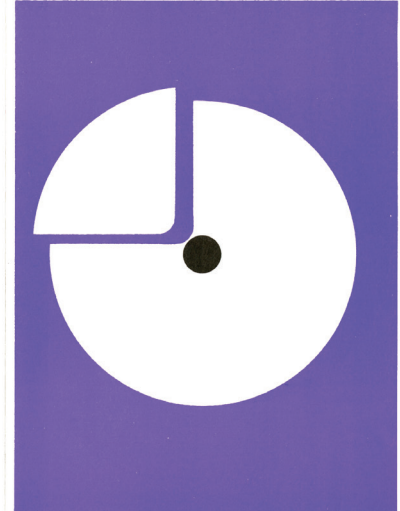


Figure. 40 (continued)

APS Creative Arts Center, Inc. was incorporated as a non-profit corporation in 1968 and named after its founders Allie Anderson, James Pappas and Clarence Scott, local Buffalo artists. Later joined by Mrs. Wilhelmina Godfrey, artist-craftsman, the corporation began developing comprehensive plans for a multi-purpose art center in Buffalo, New York.

After two successful projects, APS, Inc. with the assistance of the New York State Council on the Arts and the Model Cities Program, along with private funding, moved into its building located at 25 High Street in Buffalo's Inner City.

Named after a famous black writer, The Langston Hughes Center for the Visual and Performing Arts is now in its first year of operation. The center will conduct programs in the Visual Arts which will include Drawing, Painting, Graphic Design and Photography. The center will provide additionally, major exhibitions, performances and lectures for city wide participation. Special educational and skill developmental classes will be offered in Woodworking, Weaving, Jewelry, Ceramics, Sculpture, Exhibit Design, Printing, Film-making and Audio Visual Kit preparation.

The center will service many thousands of inner city residents through a diverse but effectively planned program approach. By 1975 the Langston Hughes Center will have serviced over 100,000 residents.

With the current trend in Black Cultural identity, more people are interested in art and art programs than any time previously. It is noted in the increased demand for such, in schools, social, and recreational agencies. It is reflected in the need for more career oriented individuals in the professional job market as well.

The participants of the Langston Hughes Center programs are expected to produce works of high quality as a result of their development of a professional attitude toward art. With a meaningful approach to art, and a trained staff of artists and technicians the Langston Hughes Center will be one of the finest art centers of its kind in New York State and beyond.

The continued support from the community, business, and government can bring to many persons a new way of life, and hope for a different future.



Instructor demonstrates oil painting technique to younger students.



Students observe silk screen process at local printer. One of many field trips conducted by center.

PROGRAM DIRECTORS

Allie Anderson - Executive Director
James G. Pappas - Fine Arts Director
Clarence E. Scott, - Graphic Arts Director
Wilhelmina Godfrey - Creative Crafts Director

STAFF ADMINISTRATION

Ora Lee Lewis - Administrative Assistant
Stephen L. Williams - Administrative Assistant
Jacquelyn Shaw - Clerk-Typist
Mary Harris - Student Office Assistant

GRAPHIC ARTS

Gwendolyn Collins - Instructor
Raymond C. DuBard - Instructor

FINE ARTS

Phillip Cotton - Instructor
Betty Pitts - Instructor
Glen Henley - Instructor

CREATIVE CRAFTS

Andrea Singleton - Instructor
Mary Smith - Instructor
Deyne Wajeed - Instructor

BOARD OF DIRECTORS

George K. Arthur
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George Phillips
Carey Rector
Elizabeth Scott
Archie Shepp
Barbara Sims
Carrie Woods
John Winston
Lydia Wright

Figure. 40 (continued)

About the Artist



James G. Pappas is a nationally and internationally recognized visual artist and educator based in Buffalo. He is highly regarded for his prolific legacy of employing the arts, education, and community engagement as instruments of social change. Born in Syracuse, NY in 1937, Pappas credits his mother for inspiring him to pursue art. He studied at Madison High School in Rochester before attending St. Augustine's College in Raleigh, NC on an athletic scholarship. During his time there he studied under James Herring, a nationally recognized artist, author, and visiting Professor Emeritus from Howard University. He also faced the segregation of the

South, causing him to question the socio-political realities of American life. Both experiences would have significant effects on the artist's subsequent career. Pappas received scholarships to study at the Memorial Art Gallery and Rochester Institute of Technology from 1954-1956 before being accepted at the University at Buffalo in 1959.

While continuing his studies in Buffalo he worked as an attendant at various local hospitals. He earned a Bachelor of Fine Arts degree in 1967 and then spent some time as a parole officer with the State Department of Corrections before receiving his Master of Fine Arts degree from the same university in 1974, mentored by professors Sheldon Berlyn and Harvey Breverman. During the same period, he co-founded the Langston Hughes Center for the Visual and Performing Arts with fellow artists Allie Anderson, Clarence Scott, and Wilhelmina Godfrey. Pappas left the Langston Hughes Center in 1975 to teach in UB's art department and became one of the first professors in the newly formed Black Studies department, advancing to its chair from 1977-1988. Additionally, Pappas designed and taught several classes that merged the arts and social justice including Blacks in Film. Pappas retired from the university in 2019 and was recognized for his many contributions to the community, receiving the Legends Award at the 47th Annual Black Achievers award ceremony that same year. He is also a Living Legacy Artist at the Burchfield Penney Art Center. His work has been exhibited nationally and internationally and is included in several public and private collections. He has been supported throughout his career by his wife Dorothy Hunter Pappas and son James Pappas, Jr.

**EXHIBITION OF
PAINTINGS**



BY

JIM PAPPAS

DEC 16 - JAN 12, 74

Pappas
langston·hughes·center
FOR THE VISUAL & PERFORMING ARTS
25 HIGH STREET BUFFALO, NEW YORK 14203



Figure. 41



Figure. 42

- Cover image. James G. Pappas, *Untitled* (detail), ca. 2000, mixed media serigraph with acrylic on paper, 15 x 19 inches; Courtesy of the artist
- Figure 1. James G. Pappas, *Untitled*, ca. 2000, mixed media serigraph with acrylic on paper, 15 x 19 inches; Courtesy of the artist
- Figure 2. G. Pappas, *Composition Relative to Musical Construction #3*, 1991, graphite on paper, 22 x 30 inches; Burchfield Penney Art Center, purchased through the Robert Flock Fund, 1992
- Figure 3. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches; Courtesy of the artist
- Figure 4. James G. Pappas, *Evolution of Flight*, 1974-1978, acrylic on canvas, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches; Courtesy of the artist
- Figure 5. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches; Courtesy of the artist
- Figure 6. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches; Courtesy of the artist
- Figure 7. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches; Courtesy of the artist
- Figure 8. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 39 $\frac{1}{4}$ x 39 $\frac{1}{4}$ inches; Courtesy of the artist
- Figure 9. James G. Pappas, *Untitled*, ca. 2003, acrylic on canvas, 32 x 32 inches; Courtesy of the artist
- Figure 10. James G. Pappas, *Untitled* (#9), 2003, acrylic on canvas, 32 x 32 inches; Burchfield Penney Art Center, Gift of the artist
- Figure 11. James G. Pappas, *Untitled*, ca. 1990, mixed media drawing on paper, 22 x 30 inches; Courtesy of the artist
- Figure 12. James G. Pappas, *Untitled*, ca. 1990, mixed media drawing on paper, 22 x 30 inches; Courtesy of the artist
- Figure 13. James G. Pappas, *Untitled* (Jazz Scene), ca. 1990, mixed media drawing on paper, 30 x 22 inches; Courtesy of the artist
- Figure 14. James G. Pappas, *Untitled* (from the Innerspace Continuum Series) (detail), ca. 1975-1979, mixed media drawing on paper, 16 x 23 $\frac{1}{2}$ inches; Courtesy of the artist
- Figure 15. James G. Pappas, *Untitled* (from the Innerspace Continuum Series), ca. 1975-1979, serigraph on paper, 31 $\frac{1}{2}$ x 42 $\frac{1}{2}$ inches; Courtesy of the artist
- Figure 16. James G. Pappas, *Untitled* (from the Innerspace Continuum Series), ca. 1975-1979, serigraph on paper, 32 x 44 inches; Courtesy of the artist
- Figure 17. James G. Pappas, *Untitled* (from the Innerspace Continuum Series) (detail), ca. 1975-1979, mixed media drawing on paper, 18 x 28 inches; Courtesy of the artist
- Figure 18. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ inches; Courtesy of the artist
- Figure 19. James G. Pappas, *Untitled*, ca. 1974-1978, acrylic on canvas, 37 $\frac{1}{4}$ x 37 $\frac{1}{4}$ inches; Courtesy of the artist
- Figure 20. James G. Pappas, *Untitled* (from the Outerspace Continuum Series), ca. 2015, mixed media drawing on paper, 14 x 11 inches; Courtesy of the artist
- Figure 21. James G. Pappas, *Untitled* (from the Outerspace Continuum Series), ca. 2015, mixed media drawing on paper, 14 x 11 inches; Courtesy of the artist
- Figure 22. James G. Pappas, *Untitled* (from the Outerspace Continuum Series), ca. 2015, mixed media drawing on paper, 30 x 22 inches; Courtesy of the artist

Figure 23. James G. Pappas, *Untitled* (from the Outerspace Continuum Series), ca. 2015, mixed media drawing on paper, 30 x 22 inches; Courtesy of the artist

Figure 24. James G. Pappas, *Rhythm-A-Ning* (detail), 1986, acrylic on canvas, 66 x 126 inches; Courtesy of UB Art Galleries and the Eve Educational Opportunity Center of the University at Buffalo

Figure 25. James G. Pappas, *Carter Jefferson at the Tralf*, April 1991, photo on high contrast negative film, 14 x 19 inches; Courtesy of the artist

Figure 26. James G. Pappas, *Marsalis Brothers at the Tralf*, ca. 1990, photo on high contrast negative film, 14 ¾ x 19 inches; Courtesy of the artist

Figure 27. James G. Pappas, *Dizzy Gillespie at the Tralf*, ca. 1990, photo on high contrast negative film, 14 ¼ x 19 inches; Courtesy of the artist

Figure 28. James G. Pappas, *Untitled*, ca. 2000, mixed media serigraph with acrylic on paper, 15 x 19 inches; Courtesy of the artist

Figure 29. James G. Pappas, *Untitled*, ca. 2000, mixed media serigraph with acrylic on paper, 15 x 19 inches; Courtesy of the artist

Figure 30. James G. Pappas, *Untitled*, ca. 2000, mixed media serigraph with acrylic on paper, 15 x 19 inches; Courtesy of the artist

Figure 31. James G. Pappas, *Untitled*, ca. 2000, mixed media serigraph with acrylic on paper, 15 x 19 inches; Courtesy of the artist

Figure 32. DK Winebrenner, *Five of the Six: James Pappas, Allie Anderson, Clarence Scott, Hal Franklin, Wilhelmina Godfrey. Missing is Donald Watkins*, 1968, photograph on paper, 8 x 8 inches; Image courtesy of the Burchfield Penney Art Center Archives

Figure 33. Unknown LHCVPA Photographer, *Untitled* (James Pappas and Students), 1969, digital scan of original photograph; Image courtesy of Clarence Scott

Figure 34. Unknown LHCVPA Photographer, *Untitled* (Office Discussion), c. 1971, digital scan of original photograph; Image courtesy of Clarence Scott

Figure 35. *Six from the City Exhibition Flier*, 1968, bifold promotional material on paper; Image courtesy of Clarence Scott

Figure 36. Unknown LHCVPA Photographer, *Untitled* (Viewing Artwork), c. 1971, digital scan of original photograph; Image courtesy of Clarence Scott

Figure 37. Unknown LHCVPA Photographer, *Untitled* (Students), c. 1971, digital scan of original photograph; Image courtesy of Clarence Scott

Figure 38. Unknown LHCVPA Photographer, *Untitled* (Screen Printing), c. 1971, digital scan of original photograph; Image courtesy of Clarence Scott

Figure 39. Unknown LHCVPA Photographer, *Untitled* (Painting), c. 1971, digital scan of original photograph; Image courtesy of Clarence Scott

Figure 40. Langston Hughes Center for the Visual and Performing Arts Informational Leaflet, 1971; Courtesy of James G. Pappas

Figure 41. James G. Pappas, *Solo Exhibition Poster*, 1974, screen print, 28 ½ x 31 inches (framed); Courtesy of the artist

Figure 42. James G. Pappas, *Untitled* (from the Outerspace Continuum Series), ca. 2015, mixed media drawing on paper, 30 x 22 inches; Courtesy of the artist





Established in 1966 on the campus of SUNY Buffalo State College, the Burchfield Penney Art Center is dedicated to the art and vision of renowned American artist Charles E. Burchfield (1893–1967) and the art and artists of Buffalo and our region. Through our affiliation with SUNY Buffalo State College, we encourage learning and celebrate our richly creative, diverse community. The Burchfield Penney, accredited by the American Alliance of Museums and member of the Association of Art Museum Directors, is supported in part with public funds from Erie County and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Additional support is provided by SUNY Buffalo State, the Elizabeth Elser Doolittle Trust, the Mary A.H. Rumsey Foundation, the James Carey Evans Endowment and Burchfield Penney members and friends.

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