

Educator Guide



Alma W. Thomas

Everything Is Beautiful

February 25–June 5, 2022

FritArt Museum

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Tennessee State Standards

Visual Arts Standards

By analyzing, interpreting, and evaluating artworks, students fulfill the Respond domain of the Tennessee Fine Arts Standards. Synthesizing information and contextualizing the works applies to the Connect domain. The Present domain may involve selecting work for a portfolio, planning, creating, and displaying art to inform peers on social issues, or students selecting one work of art to leave at school to display. Teachers may address the Create domain by using the exhibition as inspiration to generate, conceptualize, develop, and refine artistic work.

U.S. History

US.80: Describe the significant events in the struggle to secure civil rights for African Americans, including:

- March on Washington, D.C.

First Grade

Earth and Space Sciences

1.ESS1: Earth's Place in the Universe

- 1) Use observations or models of the sun, moon, and stars to describe patterns that can be predicted.
- 2) Observe natural objects in the sky that can be seen from Earth with the naked eye and recognize that a telescope, used as a tool, can provide greater detail of objects in the sky.
- 3) Analyze data to predict patterns between sunrise and sunset, and the change of seasons.

Life Sciences

1.LS1: From Molecules to Organisms: Structures and Processes

- 1) Recognize the structure of plants (roots, stems, leaves, flowers, fruits) and describe the function of the parts (taking in water and air, producing food, making new plants).
- 2) Illustrate and summarize the life cycle of plants.
- 3) Analyze and interpret data from observations to describe how changes in the environment cause plants to respond in different ways.

Alma W. Thomas

Alma W. Thomas is known for her dazzling **abstract** paintings, but her drive to discover and cultivate beauty took her beyond the studio, from community service and classroom teaching to backyard gardening, puppet-making, dramatic performances, and stylish dress. Thomas's beloved abstract paintings are one facet of a larger, ongoing experiment—a relentless search for transformation and uplift—that deepened her engagement with the world around her.

Born in 1891 to a businessman father and dressmaker mother, Alma Thomas was raised with three younger sisters surrounded by nature in Columbus, Georgia. At age sixteen, in search of educational opportunities and respite from racial tensions, Thomas's family relocated to Washington, DC, where she would live for most of the rest of her life. In Washington, Thomas cultivated friendships across color lines and became deeply engaged with the artistic circles around Howard University and American University.

As an art teacher at Shaw Junior High School for thirty-five years, she converted her classroom into a semi-sacred space. Covering over the windows with paper that her students decorated to resemble stained glass, she once said, "Don't look out there on 6th street. Your future is in here and what you learn here." She also incorporated lessons about Black history that were omitted from the official curriculum and initiated the recognition of Negro History Week (now Black History Month) in DC public schools.

Thomas, who always led a creative life, was more widely recognized for her artwork after she retired from Shaw Junior High School in 1960. Her mature style of colorful and abstract compositions demonstrates how Thomas respected the past while embracing innovations. "I keep up with what's going on," she once said. "I like myself to feel part of this day in time." Her wide-ranging pursuits—from theater and gardening to astronomy and clothing design—informed her activities in the studio and ultimately found form in what she called "creative painting." She was the first Black woman to have a solo show at the Whitney Museum of American Art in New York and to have her art acquired by the White House Collection. One of her most significant exhibitions during her lifetime took place in Nashville at the Carl Van Vechten Art Gallery at Fisk University.

Through her journey from semirural Georgia to international acclaim, Alma Thomas became an inspiring trailblazer. Highlighting Thomas's imaginative self-making as a woman, as an African American, and as an artist reveals how her commitment to beauty addressed the political, cultural, and environmental concerns of her day. As we look back at her lifetime of achievements, the artist-teacher continues to inspire us to create a more beautiful world.



Ida Jervis (American, 1917–2014). Alma W. Thomas in the studio, 1968. Gelatin silver print. Anacostia Community Museum, Smithsonian Institution. © Ida Jervis

"Just Look at Me Now"

In 1972, Alma W. Thomas became the first Black woman to receive a solo show at the Whitney Museum of American Art in New York City. Prior to this exhibition, protests over exclusionary practices drew public attention to the Whitney Museum's limited inclusion of women and African Americans.

Whitney curator Robert Doty heard from David C. Driskell, the chair of the Art Department at Fisk University in Nashville. Driskell had organized a large exhibition of Thomas's work at Fisk University's Carl Van Vechten Art Gallery just six months earlier and recommended that the Whitney honor Thomas with this one-person show. Doty agreed, selecting Alma Thomas as the fifth Black artist and first Black woman to be given an exhibition at the Whitney. Like most of those who preceded her, her abstract work did not include openly political themes.

The Whitney exhibition earned rave reviews and brought national attention to the eighty-year-old artist. In a 1972 New York Times article, Thomas stated, "When I was a little girl in Columbus, there were things we could do and things we couldn't. One of the things we couldn't do was go into museums, let alone think of hanging our pictures there. My, times have changed. Just look at me now." A close look at the Whitney exhibition—both its context and contents—helps reveal why it had a recognizable effect on Thomas's life and continues to have a sizable role in her legacy. Despite its modest scale and complex origins, this exhibition featured some of her most ambitious paintings to date.

Wind Dancing with Spring Flowers was shown in both the Fisk and Whitney exhibitions. Drawing on her interests in gardening and nature, this painting is based on circular flowerbeds she encountered in Washington, DC, and memories of ring-shaped gardens she saw in Georgia as a child. She once noted that her work sought to capture and amplify the beauty of the gardens: "You see, all the gardens are so formal—they're formalized by man. The use of color in my paintings is of paramount importance to me. Through color I have sought to concentrate on beauty and happiness, rather than on man's inhumanity to man."



Alma W. Thomas (American, 1891–1978). *Wind Dancing with Spring Flowers*, 1969. Acrylic on canvas, 50 1/4 x 48 1/8 in. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange, 2016.5

Discussion

- Part of a curator's job is to tell a story through the selection and presentation of artwork. Why do you think the Whitney curator chose to show work by Black artists who did not create art with openly political themes?
- Why is it important to show art made by people with different backgrounds and life experiences?
- What are other examples from history when protests led to change?

In the Studio

When she was thirty years old, Alma W. Thomas enrolled at Howard University, intending to study costume design. She quickly gravitated back to the studio and the newly founded Fine Art Department. While immersed in age-old studio practices and Western art history, Thomas was driven toward the future, embodying the notion of modernism as the fruitful synthesis of past and present, old and new. To deepen her familiarity with contemporary art, Thomas took art history courses, visited galleries, read widely, and studied color theories.

While teaching full time, Alma Thomas enrolled in graduate-level art courses at American University from 1952 to 1957. Thomas started with **still lifes**, **landscapes**, and **figurative** work, drawing on the classical art training she received at Howard University in the 1920s. Thomas recalled about her time at American that “the students, they were not painting **realistically**. The first time I was there, when they put a still life before me, I tried to paint it just as it was. When I looked into another room where they were painting, they did not copy anything that was set before them. I couldn’t understand it. But I studied along with them and watched them. . . . I made up my mind that I was going to paint creatively, too.” In pursuit of this “creative painting,” Thomas explored abstract forms and the type of **expressionist** compositions fashionable in the 1950s. Around 1965, Thomas developed something completely new—the colorful accumulations of paint pats for which she is best known.

Alma Thomas’s varied interests converged in her home studio—a work area she intentionally situated between her kitchen and backyard garden. She filled the space with watercolor sketches that she discussed with peers and mentors before embarking upon larger paintings. A handful of studies match up with finished canvases, highlighting how the artist carefully laid plans but always left room for improvisation. Thomas often returned to similar formal elements in her studies, generating countless variations to help break open new visual pathways.

This still-life was painted during Thomas’s time at Howard University and is one of her earliest known paintings. It exemplifies her practice as an art student, before her transition from precise representations of reality to reduced and abstracted motifs and ultimately to nonobjective compositions.



Alma W. Thomas (American, 1891–1978). *Untitled*, 1922/1924. Oil on canvas, 20 x 24 in. The Kinsey African American Art & History Collection



Alma W. Thomas (1891–1978). *Untitled*, ca. 1968. Acrylic on cut, stapled, and taped paper, 18 1/2 x 34 in. Steve and Lesley Testan Collection as curated by Emily Friedman Fine Art

Discussion

- Why do you think art classes teach students how to draw and paint still lifes?
- Do you think artists need to be able to draw and paint realistically? Why or why not?
- What did Alma Thomas mean when she said she was going to paint “creatively”?
- Do you see any similarities between this painting and Thomas’s later work? If so, what do you notice?
- Compare and contrast representational and nonrepresentational art. How do they differ in their abilities to convey meaning and feeling to a viewer? Which do you prefer and why?

Activity: Draw a Still Life

Set up an arrangement of three to five objects and instruct students to draw what they see, making sure to notice where the light hits the objects and their sizes relative to one another. Then, ask students to draw the same arrangement again, this time making a more abstract composition by simplifying shapes and emphasizing contrast. You may choose to have students repeat this process, making a more abstract composition each time. Have them compare their first drawing to their later ones. Ask them what they notice—what has stayed the same and what has changed?

Alma W. Thomas the Educator

"People always want to cite me for my color paintings," Alma W. Thomas once said. "But I would much rather be remembered for helping to lay the foundation of children's lives. I tried to develop them culturally and expand their perspectives."

The importance of education was modeled to Alma Thomas by her grandparents, parents, aunts, and uncles. Her family's move from Columbus, Georgia, to Washington, DC, enabled her and her sisters to attend school beyond the eighth grade, an opportunity denied to them in the Deep South.

For four decades, Thomas taught in the classroom, including thirty-five years at Shaw Junior High School near her home. Alma Thomas offered her students an adventurous curriculum that interwove technical art skills with community service and moral uplift. Thomas made her commitment to these broader lessons clear when she announced she would defy a school board directive to focus on vocational drawing: "I was not teaching their children how to draw. I am teaching them the greatest art in the world, that is, the art of living. We all must develop an appreciation for the love of beauty."

Later, when pursuing a master's in education at Columbia University Teachers College in New York, Thomas focused most of her studies on theater and how to use it in the classroom. She took courses like "How to Teach Drama" and "Amateur Play Production" and studied under "America's Puppet Master" Tony Sarg. Her 1934 master's thesis focused on using marionettes as a "correlating activity" to integrate lessons in anatomy, design principles, electrical engineering, history, language arts, music, sewing, and woodworking.

Thomas's theatrical interest invites a deeper examination of how Thomas "performed" various aspects of her life, from her elegant self-fashioning and media appearances to her presentation of a holistic classroom curriculum focused on student-centered theatrical productions. The daughter of a dressmaker, Thomas was always smartly attired and even had clothing designed to complement her paintings. While she was deliberately attentive to how she presented herself every time she stepped out, Thomas's fashion and theatrical awareness drew attention to her imaginative self-making as a woman, an African American, and an artist.

Thomas made this clown marionette in 1935. A photograph taken nearly forty years later shows the same marionette on display on a chair in her bedroom. Whereas some people would have hidden an older possession in storage, Thomas's display of this cherished puppet in such an intimate location speaks to the creative connections she made between the theater, the classroom, and her home studio.



Alma W. Thomas (American, 1891–1978). *Clown*, ca. 1935. Fabric, wood, paint, and strings, 22 x 10 x 3 1/4 in. The Columbus Museum, Gift of Miss John Maurice Thomas in memory of her parents, John H. and Amelia W. Cantey Thomas and her sister Alma Woodsey Thomas, G.1994.20.91



Alma W. Thomas (American, 1891–1978). Sketch for *Giant*, 1935/1938. Graphite on paper, 11 x 8 1/2 in. Alma W. Thomas Papers, The Columbus Museum

Discussion

- In what ways do you “perform” your daily life?
- What objects have you kept in your close possession, and what do they say about you?

Activity: Create Your Own Play

Have students work independently or in groups to come up with a story (or adapt their favorite book), develop characters, and design marionettes for a play. Ask them to consider the following questions: Will their characters be humans, animals, or an entirely new species? How is a character’s personality reflected in their voice, costume, hairstyle, and facial expression? Do the marionettes need props?

Then, have students design a stage set where the characters will interact. How can the set be used to transition between scenes?

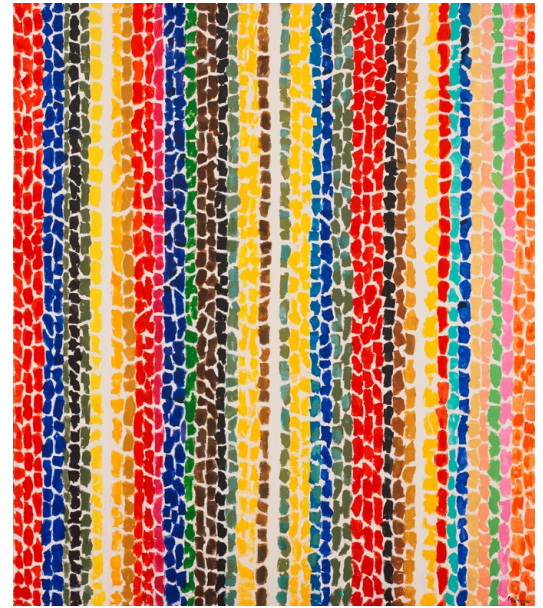
The Garden

Alma W. Thomas grew up in the Columbus, Georgia, neighborhood of Rose Hill, which she noted was “rightly named because roses bloomed there almost year round.” After moving to Washington, DC, Thomas explored the city’s green spaces as they were established—from the placement of thousands of cherry trees along the Tidal Basin in the 1910s to citywide beautification efforts during the 1960s. All the while, she witnessed how redlining, restrictive housing practices, and urban renewal transformed her neighborhood into what she called “the heart of the ghetto.”

Thomas found inspiration in Washington’s manicured gardens and orderly parks, yet she arranged her own backyard garden thick with plantings, creating a lush oasis of shrubs and flowers that provided varying color, texture, and shape year-round. Unlike traditional gardens designed to offer picturesque views from specific viewpoints, her yard provided an immersive, multisensory experience—much like her own paintings.

Thomas’s love of flowers was evident in her lush garden, but she held trees in equally high regard. The holly tree that grew outside the front window of Thomas’s rowhouse held particular importance for her. Thomas credited the light that filtered through its foliage for inspiring the radical reimagination of her painting practice around 1965, when she began to develop her signature broken brush marks.

In 1963, President John F. Kennedy launched the Art in Embassies Program to celebrate American ingenuity and beautify U.S. embassies. The program expanded in the 1970s under Jane Monroe Thompson, who maintained an inventory of several thousand works borrowed from private collectors and museums. Between 1969 and 1975, Alma Thomas exhibited more than a dozen paintings around the world through the program. *Breeze Rustling Through Fall Flowers* was lent by Franz Bader, Thomas’s gallerist in Washington, DC, and traveled to Rome, Italy. Other paintings were shown in Brazil, Colombia, Dahomey (now Benin), Gabon, Haiti, Liberia, Nicaragua, Nigeria, Tanzania, Uganda, and Vietnam.



Alma W. Thomas (American, 1891–1978). *Breeze Rustling Through Fall Flowers*, 1968. Acrylic on canvas, 57 7/8 x 50 in. The Phillips Collection, Washington, DC, gift of Franz Bader, 1976, no. 1951

Discussion

- What public spaces do you draw inspiration from?
- Is it important for public spaces to be beautiful? Why or why not?
- Do you cultivate a space that inspires you? If so, where is it? If not, what would your space be like?
- Why did President John F. Kennedy launch the Art in Embassies Program in 1963?
- Why is it important for artwork to travel to other countries?
- Can art be understood outside of its usual context?

Activity: Observing Nature

Thomas once said, “I am inspired by watching leaves and flowers tossing in the winds as though they were dancing and singing . . . some of these formations have tight, militaristic patterns . . . some are loose and floating . . . each group of my paintings differ in composition to reflect the changing moods of nature . . . they all illustrate my impression of nature in action.”

Give students an opportunity to spend some time outside making mental “impressions” of the world around them. This could be an observation of planted flowers, rustling leaves, or the movement of passing cars. When they are back inside, direct them to paint their impressions, focusing on colors, shapes, and light rather than realistically conveying what they remember. How can feelings or emotions be conveyed in art, even when it’s not literal?

The Public Sphere

Alma W. Thomas valued education as a way to better oneself while also uplifting the entire community, and she dedicated much of her life to serving others. As a professional educator, she developed an innovative curriculum, drawing on her knowledge of art and African American culture to extend her lessons far beyond the classroom.

After moving to Washington, DC, Thomas and her family became active at St. Luke's Episcopal Church a few doors down from their home. Although Thomas rarely spoke about her religious faith, the church was a central point in her life. There, she blended her lifelong commitments to community service and children's education, especially after she retired from teaching full-time in 1960. Although she rarely participated in direct political action, Thomas actively ignored racist restrictions, claiming space, investing in her community, and spreading beauty.

While many African American artists in the 1960s explored Black consciousness through their work, Alma Thomas rarely addressed political or social themes overtly. In 1963, however, she attended the March on Washington for Jobs and Freedom with her friend Annie Wilson Lillian Evans Tibbs (a famed opera singer who performed as Madame Evanti). Moved by what she witnessed, Thomas produced two sketches, including this one, and a larger, finished painting that depict demonstrators unified under jostling signs and banners.



Alma W. Thomas (American, 1891–1978). Sketch for *March on Washington*, ca. 1963. Acrylic on canvas board, 20 x 24 in. The Columbus Museum, Gift of Miss John Maurice Thomas in memory of her parents, John H. and Amelia W. Cantey Thomas and her sister Alma Woodsey Thomas, G.1994.20.29

Discussion

- Alma Thomas rarely addressed political themes in her art. Why do you think that is?
- What were some ways that Thomas did engage with the politics of her time?
- Is it important for artists to make political work? Why or why not?
- What are some ways that you contribute to your community? How has your community contributed to you?

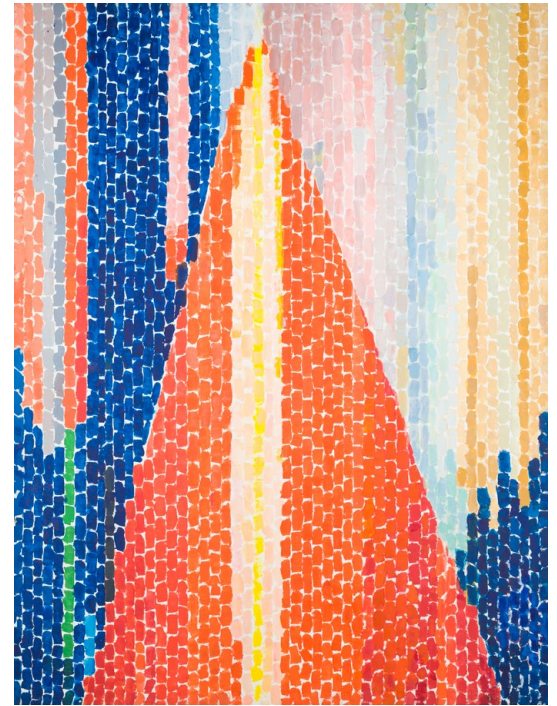
Space Series

Alma W. Thomas is often associated with Washington Color School artists such as Gene Davis, Sam Gilliam, and Kenneth Nolan. Despite this association, close looking at her colors, forms, and techniques reveal as many differences as similarities. The term “Washington Color School” originated in a 1965 exhibition at the Washington Gallery of Modern Art. Thomas was not included in that show, which featured the work of six white men. Like Thomas, those artists created eye-filling canvases that abandoned the bold, gestural marks of earlier abstract paintings, but Thomas’s color combinations, layered paint application, and visible brushwork made her work distinct.

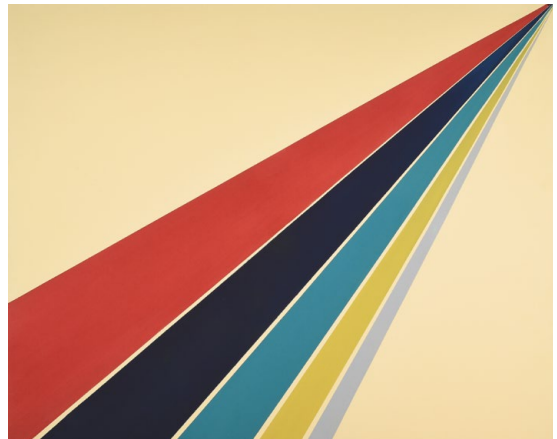
Thomas connected with many of these artists nonetheless. For example, Gene Davis visited Thomas’s studio in 1966, and although she was about thirty years his senior, Thomas recognized Davis’s art-world success and took the opportunity to dialogue with him. Thomas also earmarked art magazine pages with reproductions of his works, attesting to her abiding interest in Davis’s color combinations and compositional choices.

Even as Thomas admired this younger generation, she commanded their respect as an art-world pioneer who helped make their success possible. Sam Gilliam remembers how Kenneth Noland, at an opening for his own show, “suddenly ran through the crowd because he had to say hello to Alma.” Noland wanted to show his gratitude because “in the early days, when things were getting started, the people who actually helped those [Washington Color School] guys make that move were the black gallery, Barnett Aden.”

This painting, *Blast Off*, comes from Thomas’s series about space travel. Extending her interest in movement and vision to the cosmos, Thomas was inspired by the 1960s Apollo program to create a new body of work. Like many Americans, Alma Thomas followed NASA’s missions to the moon and Mars with rapt attention, thrilled by space travel and the first close-up impressions of new worlds. Thomas wrote in her artist statement for both the Fisk and Whitney exhibitions, “I was born at the end of the 19th century, horse-and-buggy days, and experienced the phenomenal changes of the 20th century machine and space age. Today not only can our great scientists send astronauts to and from the moon to photograph its surface and bring back samples of rocks and other materials, but through the medium of color television all can actually see and experience the thrill of these adventures. These phenomena set my creativity in motion.”



Alma W. Thomas (American, 1891–1978). *Blast Off*, 1970. Acrylic on canvas, 72 x 52 in. Smithsonian National Air and Space Museum, Washington, DC, Gift of Vincent Melzac, NASM 5551, A19761790000



Sam Gilliam (American, b. 1933). *So and So*, 1965. Acrylic on canvas, 72 1/4 x 83 1/8 x 2 7/8 in. The Columbus Museum, Georgia, Gift of Dr. Leon Green, Jr., G.1991.8

When writing about her 1971 exhibition at Fisk University, David C. Driskell included this statement from Alma Thomas: “Now, I’m way up there on the moon. I’m telling everyone—stay down here if you want to. I am long gone.” For Driskell, the quotation explained the artist’s recent interest in space exploration and new technology, but it also described her lifelong devotion to beauty. She is “long gone,” Driskell wrote, “Into the cosmic order where form, color, and texture dominate, the like of which takes anyone by surprise. . . . Atmosphere, wind, flowers, a rustling breeze, all romantically tell us that Alma Thomas still paints from the heart.”

Discussion

- Compare and contrast compositions, the use of color, line, shapes, and scale of the Washington Color School artist Sam Gilliam to paintings by Alma Thomas. Why is Thomas sometimes grouped with this art movement, and how does her work differ?
- Why did some of the younger Washington Color School artists look up to Alma Thomas?
- Alma Thomas experienced significant technological change in her lifetime, saying she came from the “horse-and-buggy days.” Think of the technological advancements that have taken place in your lifetime and brainstorm about what the future might hold.
- What does Thomas’s interest in scientific discoveries say about who she was?

Activity: Implied Motion

In *Blast Off*, Thomas uses **directional lines** along with the work’s title to imply a spacecraft taking off. Have students think about or reference an image of an object in motion. Using art supplies of your choice, have students use colors, directional lines, and scale to depict the sense of motion. Encourage students to try this several times to explore which methods best convey movement.

Late Works

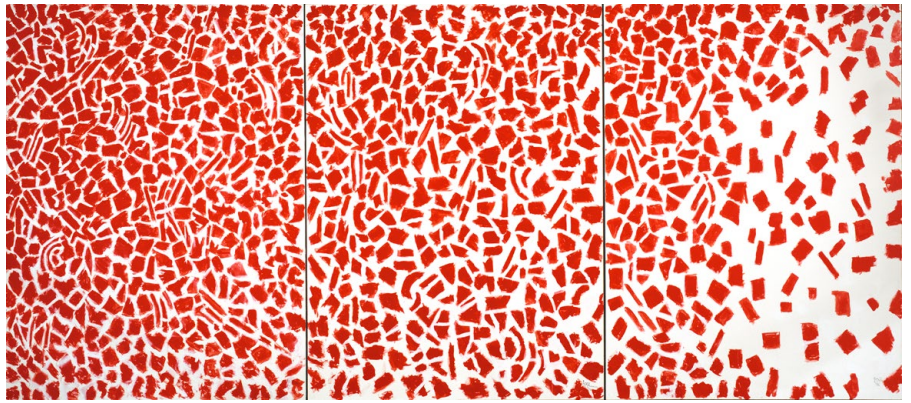
The multisensory qualities of Alma W. Thomas's paintings combine the color and light of nature with the sounds and rhythm of music. Spacing and repetition create visual rhythms that sometimes operate like the syncopation of jazz and other times like the steady drive of rock and roll. Thomas's wide-ranging musical tastes offered

constant inspiration, and fellow teacher Norma McCray made Thomas mixtapes that included dance hits, showtunes, and movie soundtracks. Late in life, when asked, "Where do you get your amazing titles?" Thomas replied, "Singing and dancing to rock 'n' roll music!"

Thomas endured physical impairments as she aged, but they neither dulled her mind nor dampened her resolve. She continued to adjust her methods and materials, exploring novel themes and inventing new formats into the late 1970s. Even at the end of her life, her paintings demonstrate her unflagging creativity and her relentless pursuit of beauty. Still tenacious, she reportedly took art supplies with her on her final trip to the hospital.

This work, *Red Azaleas Singing and Dancing Rock and Roll Music* was painted by Thomas less than two years before she died. At over thirteen feet wide and six feet tall, its massive scale and aesthetic ambition demonstrate that Thomas would let nothing stand in the way of her artistic vision. She once remarked, "Do you have any idea what it's like to be caged in a 78-year-old body and to have the mind and energy of a 25-year-old? If I could only turn the clock back about sixty years, I'd show them." She added, "I'll show them anyway."

As the painting's title suggests, the work joyously touches upon many themes of the artist's creative life: aesthetics, gardening, music, performance, natural revelation, and self-actualization. It also compels viewers to take part in this creative process themselves. The painting overwhelms the eye, turning any encounter into a physical event that unfurls in space and time as the viewer moves around to take it all in. With her characteristic optimism, Thomas said, "Do you see that painting? Look at it move. That's energy and I'm the one who put it there . . . I transform energy with these old limbs of mine."



Alma W. Thomas (American, 1891–1978). *Red Azaleas Singing and Dancing Rock and Roll Music*, 1976. Acrylic on three canvases, 73 3/4 x 158 1/2 in. overall. Smithsonian American Art Museum, bequest of the artist, 1980.36.2A-C

Discussion

- What are some ways that visual artwork can suggest music? How is music suggested in Thomas's painting *Red Azaleas Singing and Dancing Rock and Roll Music*?
- This painting is over thirteen feet wide and six feet tall. How does the scale of a work affect the impact it has on the viewer?

Activity: Art Inspired by Music

Have students select several songs from different genres that range in tempo and pitch. Give them a few minutes with each song to draw or paint what they hear. Encourage them to focus on creating lines, shapes, and marks that reflect the sounds and feelings of the song. Once they have responded to all the songs, have them observe and compare their own works. Next, have students compare their works with those of other classmates to see if there are similarities in how everyone has depicted a certain song or sound.

Glossary

Abstract: expressing ideas and emotions by using elements such as colors and lines without attempting to create a realistic picture

Directional lines: marks relating to or indicating direction in space

Expressionist: characteristic of a theory or practice in art of seeking to depict the subjective emotions and responses that objects and events arouse in the artist

Figurative: of or relating to representation of form or figure in art

Landscape: a picture representing a view of natural inland scenery

Realistic: of, relating to, or marked by literary or artistic realism; accurately representing what is natural or real

Still life: a picture consisting predominantly of inanimate objects

Definitions are adapted from Merriam-Webster.com

Resources

Books

Alma's Art, by Roda Ahmed (author) and Anita Cheung (illustrator)

Alma's Dream, by Obiora N. Anekwe (author and illustrator)

Wake Up Our Souls: A Celebration of Black American Artists, by Tonya Bolden (author)

A Book about Color: A Clear and Simple Guide for Young Artists, by Mark Gonyea (author and illustrator)

Ablaze with Color: A Story of Painter Alma Thomas, by Jeanne Walker Harvey (author) and Loveis Wise (illustrator)

Color Dance, by Ann Jonas (author and illustrator)

The Dot, by Peter H. Reynolds (author and illustrator)

Dinner at Aunt Connie's House, by Faith Ringgold (author and illustrator)

Fristkids.org Videos

Color Theory

<https://fristartmuseum.org/resource/color-theory/>

Color Temperature

<https://fristartmuseum.org/resource/color-temperature/>

Chrysler Museum of Art Resources

Virtual Museum for Kids - Air View of a Spring Nursery

<https://www.youtube.com/watch?v=A7z0NMIUv-k>

Virtual Tour

<https://my.matterport.com/show/?m=h5agVEXEQg3>

Virtual Opening

<https://www.youtube.com/watch?v=HwqD5yia5uo>

Spotify Playlist

<https://open.spotify.com/playlist/2ykJ7KNVjRN5oD4hlsrjL2>

The Modern Art Notes Podcast

Alma W. Thomas, Ronald Lockett

https://open.spotify.com/episode/1bJZn9jID5Y3enpPVnGROK?si=ipYBbw_4S8iVNUQGWZ78bw&dl_branch=1&nd=1

Yale University Press Podcast

Alma W. Thomas: Everything Is Beautiful

<http://blog.yalebooks.com/2021/08/18/ep-84-alma-w-thomas-everything-is-beautiful/>

Film

Miss Alma Thomas: A Life in Color

<https://missalmathomas.com/>

Alma W. Thomas

Everything Is Beautiful

February 25–June 5, 2022

Co-organized by the Chrysler Museum of Art and
The Columbus Museum, Georgia

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