



# Looking Glass Alliance

Contributions by Bobby Young



Bobby Young

## Indiana Pathways

In the face of tremendous racial and socioeconomic hurdles, African American artists who were raised in Indiana went on to gain widespread recognition. For many, these barriers would shape not only the type of art they created, but also the places in which their works were displayed. Indiana Pathways not only celebrates these artists, but also hopes to inspire the next generation of creatives to conquer their own journey.

Looking for more? Check out [this list](#) of resources about these artists.

### Timeline of Indiana's Racial Landscape (1816–1930s)

Indiana aligned itself with Northern states, but still fostered racism, segregation, and white supremacy since its admission in 1816. In the midst of these challenges, African Americans would later create thriving communities like Indiana Avenue and Norwood.

- **1816:** Blacks could not vote, join the militia, testify in court against whites, or marry them. The marriage law lasted for 150 years.
- **1831:** Blacks who moved to Indiana had to post a \$500 bond (\$10,000 in today's money) to guarantee that they would not become beggars or criminals.
- **1851–1866:** The Indiana Constitution stated that all Blacks had to register with local courthouses.
- **1890s:** Sunset towns were the norm in rural Indiana, where Blacks were not allowed to remain after dark.
- **1902:** From its founding, John Herron Art School did not racially discriminate or segregate its students.
- **1910s:** Approximately 16,000 Blacks lived in Indianapolis, representing almost 10% of the city's population.
- **1920s:** The White Supremacy League, Ku Klux Klan, and other racist groups thrived in the state. A quarter of the state's population were members of the Klan at this time, and a rally at the 1924 State Fair had 65,000 participants.
- **1927:** Indianapolis's board of school commissioners voted unanimously to build a Black high school, since none existed in Indianapolis at the time, and Crispus Attucks was established. It was viewed as unusual to launch a segregated school in the North in 1927. The school was constructed near a noxious glue factory.
- **1930s:** Indiana Avenue was home to a thriving African American community. There were more than 300 businesses on Indiana Avenue, and most were owned and operated by Blacks.

# Felrath Hines

## Overview

- Parents Samuel Felrath and Estelle Marie Peebles Hines moved to Indianapolis from Alabama shortly before his birth.
- Grew up in Indianapolis in a seven-person household in an 800-square-foot home with no furnace or running water. His mother was a talented seamstress, and his father worked at the Athenaeum.
- Began drawing in grade school. Earned scholarships as a teenager to attend Saturday drawing and painting classes at John Herron Art School.
- Well known for abstract paintings focusing on simple geometric shapes.
- Rejected the notion of “Black art” and the idea that Blacks should only paint things related to race.

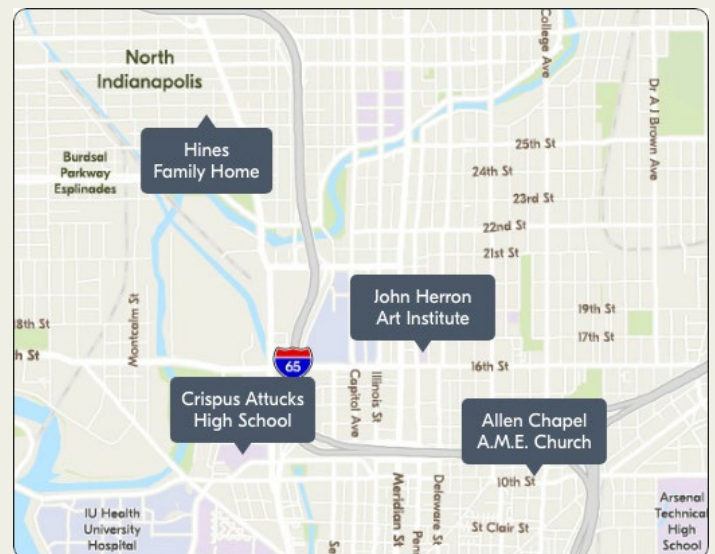
## Timeline

- **1913:** Parents Samuel Felrath and Estelle Marie Peebles Hines moved to Indianapolis from Alabama, joining approximately 16,000 Blacks that lived in the city at the time.
- **November 9, 1913:** Born in Indianapolis.
- **1924:** Hines family owned their own home and faced increased hostility due to more Blacks moving into the area.
- **1926:** Began taking classes at John Herron Art School.
- **1927:** City built Crispus Attucks, an all-Black high school, near a noxious glue factory in the “bottoms” where Hines grew up. It was viewed as unusual to launch a segregated school in the north at the time.
- **1933:** Worked as a laborer in Bloomington, making \$1 a day. He sent \$25 a month to his mother in Indy.
- **1945:** Began formal art training at the Art Institute of Chicago.
- **1963:** Joins Spiral, a collective of sixteen African American artists formed by Romare Bearden.
- **1967:** Fewer than a dozen American museums had displayed the works of African American artists.
- **1971:** No longer wanted to participate in “Black shows” that politicized works on display.



Felrath Hines (American, 1913–1993), *Untitled*, 1960, oil on linen, 72 × 60 in. Indianapolis Museum of Art at Newfields, Robert and Ina Mohlman Art Fund, 1994.116 © Felrath Hines.

## Notable Places



- Hines family home – 814 Roache Street
- Allen Chapel A.M.E. Church – 637 E 11th Street
- Crispus Attucks High School – 1140 Dr. Martin Luther King Jr Street
- John Herron Art Institute – 110 East 16th Street

# William Edouard Scott

## Overview

- Scott was born and grew up in Indianapolis. He lived what was considered a comfortable lifestyle due to his father's employment in the wholesale grocery business and the small size of his family. He was one of only two children.
- Attended Manual High School and John Herron Art School. He later trained and worked in Chicago, Alabama, Haiti, and France.
- Worked as a day laborer to pay for art studies.
- Depicted Black subject matter in positive ways beyond stereotypes of laborers and enslaved peoples to “reverse the stereotypical perceptions of African Americans and eventually foster an understanding among the races.”

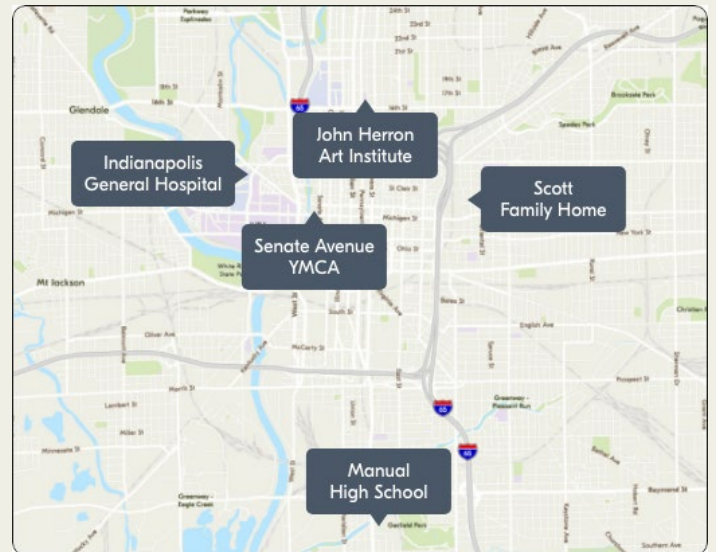
## Timeline

- **1822:** Grandparents moved to Indianapolis from Kentucky.
- **March 11, 1884:** Born in Indianapolis.
- **1903:** Became the first Black person to teach in a public high school in Indianapolis when he became an instructor at Manual High School. Attends John Herron Art School.
- **1904–1909:** Trained at the Art Institute of Chicago.
- **1909–1912:** Trained and worked in Europe, including in France with artist Henry Ossawa Tanner.
- **1915:** Was asked by artist William Forsyth to work on a series of murals, *Pilgrim Dwelling* and *Simeon and the Babe Jesus*, for City Hospital, which would later become Eskenazi Hospital.
- **1917:** Donated two murals to the Senate Avenue YMCA, *The Spirit of the South* and *Cannan*. This particular YMCA was one of the largest African American YMCAs in the country.
- **1931:** Received fellowship to work in Haiti, where he created more than 140 works.
- **1943:** Created a mural for the Recorder of Deeds building in Washington, DC, *Douglass Appealing to President Lincoln*.
- **1946:** Commissioned to paint the birthplace of Madam C.J. Walker, a Black businesswoman who was the country's first self-made female millionaire.
- **1949:** Was named artist in residence at Florida A&M College in Tallahassee, Florida.



William Edouard Scott (American, 1884–1964), *Rainy Night, Étapes*, 1912, oil on canvas, 25-1/2 × 31 in. Indianapolis Museum of Art at Newfields, Gift of a Group of African-American Citizens of Indianapolis, 13.219 © William Edouard Scott.

## Notable Places



- Scott family home – 1110 North Street
- Manual High School – 2405 Madison Avenue
- John Herron Art Institute – 110 East 16th Street
- Senate Avenue YMCA – 420 N. Senate Avenue
- Indianapolis General Hospital (now Eskenazi Hospital) — 1001 W 10th Street

# John Wesley Hardrick

## Overview

- Hardrick was born and raised in Indianapolis, where he attended Manual High School. At the John Herron Art School, he studied under the artist William Forsyth.
- Attended Herron in 1910. The same year he entered 53 works at the Indiana State Fair and won awards for 8 of them.
- Worked at Indianapolis Stove Foundry as a laborer to put himself through Herron.
- Had an art studio in the 1920s at 541 ½ Indiana Avenue with fellow Indiana artist Hale Woodruff.

## Timeline

- **Around 1880:** Hardrick's grandfather moved to Indianapolis to escape racism around his Kentucky farm from the Night Riders, an early version of the Ku Klux Klan.
- **1890s:** Shepard Hardrick and Georgia Etta West, John's parents, purchased land and built a home on South Prospect Street in Indianapolis.
- **September 21, 1891:** Born in Indianapolis.
- **1910:** Attended Herron Art School. The same year he entered 53 works at the Indiana State Fair and won awards for 8 of them.
- **1917:** Hardrick and William Edouard Scott were featured in the *Tenth Annual Exhibition of Works by Indiana Artists* at the John Herron Art Institute.
- **1927:** Painted mural in Allen Chapel AME church: *Christ and the Samaritan Woman at the Well*. This was the same church that Felrath Hines and his family attended.
- **1934:** Awarded a commission from the WPA to paint a mural for Crispus Attucks High School. The mural, titled *Workers*, was of three African American foundry workers pouring molten metal. The high school principal refused to install the mural because he was concerned that it would dampen student aspirations to become more than laborers.
- **1940:** Began working as a taxi driver and would paint street scenes as he waited for fares. He would sell these paintings from the trunk of his cab.



John Wesley Hardrick (American, 1891–1968), *Little Brown Girl*, 1927, oil on canvas, 21-1/2 × 29-5/8 in. Indianapolis Museum of Art at Newfields, Gift of a Group of African-American Citizens of Indianapolis, April 16, 1929, 29.40 © John Wesley Hardrick.



John Wesley Hardrick (American, 1891–1968), *Dolly & Rach*, about 1930, oil on board, 43 × 38-1/8 × 2 in. Lent by Constance Stubbs. © John Wesley Hardrick.

