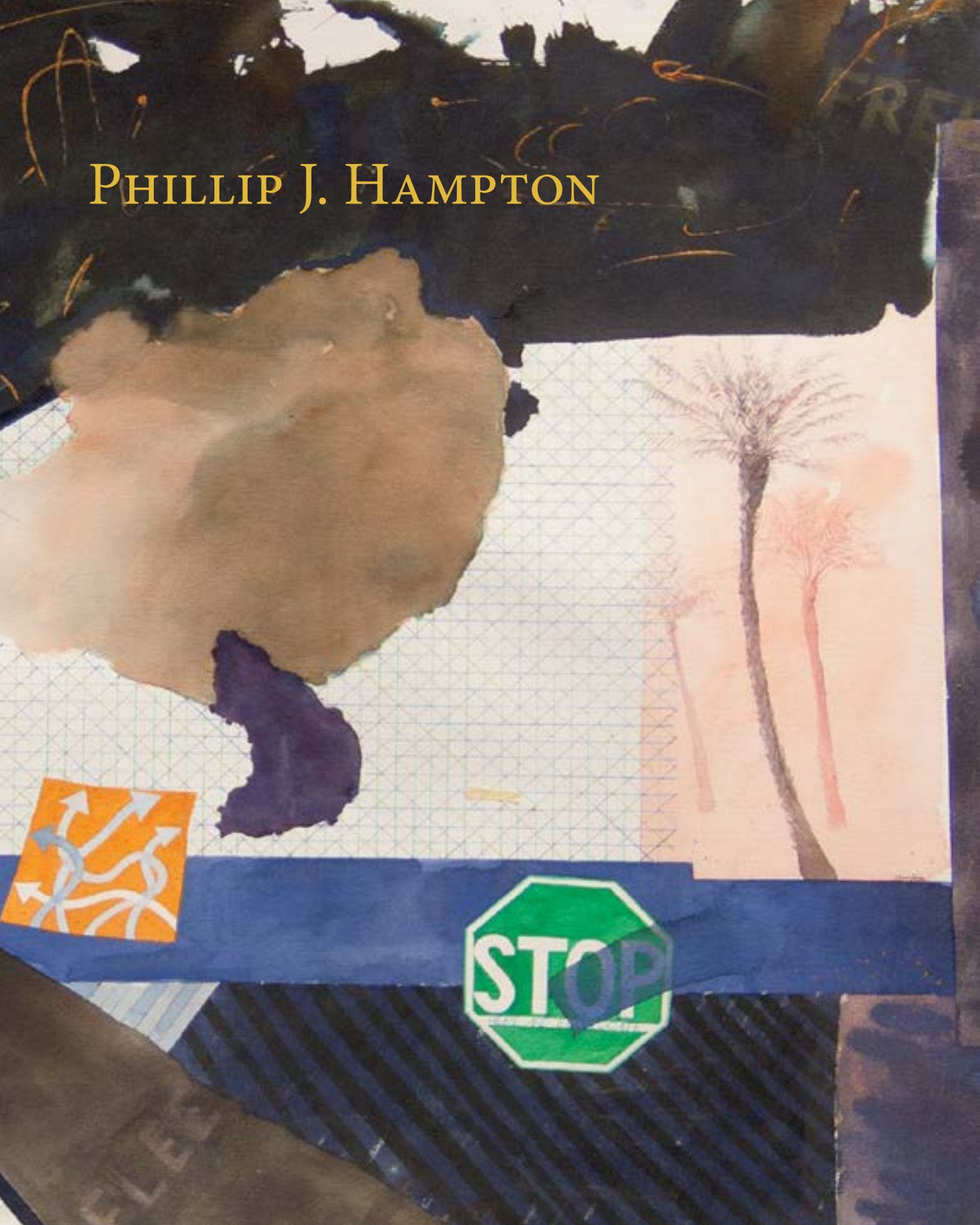


PHILLIP J. HAMPTON





Phillip J. Hampton  
(1922-2016)



## ***IN MEMORIAM***



Phillip Hampton passed away on December 17, 2016. I had recently visited with Phillip at his home in Edwardsville, Illinois to discuss his artwork and the plans for creating this book. His mind was sharp as he explained the chronology and content of several of his works.

Phillip could be described as a quiet, humble man, but his ideas expressed in his body of work, spanning 70 years, were impactful. His art was his voice and his priorities were to teach and inspire through the language of art. It is my hope that this book, which represents his entire career, adequately conveys the spirit of the man behind the art.

*Thom Pegg, Tyler Fine Art*



*Phil Hampton at Work*, c. 1950's; colored pencil sketch on paper, signed *King Kole II* (presumably a student of Hampton's at Savannah State College); COURTESY OF TYLER FINE ART, ST. LOUIS

# A Celebration of Vision: The Art of Phillip Hampton

Olivia LaHS-Gonzales, Director, Sheldon Art Galleries (The Sheldon Arts Foundation), St. Louis, MO

A passionate experimentalist, Phillip J. Hampton has celebrated visual perception by investigating aesthetic problems and exploring the effects and conditions of a variety of materials for over 60 years. With roots in realism, Hampton moved into abstraction in the 1970s. Informed by his studies of art and cultural history, he has applied a wealth of aesthetic ideas in his works including elements of visual languages employed by the Ancient Greeks, European Old Masters, and African and Asian artists.

Born in 1922 in Kansas City, Missouri, Hampton's interest in artistic endeavors came at an early age. The blinds at his childhood home provided the first substrate for his artistic inspiration and while these efforts were chastised, the supportive relatives with whom he lived nurtured his interest in artistic expression. Raised in the home of Eliza B. Hampton-Sisemore and her daughter Wilma, a school teacher, young Phillip spent the years of the Great Depression moving from school to school as his sponsor moved through a variety of teaching appointments as they became available. After yearly moves between 1928 and 1941, Hampton entered Citrus Junior College in Glendora, California, where he majored in art. In 1943 he was inducted into the U.S. Army and served two years in World War II, culminating in his participation in day 12 of the D-Day invasion of Omaha Beach in France, where his Company received little enemy resistance. A decorated Staff Sergeant, Hampton survived five military campaigns, including the Battle of the Bulge. For each of these engagements he received a campaign star.

In 1946, Hampton entered Kansas State College, in Manhattan, Kansas on the G. I. Bill, where he attended scientific, engineering and other technical drawing classes. The art program was just being developed, conjoined with the curriculum in architecture, so technical drawing classes were predominant. Not satisfied with the program, he moved to Des Moines, Iowa in 1948 to study at Drake University, which offered a program that focused on aesthetic rather than technical or commercial art applications. Hampton chose Drake because he had heard that his first choice, the Art Institute in Kansas City, was not receptive to African-American students. It was during this time that his entry in the Latham Foundation International Poster Contest won him a prize. In 1948, Hampton returned to Kansas City, where he worked at the Thompson Hayward Chemical Company and enrolled in the Kansas City Art Institute, who had now begun to accept all who were qualified. In 1950, he enrolled in the academic courses at the University of Kansas City, which had been recommended to him by the Kansas City Art Institute. There he completed a BFA degree in illustration and qualifications in secondary education in 1951 and a Master's Degree in 1952. His Master's thesis painting was an allegorical opus on the subject of happiness. ***Environment and Happiness***, an ambitious work in which figures frolic and dance in a Breugelesque landscape, is outwardly joyful but the composition also seems to convey a darker, more ominous undertone.<sup>1</sup> In this piece, Hampton was concerned with illustrating the dichotomies and ironies of contemporary life. He drew on his knowledge of psychology and



the social sciences (classes that he had taken at the University) to examine the effects of the environment on personality.

Already active in the arts community, Hampton participated in many exhibitions, including a group exhibition of African-American artists in 1951. During this period, he supported himself and his young family with work as a janitor and window dresser at a women's fine clothier. That same year, he was invited to join the local and national chapters of the College Art Association. His active participation in the arts community earned him an entry in **Who's Who in American Art** in 1952, following his acceptance in the Mid-American Annual show, presented in the Nelson Gallery of Art, in Kansas City.

In 1952, he joined the teaching staff at Savannah State College (now University) to build a program in art and design. In Savannah, Hampton quickly immersed himself in the arts community, teaching workshops, giving lectures, writing articles and contributing works to group exhibitions. In his teaching, Hampton stressed the value of art on emotional and intellectual growth and promoted these theories through a variety of workshops throughout the 1950s. His first art appreciation workshop, given in the summer of 1953 and titled "Art Will Prepare the Path," was based on a philosophy rooted in Plato's teachings. Another summer workshop called "Intellectual and Emotional Growth through Creative Experiences" was held by the artist in 1955. Throughout the years, these philosophies have continued to impact Hampton's artistic work and teaching. He also championed the work of African-American artists, participating in panels and organizing a number of exhibitions of African-American artists, including one at the Telfair Museum of Art (then

the Telfair Academy of Arts and Sciences) in Savannah.<sup>2</sup>

Hampton's contributions to the art department were many during his tenure. In the early 1960s he created a liaison with Syracuse University and consulted with other universities to create and structure a major program in Art Education at Savannah. He was instrumental in shaping the art department's programs during his tenure from 1952 to 1969 as professor and later as director of the department. When Hampton left Savannah, the art department had grown both in its programs and physical plant.



*Untitled (City scene with figures)*, c. 1960; watercolor/paper, 20-1/2" x 28-1/2"; COLLECTION OF JAMES AND BRENDA RIVERS

In the early years of his teaching career in Savannah, Hampton recorded his surroundings, rendering the neighborhoods, beaches and marinas of the coastal town and its surrounding villages in watercolor on paper. These expressive paintings are a fusion of social realism and expressionism. While echoing realist approaches of artists like Henry Ossawa Tanner, Thomas Hart Benton, Hale Woodruff and others, they also exhibit an affinity with German Expressionist and Fauve artists like Karl Schmidt-Rottluff or Maurice de Vlaminck in their loose,



dynamic, angular style.

Hampton's urban landscapes from this period show his interest in the aesthetic qualities of the everyday: apartment buildings and other structures, well-worn and lived-in, are rendered by the artist with as much affection and reverence for form and color as a bucolic landscape might have been. Integrating subtle references to human presence, he created studies that sometimes depicted the harshness of the urban environment. His figures, often only lyrical ciphers seemingly engulfed by their surroundings, nevertheless exuded a strong sense of perseverance and optimism.



*Doo Diddy*, 1955; mixed media/illustration board, 10-3/4" x 15-1/8"; COLLECTION OF JAMES AND BRENDA RIVERS

Hampton's facility with and interest in cartooning and illustration also influenced his technical approach in these early works. Exhibiting the artist's humor and joie de vivre are illustrations like *Blooz in the Night*, 1942 and *Doo Diddy*, 1955. *Doo Diddy* was part of a children's story that he created for his son. He hoped to publish the story as a children's book, but the project was never realized.

The drawing *Blooz in the Night* was part of a series of youthful drawings that exploited his

talent for cartooning. Based on the popular Harold Arlen/Billie Holiday song *Blues in the Night*, the drawing illustrated the song's lyrics and told the story of the trials and tribulations of Hampton's character, "Icky Square," a boy not hip enough to find love.<sup>3</sup>



*Blooz in the Night*, 1942; ink and watercolor paperboard, 20" x 30"; COURTESY OF TYLER FINE ART, ST. LOUIS

Hampton's paintings and drawings first began to find homes in private collections in 1950. He remembers the general social and artistic climate in Savannah as open, and the milieu in which he moved as racially mixed and liberal in spirit. Not immune to experiences of racism however, Hampton had experienced insulting and demeaning episodes throughout his life. In Kansas City, for example, he had been denied a job as an illustrator at a local corporation after he was hired "sight unseen" based upon the talent that he exhibited in his portfolio. In Savannah, he sidestepped "back of the bus" rules by quickly purchasing an automobile after his first experience with the discriminatory and demeaning practice.

Although Hampton's early works were characterized by an interest in perception and the realities and aesthetics of the world around him, a shift began to take place in the 1960s when he began to investigate

abstraction. Abstraction in African-American art has a cultural history that is born out of a reaction against social realist trends of the 1930s. As it grew in the late 40s and early 1950s, the move by artists to abstraction also signaled a desire for integration rather than segregation. While African-American artists were historically consigned to exhibit in "all Negro" art exhibits, abstraction was a way for these artists to navigate into the mainstream art world. It also allowed them to pursue an avenue of self discovery that was based on cerebral and subjective rather than objective or documentary modes.<sup>4</sup> For Hampton, abstraction was a challenge initially posed by an instructor, who vigorously tried to move the young painter from realistic representation. Numerous heated discussions ensued, which led Hampton to explore this new visual language. He found abstraction to be infinitely satisfying because it allowed him to break free of representational constraints. With abstraction, he could address philosophical concerns without being bound to specific narratives or didactic ideas.

Richard J. Powell in **Black Art: A Cultural History** defines this moment in African-American abstraction, writing, "Although abstraction was perceived to be in an antithetical relationship to such issues as race and ethnicity, several artists in the 1960s and 70s experimented with forms of abstraction that, if not explicit in their aesthetic or ideological ties with social themes, were engaged in an implicit discourse about black consciousness (most often represented through social realism and cultural nationalism) but, rather, one that could conceivably embrace a multiplicity of personae or states of blackness."<sup>5</sup> Other artists in the 1960s favoring abstraction, like Norman Lewis, Sam Gilliam, Alma Thomas

and others, saw representational art as "ideologically conservative" and retreated from its use in their works. Although not the status quo, which still favored political works of social realism created to raise consciousness in black issues, abstraction was a way in which this group of African-American artists could pursue intellectual and cerebral investigations while the freedom of spontaneity could remain. Ralph Ellison, in his essay foreword to Romare Bearden's **The Painter's Mind**, argues for a universal, rather than specific or didactic visual language with which to "depict the times" and the African-American experience. Ellison wrote "...the Negro American who aspired to the title Artist was too often restricted by sociological notions of racial separatism, and these appear not only to have restricted his use of artistic freedom, but to have limited his curiosity as to the abundant resources made available to him by those restless and assertive agencies of the artistic imagination which we call technique and conscious culture."<sup>6</sup>

In the 1960s too, a jaunty new style is seen to emerge in Hampton's works. In these paintings, he began to break his subjects into dynamic linear and cubist planes of color with the application of string directly to the surface of the canvas. Between 1963 and 1969, Hampton completed several paintings in this style, some figural and the others abstract investigations of color and space. Noteworthy are the abstract **Repined Prisms**, 1967 and **Bang! Abel**, 1965 in which a two male figures are presented in two separate planes of light and dark. The foreground of this work, which is illustrated in Samella Lewis and Ruth Waddy's **Black Artists on Art**<sup>7</sup>, shows a large seated figure bisected by lines of string. The intersecting planes created by this vertical and horizontal application of

string creates a fragmentation of the body and a veil-like effect that simultaneously shades and illuminates the larger figure. In the distance, a smaller, standing figure bathed in light looks on. Within the picture plane, the figures, although seemingly on two separate planes of existence, nevertheless form a powerful psychological bond and imply a narrative that is facilitated by the painting's title, a reference to the biblical story of Cain and Abel. The painting was made in the year of the Watts riots and a year after three Civil Rights workers were found slain in Mississippi.



*Bang! Abel*, 1966; acrylic and string on masonite, 34" x 48"; COLLECTION OF JAMES AND BRENDA RIVERS

Although much of his work today remains free of overt political messages, there were singular moments in his career in which Hampton addressed issues of race and civil rights in American life. During the height of the civil rights movement in the 1960's and before, Hampton created a number of works that spoke directly of his thoughts and experiences on issues of race and discrimination. Four notable works ***We Were Served Slices of Mythical Iconography, Like T. Sawyer and B. Sambo*** (1972); a mixed media work titled ***Funky Rainbow Series*** (1982), which was part of his Plastigraphs research project and combined printmaking, collage

and an acrylic substrate; ***An Autobiography of Another American***, 1972; and a shaped canvas titled ***We Watched the Ritual of the No-Magic Mask***, 1973. Each responded to his experiences as a black man in a white society. Made both in protest to the volatile and deadly events that defined the early days of the civil rights movement and to create "a new way of expressing an artistic idea,"<sup>8</sup>



*Another American's Autobiography*, 1971; acrylic and collage on shaped canvas, 52" x 55"; THE JOHN AND SUSAN HORSEMAN COLLECTION OF AMERICAN ART

Hampton's series of shaped-canvas paintings of the early 1970s of which ***We Watched the Ritual of the No-Magic Mask*** is one, reflected upon the artist's experiences with racism. A protest piece, the painting is a complex, quatrefoil-shaped abstraction with four protruding corners veiled in reds, blacks and subtle grays. The work's title alludes to and questions the need that many African-Americans felt to create a "white mask" behind which they could hide, thereby negating their blackness.<sup>9</sup> By employing abstraction, the artist makes

reference to important issues like these without didacticism. No longer interested in realistic representation, he instead offered a multiplicity of ideas and meanings, which are suggested in his use of abstracted form, color and in the titles of the works. Poetic and sometimes mysterious, Hampton's titles point but do not lead, instead providing clues to the underlying meaning of the works.

Throughout his career Hampton also took an active role in the promotion of African-American artists, writing catalogues and articles and organizing a number of survey exhibitions on the theme. A founding member of the National Conference of Artists, a group that supports African-American artists still active today, Hampton served as a quiet but effective presence in the promotion of artists of color. His promotion of the importance of visual arts in everyday life has been a key philosophy in his life and teaching career. In 1972, Hampton participated on the panel Contemporary Black Art Philosophy and Thought with co-panelists Mary Washington, collector Caroline Stokes, University of Southern California professor Carlton Westbrooks and artist Nelson Stevens from Northern Illinois University. In the same year, he also organized **Existence/Black: An Exhibition of African-American Artists**, featuring a group of nationally recognized artists for Southern Illinois University in Edwardsville. A quiet, reticent man, Hampton today prefers not to make overt political statements about the condition of African-Americans in society. Instead, the artist provides subtle commentaries which celebrate the African-American experience both intellectually and emotionally through abstract, visual means.

In 1969, Hampton was instrumental in a major

expansion of Savannah State College's art program and its facilities. In the same year, he was courted by Southern Illinois University at Edwardsville (SIUE) and flown with his family to visit the campus. Several additional letters of invitation, and a generous salary offer indicating the seriousness of the proposal were needed to persuade Hampton to move his family to Edwardsville in the fall of 1969.

At SIUE, Hampton taught undergraduate courses in print-making, design and painting. In these years, he was active in the community both locally and nationally, participating in exhibitions and panel discussions, writing articles and conducting workshops. In 1970, Hampton was the focus of a one-person exhibit at Mark Twain Bank in St. Louis. The bank's innovative art program, headed by the bank's founder and chairman, Adam Aronson, was groundbreaking, supporting local artists through commissions and exhibitions and exhibiting artists of national and international reputation. Aronson was instrumental in bringing the first exhibits of Pop Art to St. Louis, and showed works by Robert Rauschenberg and Roy Lichtenstein in some of their earliest exhibits outside New York City. Through this exhibition, Hampton's acrylic and collage paintings, **Tenacious Soul** and **Boy in Alice's Now Land** (both 1970), entered the bank's collection.

In 1971 Hampton went on sabbatical and embarked on research into synthetic media which included acrylic emulsions, Plexiglas, acrylic resins, vinyl acetate, styrene, Styrofoam and other non-traditional materials. He wrote to the manufacturers Rhom and Haas, makers of Rhoplex, who sent him 200 gallons of the acrylic emulsion in differing formulae. He would continue to experiment with Rhoplex in a variety

of ways over the next 30 years. The project, titled *An Investigation of Non Circumscribed Continuities from a Painterly Position Exploring the Use of Synthetic Media*, was his first formal research project at SIUE. "Because it appears evident that newer and proliferating media have potential for increasing the creative scope of artists, it becomes important to grasp a deeper understanding of these materials and their limitations..." Hampton argued in his proposal. The investigation would be made in order to "gain knowledge of the qualities and interrelationships of the various media that are relatively new to aesthetic expression. It will also be intended to seek newer applications of these media relevant to aesthetic ideas and possibly contribute to experimental curriculum and structuring in art."<sup>10</sup> **High Jazz Yeller** and **Deep Forest Pulsations**, both from 1975, are two works from this period.

Throughout his career, Hampton has taken a scientific approach to his art-making process. Hampton began to write proposals for projects at SIUE in the 1970s that would include in-depth research into materials, ideas and cultural histories relating to artistic concepts that he wished to pursue. Providing a rigorous platform for these investigations, his research proposals were complex theses that brought together research in art, cultural history and social sciences, with analytic passages on practical artistic concerns and philosophical questions. The ideas he would pursue were a springboard for the translation of states of mind and observations into visual terms.

With the "Non Circumscribed Continuities" project, it was Hampton's goal to find ways of expressing the "spirit of the era" through the application of non-traditional materials

that would help him to create a new visual language for the times.<sup>11</sup> "Artists are facing today the task of discarding principles that are no longer relative to current creative demands," wrote Hampton in his research proposal. "This condition may exist among artists for the simple reason that society also had to react to newer media and ideas. It follows, therefore, that a society being increasingly oriented to newness will expect art forms that are commensurate with their era."<sup>12</sup>



*Glide-Path Turn-Ons*, 1975; acrylic emulsion/gridded matrix, 48-1/2" x 47-3/4"; COLLECTION OF JAMES AND BRENDA RIVERS

In the 1960s and 70s, Pop artists were embracing materials like plastics and other non-traditional effluents of consumer culture and, like these artists, Hampton felt these materials could help him to communicate with this burgeoning mass media and consumer culture. In his research of synthetic media, he strove to create a new language that could find relevance in this time of upheaval. Not to be classified as Pop art or pure Abstract Expressionism, Hampton's works are a rich synthesis of expressive forms from both

artistic philosophies that form a unique visual language.

String also continued to be an important aesthetic device in Hampton's works. In a series of paintings made during his "Noncircumscribed Continuities" research project in the 1970s, it served as a gridded matrix onto which tinted Rhoplex, an aqueous acrylic emulsion, was poured to form a "floating" surface. In abstract works like **Deep Forest Pulsations** and others, Hampton contrasted the rigor of a string matrix with the dynamic abstract expressionist color treatment of poured acrylic medium. Ten paintings on this theme were shown in an exhibition mounted at Southern Illinois University at the end of the year.

In 1978, Hampton proposed the research project *Plastigraphs: An Examination of Multimedia and Idea Expressed as Plastic-Graphic Art Forms*. In a complex and thoughtful written essay that served as a research proposal, Hampton traced the parallels of symbolism found in a variety of world cultures and proposed a new visual language based upon a synthesis of symbols from these world sources. The project was to create the feeling of a palimpsest of images, drawing on the art and imagery of Greek, Roman, Egyptian, Chinese and Russian cultures as well as the art of the Nok and the Yoruba. Reacting also to the mass of imagery spewed forth from the mass media, Hampton created a new visual language of hieroglyphics inspired by forms found in his research and street graffiti. This language he applied in the *Plastigraphs* series, which he hoped would "establish a visual sensation..." and "manifest a form that is as equivocal, sententious, arcane, ritualistic, and obscure as that of some ancient tablets, manuscripts, books

or icons."<sup>13</sup> Hampton would work on these ideas well into the early 1980s.

One of the most ambitious applications of this idea culminated in the multimedia polyptich work of 1980, **Funky Rainbow Series**. The ambitious work, a combination of media and techniques that included collage, drawing, decal, painting, and shaped, printed Plexiglas, was a four-panel piece devised to swivel, fold and tuck beautifully into a special box when not fully unfurled and on display. With this project he reiterated the need to speak to the "spirit of the era" and hoped to "transcend several definitive art barriers" through the use of non-traditional materials."<sup>14</sup> In his works, Hampton would continue to challenge the status quo, proposing projects that would redefine how artistic media could be used.



*Funky Rainbow Blues*, c. 1980; acrylic/shaped canvas, 44" x 67-1/2"; COURTESY OF TYLER FINE ART, ST. LOUIS

In the 1980s and 90s, Hampton continued the exploration of the fruitful riches of abstraction that he began to undertake in the 1960s. Working on a series of what he termed "abstracted landscapes," Hampton continued to break free of the rectangle as his compositions exploded from within carefully drawn borders to leaked and prodded beyond the formal edges of the picture plane. Utilizing a complex palette including



watercolor, acrylic, oils, pastel and collage, he continued to investigate the building blocks of perception: mass, space, directional forces and light. Cerebral in his approach to these characteristics of form, Hampton responded to perceptual possibilities by challenging and upending norms and traditions. Hampton also continued to mine techniques and ideas from the history of art, while elucidating African and African-American histories and culture through abstraction and symbol-making. In his *Imhotep* series that combined painting and collage, he drew on Egyptian symbols, but also integrated gridded elements and abstract expressionist mark-making.



*Moodside Horizons*, 1975; acrylic and watercolor/Arches paper, 38-1/2" x 43"; COLLECTION OF JAMES AND BRENDA RIVERS

In other abstract works, ancient Greek aesthetic ideas and Renaissance space were sources of inspiration. *Moodside Horizons* of 1975 is one such painting where Hampton paid special tribute to a variety of processes techniques and theories used by Old Master painters, – in particular, sfumato, a term meaning “dark smoke” coined by Leonardo DaVinci. A technique used by DaVinci to create

atmospheric perspective, depth, volume, and form through the layering of translucent veils of overlaid and intermixed color, Hampton used sfumato in several of his “abstract landscapes,” including *Moodside Horizons*, to create the effect of depth and perspective. The painting, created in a combination of water media, can be experienced either as a dynamic abstract composition that is a play of color, form and spatial concerns, or as an abstract interpretation of land, sea and sky. Influential to these investigations was the book *A Painter's Mind* by Romare Bearden and Carl Holty in which space, structure and visual perception in world art are analyzed and related to contemporary applications in imagemaking. Influential too was Richard Diebenkorn's *Ocean Park* series. Hampton translated these visual ideas into his own analytic works, which he continues to pursue today.

In 1992 upon his retirement from SIUE, Phillip Hampton was honored with the title of Professor Emeritus. A well-loved educator, he has served as a great mentor to his students throughout his career. Hampton continues to take an active role in the investigation and expression of aesthetic problems and artistic ideas -- most recently his ideas have centered around a revival of the figure; in particular, his new work will include self-portraiture. While the paintings created during his long career constitute a self portrait in conceptual terms, Hampton's new work will take him on a journey to decipher what it means to communicate the self to others in visual terms. Assertive inquiry remains the heart of Hampton's experimentation and this new challenge will provide us, the viewer, with a new set of exciting visual experiences and cerebral exercises with which we can challenge our minds.



## End Notes

---

1 Not in exhibition.

2 The exhibition was the first of its kind in the area.

3 From a conversation with the artist in August, 2005.

4 Powell, Richard, **Black Art: A Cultural History**, (London: Thames and Hudson World of Art), 1997 and 2002, p. 102.

5 Powell, p. 128.

6 Ellison, Ralph, *The Art of Romare Bearden* in **Romare Bearden, The Painter's Mind: A Study of the Relations of Structure and Space in Painting**. New York and London: Garland Publishing, Inc., 1981, p. xiii. The essay was originally published in a catalogue to an exhibition of paintings and projections by Romare Bearden at the Art Gallery of the State University of New York at Albany in 1968.

7 Lewis, Samella S. and Ruth G. Waddy, **Black Artists on Art**, p. 28.

8 From a conversation with the artist in August, 2005.

9 From a conversation with the artist in August, 2005.

10 Hampton, Phillip J., *An Investigation of Noncircumscribed Continuities from a Painterly Position Exploring the Use of Synthetic Media*. Unpublished research proposal for SIUE, 1971, p. 2

11 Ibid, p. 1.

12 Ibid.

13 Hampton, Phillip J., Essay: *Plastigraphs: An Examination of Multimedia and Ideas Expressed as Plasti-Graphic Art Forms*, unpublished manuscript, 1978.

14 Ibid.

This essay is published in conjunction with the exhibition **A Celebration of Vision: The Art of Phillip Hampton** in the Sheldon Art Galleries' Bellwether Gallery of St. Louis Artists, September 24 – December 3, 2005.

Essay Copyright © Olivia LaHS-Gonzales and the Sheldon Art Galleries, 2005.





## WORKS





*Untitled (City scene with figures)*

c. 1960

watercolor on paper

20-1/2" x 28-1/2"

signed

COLLECTION OF JAMES AND BRENDA RIVERS



*Gasometer, Old Fort, Savannah*

c. 1960

graphite and ink on paper

13" x 9-1/2"

COURTESY OF TYLER FINE ART, ST. LOUIS



*Study: Old Used To Be*

1980

black marker on illustration board

13" x 12"

signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Sketch of Old Savannah*

c. 1960

ink and colored pencil on paper

9-1/2" x 10"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Ann's Fish Boat*

c. 1960

watercolor and graphite on paper

10" x 8"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (Neighborhood Scene)*

1961

watercolor on paper

18" x 22"

signed and dated

COLLECTION OF JAMES AND BRENDA RIVERS





ONE DAY SOPHRONIA SHE TURNS ME  
FOR WILLIE THE GATE MOUTH THE  
"A WOMANS A TWO FACE", MY MAN  
"THEY'LL LEAD YA TO SING THE



*Doo Diddy*

1955

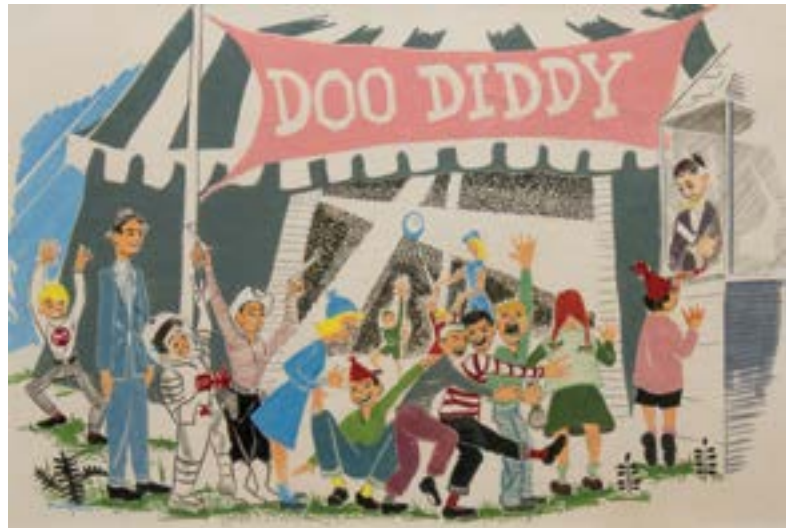
mixed media

on illustration board

10-3/4" x 15-1/8"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Blooz in the Night*

1942

ink and watercolor on paperboard

20" x 30"

signed and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Study for a Mural*

c. 1958-1960

ink on tracing paper

8" x 21"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS

\*Most likely preliminary sketches for *Epitome*, a mural executed for Hammond Hall, Savannah State College, 1957. The mural documented the history of home economics.





*Valley and Shadows*

c. 1965

oil and string on masonite

34" x 48"

signed and titled

**Exhibited:** Atlanta University Annuals, 1965

PRIVATE COLLECTION, ILLINOIS

*Study for Valley and Shadows*

c. 1965

marker and conté crayon on paper

17" x 23"

signed

PRIVATE COLLECTION, ILLINOIS





*Sketch of a Drydocked Boat*

c. 1960

ink on tracing paper

11" x 15"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Fishing Boat, Georgia*

c. 1960

graphite, ink, and colored pencil with white highlights on paper

16" x 11"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Shrimp Boat, Thunderbolt, Georgia*

1959

graphite with white highlights

17" x 20-1/2"

signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS





*Beachcomber*  
(Savannah Coastline)  
1957  
watercolor on paper  
23" x 12-1/2"  
signed and dated  
COLLECTION OF JAMES AND  
BRENDA RIVERS



*Mural Study (Club Scene)*

c. 1958-1960

graphite on paper

6" x 30"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Full House*

1949

graphite on paper

15-1/2" x 12-1/2"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Girl*

1962

pastel on gray paper

16" x 12"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS

*Nude Study*

c. 1970

watercolor on irregular

paper

28-1/2" x 20-1/2"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*R is for Relax*

c. 1970

watercolor on illustration board

22" x 29-3/4"

signed and titled

COURTESY OF TYLER FINE ART, ST. LOUIS







*Tybee (Georgia)*

c. 1960

marker with some color on paper

14" x 21"

signed and titled

COURTESY OF TYLER FINE ART, ST. LOUIS



*Sketch of a Fishing Shack*

c. 1960

ink on paper

23-1/2" x 15"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*The Bluff (Savannah*

*Neighborhood)*

c. 1960

ink and colored pencil on paper

13" x 22-1/2"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (House in Savannah, Georgia)*

1952

watercolor on paper

14-1/2" x 21"

signed and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Sketch of a House*

c. 1960

ink on paper

13-1/2" x 21-1/2"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (Suburban Savannah)*

c. 1960

watercolor on paper

19" x 14-3/4"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Mother and Child*

1951

lithograph on paper

10-1/2" x 8-1/2"

signed, titled, and dated in pencil

Artist's Proof

COLLECTION OF JAMES AND BRENDA RIVERS



*Silent Night*

1951

lithograph on paper,

12-1/2" x 10"

signed, titled, and dated in pencil

COLLECTION OF JAMES AND BRENDA RIVERS



*Medusa*

1965

ink on paper

21" x 17-1/2"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Goddess of the Going Wind*

1968

color woodcut

26-1/4" x 19"

signed, dated, and titled

COURTESY OF TYLER FINE ART, ST. LOUIS







*Bang! Abel*

1966

acrylic and string on masonite

34" x 48"

signed and titled

**Illustrated: Black Artists on Art**, 1969, Samella S. Lewis and Ruth G. Waddy, p. 28

COLLECTION OF JAMES AND BRENDA RIVERS



*Train Car*

c. 1960

marker and colored pencil on paper

8" x 10"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Old Scarface*

1968

colored pen and ink on paper

6-5/8" x 8-1/4"

signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Savannah House*

1967

oil stick and pen on tracing paper

16" x 20"

signed and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (Flowers)*

c. 1980

acrylic on paper

13" x 12"

signed

COLLECTION OF JAMES AND BRENDA RIVERS





*Untitled (Street scene)*

1956

watercolor on paper

14" x 19-1/2"

signed and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Beach Scene*

c. 1965  
water media on paper,  
11" x 11"  
signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Sketch of a Girl*

1955  
graphite on paper  
17" x 8-1/2"  
signed and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Sketch of a House*

c. 1980  
ink and graphite on paper  
26" x 17"  
signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (House in a landscape)*

c. 1980  
watercolor on paper  
6-1/2" x 6-1/2"  
signed

COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled (Park scene with figure)*

c. 1960

watercolor on paper

18" x 25"

signed

COLLECTION OF JAMES AND BRENDA RIVERS



*Do Not Stop Here and Smell Nothing &  
Don't Taste Nothing Neither*

c. 1980

watercolor on Arches paper

18" x 19-1/2"

signed and titled

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*

c. 1980

watercolor on illustration board

15-1/8" x 15-1/2"

COURTESY OF TYLER FINE ART, ST. LOUIS





*Dot of the First Year*

1994

watercolor on illustration board

38" x 26-1/2"

signed, titled, and dated verso

COURTESY OF TYLER FINE ART, ST. LOUIS





*Jaunita (Homage to Larry Rivers)*  
c. 1970  
acrylic and graphite on canvas  
34" x 30"  
signed and titled  
COLLECTION OF JAMES AND BRENDA RIVERS



*Caryatids Forlorn*

c. 1980

watercolor and water media on Arches paper

42" x 40"

signed and titled

COURTESY OF TYLER FINE ART, ST. LOUIS



*Sunkist*, 1973; graphite and colored pencil with collage on paper, 18" x 22-1/2", signed and dated; COURTESY OF TYLER FINE ART, ST. LOUIS



*Boy*, c. 1973; graphite, colored pencil, and collage on paper, 22-1/2" x 28-1/2", signed; COURTESY OF TYLER FINE ART, ST. LOUIS



*You're Looking Good*, c. 1973; graphite on uniquely shaped paper, 15" x 29", signed and titled;  
COURTESY OF TYLER FINE ART, ST. LOUIS



*Still Life*, 1970; watercolor and collage on Arches paper, 21" x 30", signed and dated;  
COURTESY OF TYLER FINE ART, ST. LOUIS





*Untitled*  
c. 1975  
watercolor and collage on paper  
20" x 28"  
signed  
COLLECTION OF JAMES AND BRENDA RIVERS



*Feels Like Freedom*

1977

watercolor, acrylic, and elements of collage on Rives B.F.K paper

25" x 35"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*  
c. 1975  
watercolor and acrylic on paper  
20-1/2" x 28"  
signed  
COLLECTION OF JAMES AND BRENDA RIVERS



*A is for You Know...*

c. 1975

watercolor, acrylic, and elements of collage on paper

20-1/2" x 28"

signed and titled

COLLECTION OF JAMES AND BRENDA RIVERS





*Untitled*, c. 1967; acrylic and strings on canvas, 48" x 38", signed; COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (Dancer)*, c. 1967; oil, turpentine wash, and string on canvas, 48" x 28", signed; COURTESY OF TYLER FINE ART, ST. LOUIS







*Another American's Autobiography - I Grew Up With the Chasm*

1971

acrylic and collage on shaped canvas

52" x 55"

signed, titled, and dated

COURTESY TYLER FINE ART





# Revolution in Symbolic Interaction

Thom Pegg, Tyler Fine Art, St. Louis, MO

*“That is how the world moves; not like an arrow, but a boomerang.”*

Ralph Ellison, *Invisible Man*

In the Spring of 2000, the St Louis Art Museum added a work by Phillip Hampton, *Imhotep #1*, a large acrylic emulsion and silkscreen executed in 1993, to their permanent collection. The new acquisition was placed on view and the artist's work was introduced in the quarterly magazine published by the museum: “Phillip Hampton has been devoted throughout his long artistic career to investigations of abstract form and its relationship with objects from the visible world. He sees reality as that which is perceived via our senses, and that which is cerebral—derived from dreams, experiences or ideas. The aggregate forms that emerge from both levels of reality unite in the artist's...paintings. Hampton studies the techniques of the old masters, the art of the life and the unique spatial qualities of Asian art, employing the spatial and formal systems in his work.”<sup>1</sup>



**Phillip J. Hampton (American, 1922-2016), *Imhotep #1*, 1993;** acrylic, acrylic emulsion screen print and collage on cardboard, 22-1/2" x 22-1/2"; St. Louis Art Museum; Gift of James A. Rivers and Brenda J. Rivers 48:1999 @ Phillip Hampton

In 1952, Willem de Kooning claimed, “There is no style of painting now. There are as many naturalists among the abstract painters as there are abstract painters in the so-called subject-matter school.”<sup>2</sup>

Led by artists such as Norman Lewis, Hale Woodruff, Beauford Delaney, and Charles Alston, many African American painters (mostly) abandoned social realist subject matter for abstract painting in the 1950s. Unlike their white counterparts, it seemed to require an explanation, both to their audience and their

fellow Black artists. Alain Locke had in 1925, as editor of **The New Negro**, laid out a plan of race-building which included a responsibility for African American artists to reclaim their identity through their African heritage and their experience as African Americans. He believed to accomplish this, racially explicit subject matter was required. In 1942, at his inaugural address for the Atlanta Annuals, an exhibition exclusively held for Black artists, Locke reiterated his original premise that Black art should reflect Black life, and praised the exhibitor's works as “a

healthy and representative art of the people with its roots in its own native soil rather than a sophisticated studio art divorced from the racial feeling and interest of the people."<sup>3</sup>

Of course, there were critics of Locke's theories, most notably, art historian James Porter. Porter felt this "ancestralism" was limiting to the African-American artist, and perpetuated a segregated rather than integrated status for them. In the late 1940s, and throughout the 1950s, this was a legitimate conflict for the Black artist wishing to move away from the "subject-matter school", and to a degree, albeit much lessened, the pressure for the African-American artist to exclusively address "Black issues" through a narrative has never completely dissipated.



*Phillip Hampton, Assistant Professor of Fine Arts, unveils mural which he painted. **The Savannah State Tiger's Roar**, March 1959*

Phillip Hampton began his career not unlike a young Norman Lewis or Hale Woodruff, with a style rooted in realism, but as he matured, he also felt a need for a more universal language, a more updated mode of expression. Hampton points to this historical shift in agenda for Black

artists in his written introduction to the exhibit he organized in 1972 at Southern Illinois University, **Existence/Black**: "The early years of the twentieth century witnessed a strong singular direction among black artists, and it was not infrequently alluded to as the Black Renaissance...African-American artists soon ascertained, and properly so, that it would be better to create images out of which is closest to their visions and heart than to gallop off into the funk of concepts conjured up by men who could never know their feelings." He continued, "One wonders what impact the intonations of Paul Lawrence Dunbar, or the pungent truths of Alain Locke and James Porter, and even the biting philosophical thoughts of W.E.B. Du Bois had upon black artists forming art media into a black order."<sup>4</sup>

At the root of this conflict or dilemma<sup>5</sup> —or however one would choose to describe it—is the concept that the creation of art and its subsequent reception by the viewer, is a form of symbolic interaction and the artist, seen as the writer or speaker, is responsible for creating a system of visual symbols which will serve adequately and accurately to communicate an idea. Hampton begins in his treatise, **Plastigraphs: An Examination of Multimedia and Ideas Expressed as Plasti-Graphic Art Forms**, "Several scholars agree that civilization is best represented by its communicative skills and art...Apparently, the seed of civilization begins to grow at the instant a people discovers that it can differentiate, qualify, and exchange ideas."<sup>6</sup> With this in mind, the seriousness of artistic style, or symbolic vehicle of ideas, becomes more evident to the artist, as well as a sense of responsibility. The importance is twofold: first, effective communication is crucial to the success of any group of people, whether

it is a civilization or a race; secondly, those people as a group are represented or defined by that exchange of ideas.

Locke understood this when he appealed to visual artists to produce social realist subjects, but the advocates of abstraction, including Hampton, believed that abstract painting not only did not (by necessity) ignore issues, but actually improved and expanded the "language" at its disposal to convey the ideas and concerns relating to these issues.

As an artist and especially as a long-time educator, Hampton emphasized the importance of being current, and as such, his efforts to improve and expand his artistic language required continual scrutiny, experimentation, and adjustment. His approach to the creation of art was similar to the scientific method: he adopted a set of techniques for investigating new phenomena (abstraction), acquired new knowledge by experimenting with not only the latest physical materials, but also the current philosophy and technological assumptions, and then replaced the "old" reality with a new or corrected one. Thomas Kuhn, in his book, **The Structure of Scientific Revolutions**, describes "normal scientific progress" as development-by-accumulation of accepted facts and theories. Kuhn argued for an episodic model in which periods of such conceptual continuity in normal science were interrupted by periods of revolutionary science. He argued that a historical accumulation of knowledge in a strictly linear fashion was both irrational and ineffective:

"For many centuries, both in antiquity and again in early modern Europe, painting was regarded

as the cumulative discipline. During those years the artist's goal was assumed to be representation. Critics and historians, like Pliny and Vasari, then recorded with veneration the series of inventions from foreshortening through chiaroscuro that had made possible successively more perfect representations of nature. But those are also the years, particularly during the Renaissance, when little cleavage was felt between the sciences and the arts. Leonardo was only one of many men who passed freely back and forth between the fields that only later became categorically distinct. Furthermore, even after that steady exchange had ceased, the term 'art' continued to apply as much to technology and crafts, which were also seen as progressive, as to painting and sculpture. Only when the latter unequivocally renounced representation as their goal and began to learn again from primitive models did the cleavage we now take for granted assume anything like its present depth. And even today, to switch fields once more, part of our difficulty in seeing the profound differences between science and technology must relate to the fact that progress is an obvious attribute of both fields."<sup>7</sup>

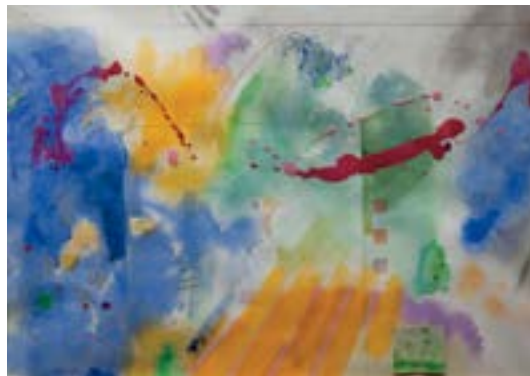
Hampton adopted a similar dialectical model for artistic creation. If narrative painting served as the accepted thesis, but over time, developed inherent contradictions, such as perpetuating the segregation of Black artists, it would be essential to introduce a revolutionary antithesis in the form of abstraction to provide a more effective vehicle of artistic expression.

"Viewers, once having experienced my work, may allow composites of my shapes to take hold in their minds, which composites by their own set of circumstances become genuine





*Untitled (Park scene with figure)*, c. 1960; watercolor/paper, 18" x 25"; COLLECTION OF JAMES AND BRENDA RIVERS



*Feels Like Freedom*, 1977; watercolor, acrylic, and collage/paper, 25" x 35"; COLLECTION OF JAMES AND BRENDA RIVERS

reality. With my having knowledge of this transformation, I may derive a sense of accomplishment and surmise in the process that as a painter and creator of shapes and structures, I have not merely regurgitated imagery from my limited dimension, but that I have provided forms attending a broader essence of reality, a reality which engages the innermost part of human thoughts and feelings."<sup>8</sup>

Hampton understood that the abstract painter has an advantage over the narrative painter because of the ability to represent several, equally viable, definitions of reality pertaining to a single composition simultaneously. It seems reasonable that a person looking at any particular scene centuries ago would have a different sense of its "reality" than a viewer looking at the same scene today. Our current understanding of the scientific universe, of history, and of metaphysics would not necessarily erase all commonality of the two viewpoints, but the current version would likely be amended or corrected. The abstract painter is not limited by a single-point narrative, but may choose to address multiple versions of the

scene's reality—including the concept of time itself. This dynamic and perpetually self-critical approach to the creation of art is valuable because it is continually updated in an effort to find the most effective form of communication. Furthermore, the process itself is equally valuable for both artist and viewer because it is emancipatory.

Hampton offers core components as a structure for his artistic investigations (all of which shape our notion of how we perceive reality):

1. Interchange between positive and negative shapes
2. Realism is system
3. Studies in space
4. Light
5. Contraposition
6. Distortion
7. Time

Hampton employs within the composition realistic and non-realistic elements (non-realistic in this case would mean incongruous, e.g., a grid is real, but would not typically be seen in a landscape) to formulate a multidimensional



*Untitled (Neighborhood scene)*, 1961; watercolor/paper, 18" x 22"; COLLECTION OF JAMES AND BRENDA RIVERS

symbol or image of a particular reality. He explains his use of contraposition and the relationships of shapes, and that the characteristic of those relationships form a system—and that the system constitutes a reality: “verisimilar shapes may be contraposed to abstract shapes. Juxtapose these to grids, geometric and amorphic shapes, line blobs, and so on. Create an element of contradiction in the mind of the viewer, wherein lies reality, an internal entity. It is where order begins and system is derived, system becomes reality.”

“Abstract and real forms can exist within a singular plane of vision. Light can cause an object to be seen as a shape not true to its actual volume, nonetheless, in most cases, it will be accepted as real.”<sup>9</sup>

Hampton also believed that it only makes sense that the artist of today would represent images which are influenced by light, speed, and ultimately—time—but differently than artists of the past: “Often in my work, motion appears as vigorous lines or blurs. (To be sure, one hundred years and less have passed since Impressionists and Futurists entertained notions of light and



*Stop Here and Equivocate*, c. 1980; water media and collage/paper, 40" x 60"; COURTESY OF TYLER FINE ART, ST. LOUIS

motion, but compared to today's increase of speed and knowledge of light, the ideas of painters of light and motion, belonging to their slow-paced era, could hardly offer abstinence to my concepts.)”<sup>10</sup>

Hampton's abstraction not only presupposes variable interpretation, it encourages it. The resulting communicative action or discourse itself becomes the rationality, replacing an empirical narrative of both content and composition. Lisa Farrington begins her new book, **African-American Art, A Visual and Cultural History**, with a chapter titled “The Art of Perception: How Art Communicates”, in which she describes art as: “a visual language with the power to impart information with as much insight and complexity as written or verbal language.” She uses the term “visual literacy” to describe the ability to view and understand images in art, and reinforces the notion that the “language” of any particular image is likely complex, addressing (directly and indirectly) multiple topics simultaneously—such as “history, experiences, culture, and the philosophies of artists and their societies”.<sup>11</sup>

Farrington's ideas of visual interpretation reiterate the most important aspects of Phillip Hampton's essays written in the 1960s-70s while a professor at Southern Illinois University. Farrington suggests being mindful of these key factors in interpretive analysis:

1. Iconography, "the study of content, meaning, and symbolism of a work of art"

2. Formalism, which is the "study of the composition or design of an art object"<sup>10</sup>

She adds four additional "key methods" of analysis:

1. Biography (including autobiography) in forms and extrapolates from works of art using facts from the artist's life.

2. Psychoanalysis attempts to access the subconscious agenda of the artist via methods of image and dream analysis developed by Freud, Lacan, Winnicott, and other influential psychoanalysts.

3. Contextual Analyses consider gender, sociopolitical, economics, ethnicity, and culture when investigating the meaning of an artwork.

4. Semiotics rejects the importance of the artist in conferring meaning. Instead, this method seeks to identify universal meaning within an image that exists independently of the image itself and is defined by a broadly conceived "social consciousness."<sup>12</sup>

The point of mentioning methods of interpretation is that Hampton, being a career educator and student of art history addressed them himself, and was mindful of this potential reception during his own creative process. He

was familiar with hermeneutics, the interpretive formalist philosophy espoused by Hans-Georg Gadamer or Jurgen Habermas, who both published seminal books on the subject in the 1960s-80s, and New Criticism, which dominated American literary criticism in the mid-20th century. While these concepts were primarily connected to the literary arts, it would have been entirely reasonable to apply them similarly to the visual arts.<sup>13</sup>

An exact parallel between specific dates and specific styles throughout Phillip Hampton's lifetime of work does not exist. Similarly, his creative approach did not strictly evolve as a straight line from realism to abstraction. The stylistic shift from *Untitled (Park scene with figure)* to *Feels Like Freedom* illustrates Hampton's desire and success to replace a rendering of a specific scene with abstracted, simplified forms of nature, thus representing a more universal image. A similar shift may be seen in comparing *Untitled (Neighborhood Scene)* with *Stop Here and Equivocate*.



*Untitled (Landscape with a grid)*, c.1970; watercolor, metallic paint, and collage/board, 7" x 8-1/2";

COURTESY OF TYLER FINE ART, ST. LOUIS

One might view the small mixed media, *Untitled (Landscape with a grid)*, similarly to an architectural rendering for a completed building. This work reveals in absolute terms the approach of Phillip Hampton: naturalistic elements, such as landscape and ocean are reduced to symbols, but remarkably, are immediately recognizable (their shape and color are determined by their natural characteristics). Dimension and scale are indicated by a geometric gridwork, and simple rectangles, added as elements of collage, represent in both substance and scale, structure (either man-made or natural). The attached rectangle is solid in contrast to the watercolor media, representing a greater density.

What he has achieved is the creation of an image that communicates in more universal terms through abstract symbolism. T.S. Eliot, in his essay, *Hamlet and His Problems*, is critical of Shakespeare because he offered no external (symbolic) representation of his character's emotional state. Eliot believes if Shakespeare had used an objective correlative, which he defined as, "a set of objects, a situation, [or] a chain of events"<sup>14</sup> that will, when read or performed, evoke a specific sensory experience in the audience, the audience would have had a much better understanding of the character's internal struggle. Eliot believed that this symbolic device allowed the author to communicate something such as an emotional state, which would have been, if not impossible, extremely tedious, to convey in a descriptive narrative. Ralph Ellison was greatly influenced by Eliot, and his overt use of symbolism (light, color, numbers, etc) in **Invisible Man** (1952) illustrates in literary terms the success of addressing issues of race, identity, and politics in abstract terms. It is clear that Hampton's

concerns are broader in scope, attempting to bring about an understanding of how abstract symbols communicate as a visual language, but similarly to other African American artists who worked in the second half of the 20th century, he is convinced that the ability to engage in this discourse at all is a validation of both strength and freedom.



*Plane Interchange*, c. 1980; acrylic/board, 47-3/4" x 51-1/2"; COLLECTION OF LARRY AND BRENDA THOMPSON



## End Notes

---

1 "New Acquisitions." **The Saint Louis Art Museum Magazine** (Spring 2000): 13. Print.

2 De Kooning, Willem. *What Abstract Art Means to Me*. **The Museum of Modern Art Bulletin** 18 (Spring 1951): 7. Print.

3 Steeling, Winifred. *Hale Woodruff, Artist and Teacher: Through the Atlanta Years*. **Hale Woodruff: Fifty Years of His Art**. New York: Studio Museum in Harlem, 1978. 124. Print. (Quoted Alain Locke, **Exhibition of Paintings by Negro Artists of America**; This passage, pointing to Locke's unwavering stance on ancestralism was presented in Ann Gibson's *Two Worlds: African American Abstraction in New York at Mid-Century*, in **The Search for Freedom, African American Abstract Painting, 1945-1975**, New York: Kenkeleba Gallery, 1991.)

4 Hampton, Phillip J. **Existence/Black; an Exhibition of African-American Artists**. Edwardsville, IL: n.p., 1972. Print.

5 Bearden, Romare. *The Negro Artist's Dilemma. Critique: A Review of Contemporary Art* 1.2 (1946): 16-22. Print. (Bearden rejected criticism of work by blacks on "sociological rather than esthetic merits" . In an 1966 issue of **ARTnews**, Jeanne Siegel published a roundtable discussion of 14 members of Spiral, the African American artist's collective. The group included Bearden and Norman Lewis, among others. Lewis commented: "I am not interested in an illustrative statement that merely mirrors some of the social conditions, but in my work I am for something deeper artistic and philosophical content."

6 Hampton, Phillip J. *Plastigraphs: An Examination of Multimedia and Ideas Expressed*

*as Plasti-Graphic Art Forms*. 1982. MS. Southern Illinois University, Edwardsville.

7 Kuhn, Thomas S. **The Structure of Scientific Revolutions**. Chicago: U of Chicago, 1970. 161. Print.

8 Hampton, Phillip J. *An Essence of Form, Mutability and Reality*. 1989. MS. Southern Illinois University, Edwardsville.

9 Ibid.

10 Ibid.

11 Farrington, Lisa E. **African-American Art: A Visual and Cultural History**. New York: Oxford UP, 2017. 3. Print.

12 Ibid., 5. (Hampton addresses the importance of iconography in his essay, *Plastigraphs: An Examination of Multimedia and Ideas Expressed as Plasti-Graphic Art Forms*, He explains how "system becomes reality", which is essentially the concept of what Farrington calls "formalism" in Hampton, *An Essence of Form, Mutability and Reality*.)

13 Interviews with the artist, 2013 and 2016.

14 Eliot, T. S. *Hamlet and His Problems. The Sacred Wood: Essays on Poetry and Criticism*. New York: Alfred A. Knopf, 1921. N. pag. Print.

*I would like to extend special thanks to James Rivers. James introduced me to Phillip Hampton several years ago, and I am indebted to him for that. Additionally, he was a great help in cataloging the art, and of course, his permission to include the works from his personal collection was invaluable.*





*Untitled (Portrait)*

1980

watercolor on paper

9" x 7"

signed and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*A Specious Place*

1979

acrylic, watercolor, and collage  
on Arches paper

11" x 8"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Stranded and Lonely*

1980

watercolor and acrylic on paperboard  
14" x 10"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Summer: A Sequestered Corner*  
1994  
watercolor on paper  
10" x 13"  
signed, titled, and dated  
COLLECTION OF JAMES AND BRENDA RIVERS





*Untitled*,  
c. 1980  
mixed media (acrylic, chalk, varnish) and collage on paperboard  
60" x 40"  
signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*

c. 1970

acrylic on shaped canvas

24" x 50"

signed and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*It Was a Very Starry Night*

1997

mixed media with elements of collage on paperboard

40" x 26-1/4"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*A Crepuscular Oasis*

2005

acrylic on linen

50" x 50"

signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS





*How Innocent Look the Flowers*, c. 1985; acrylic, watercolor, colored pencil, and collage on Arches paper, 29-1/2" x 37-1/2", signed and titled; COURTESY OF TYLER FINE ART, ST. LOUIS



*Intermediate Estate*, 1997; water media on Arches paper, 39" x 46", signed, titled, and dated; COURTESY OF TYLER FINE ART, ST. LOUIS



*Stop Here and Equivocate*  
c. 1980  
mixed media (watercolor, gouache) and collage on paper  
40" x 60"  
signed and titled  
COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*  
 c. 1980  
 mixed media (watercolor and  
 enamel) on illustration board  
 27-1/2" x 29-5/8"  
 signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*  
 c. 1980  
 watercolor on Arches paper  
 21" x 29"  
 signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*

c. 2000

water media (watercolor and gouache) and collage on uniquely shaped Arches paper  
39" x 44"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS







*Red Angle Advocate*

2000

acrylic emulsion on paper mounted on foamcore

42-1/8" x 38-3/8"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Red Reaction Switch*

1979

acrylic emulsion on  
paperboard

42" x 39"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Red Thwarting Machine*

1979

acrylic emulsion on  
paperboard

42" x 39"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*  
 c. 2000  
 acrylic emulsion and collage on  
 illustration board  
 19" x 22"  
 signed  
 COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*  
 c. 1980  
 mixed media on paper  
 21" x 26"  
 signed  
 COURTESY OF TYLER FINE ART, ST. LOUIS







*Quasiscap I*, 2004; gouache on Arches paper, 23" x 26-1/2", signed and dated;  
COURTESY OF TYLER FINE ART, ST. LOUIS



*Nocturne*, c. 1990; watercolor, gouache, and collage on Arches paper, 38" x  
48-1/2", signed and titled; COURTESY OF TYLER FINE ART, ST. LOUIS



*Moodside Horizons*

1975

acrylic and watercolor on Arches paper

38-1/2" x 43"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*

c. 1990

watercolor on Arches paper

39" x 45-1/2"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*

c. 1990

watercolor on Arches paper

27-1/2" x 38"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS





*Demise of a Plastic Flower*, c. 1990; water media on Arches paper, 9" x 12-1/4", signed and titled; COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*, 1989; watercolor on illustration board, 21" x 28-1/2", signed and dated; COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*

c. 1980

mixed media (enamel, watercolor, and marker) with elements of collage on illustration board  
27-3/4" x 20-1/4"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*  
 c. 1980  
 water media and  
 collage on Arches paper  
 42" x 42"  
 signed  
 COURTESY OF TYLER FINE ART, ST. LOUIS



*Strawberry Squash*  
 c. 1980  
 acrylic, watercolor,  
 and collage on paper  
 38" x 40"  
 signed and titled  
 COURTESY OF TYLER FINE ART, ST. LOUIS





*Untitled*

c. 1980

acrylic and water media on paper

39-1/2" x 37-1/2"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS





*Untitled*  
c. 1970  
acrylic on shaped canvas  
10-1/2" x 23"  
signed  
COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*  
c. 1970  
acrylic on shaped canvas  
24" x 50"  
signed  
COURTESY OF TYLER FINE ART, ST. LOUIS



*Funky Rainbow Blues*

c. 1980

acrylic on shaped canvas

44" x 67-1/2"

signed and titled

COURTESY OF TYLER FINE ART, ST. LOUIS



*Time Sound Syndrome*

1991

acrylic on PVC board

45" x 43"

signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Time-Place Sensate*

1987

water media on Arches paper

43" x 37"

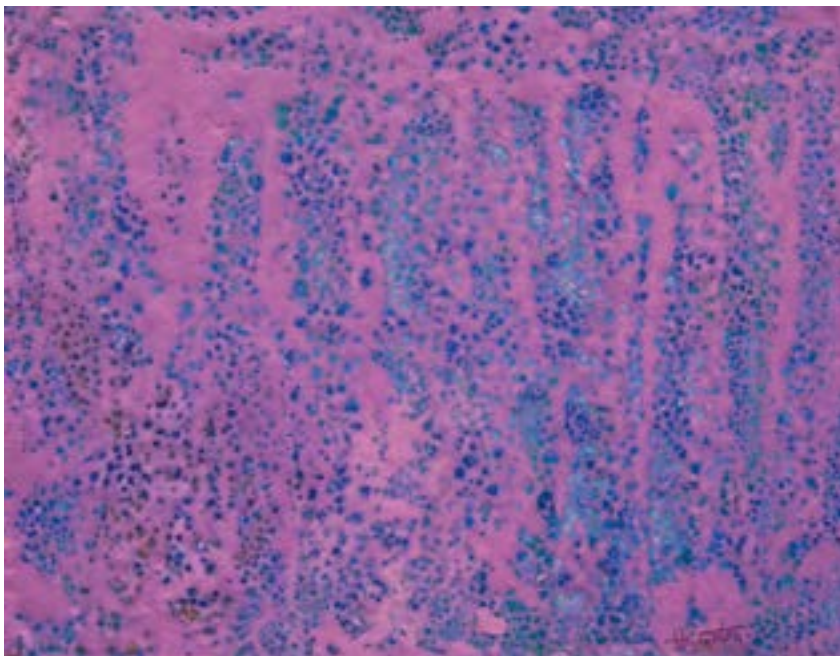
signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS





*XP 2*  
 1985  
 acrylic emulsion on  
 paperboard  
 16" x 13-1/2"  
 signed, titled, and dated  
 COLLECTION OF JAMES AND  
 BRENDA RIVERS



*Untitled*  
 c. 1985  
 acrylic emulsion on  
 paperboard  
 13" x 16"  
 signed  
 COLLECTION OF JAMES AND  
 BRENDA RIVERS



*Untitled*  
c. 1980  
acrylic emulsion on canvas  
46" x 46"  
signed  
COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*  
c. 1970  
oil on canvas  
18" x 18"  
signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*  
c. 1980  
acrylic on illustration board  
18" x 18"  
signed

COURTESY OF TYLER FINE ART, ST. LOUIS





*Untitled*  
c. 1980  
acrylic on board  
26" x 30"  
signed

COURTESY OF TYLER FINE ART, ST. LOUIS





*Untitled*  
c. 2000  
acrylic emulsion on paper mounted on foamcore  
42-1/2" x 39-1/2"  
signed

COLLECTION OF JAMES AND BRENDA RIVERS



*Red Square Resonate*

2000

acrylic emulsion and collage on paper mounted on foamcore

42-1/2" x 39-1/4"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*, c. 1975; watercolor and metallic paint on Arches paper, 20" x 28", signed;  
COLLECTION OF JAMES AND BRENDA RIVERS



*Untitled*, c. 1970; watercolor, colored marker, and metallic paint on Arches paper,  
21" x 28", signed; COLLECTION OF JAMES AND BRENDA RIVERS





*Hope's Anthesis*

1986

watercolor and acrylic on paper

30" x 41"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS





*Cascade*

c. 1980-1990

rhoplex (acrylic emulsion) structure suspended on string gridwork

38" x 30"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS



*Purple Sun*

2000

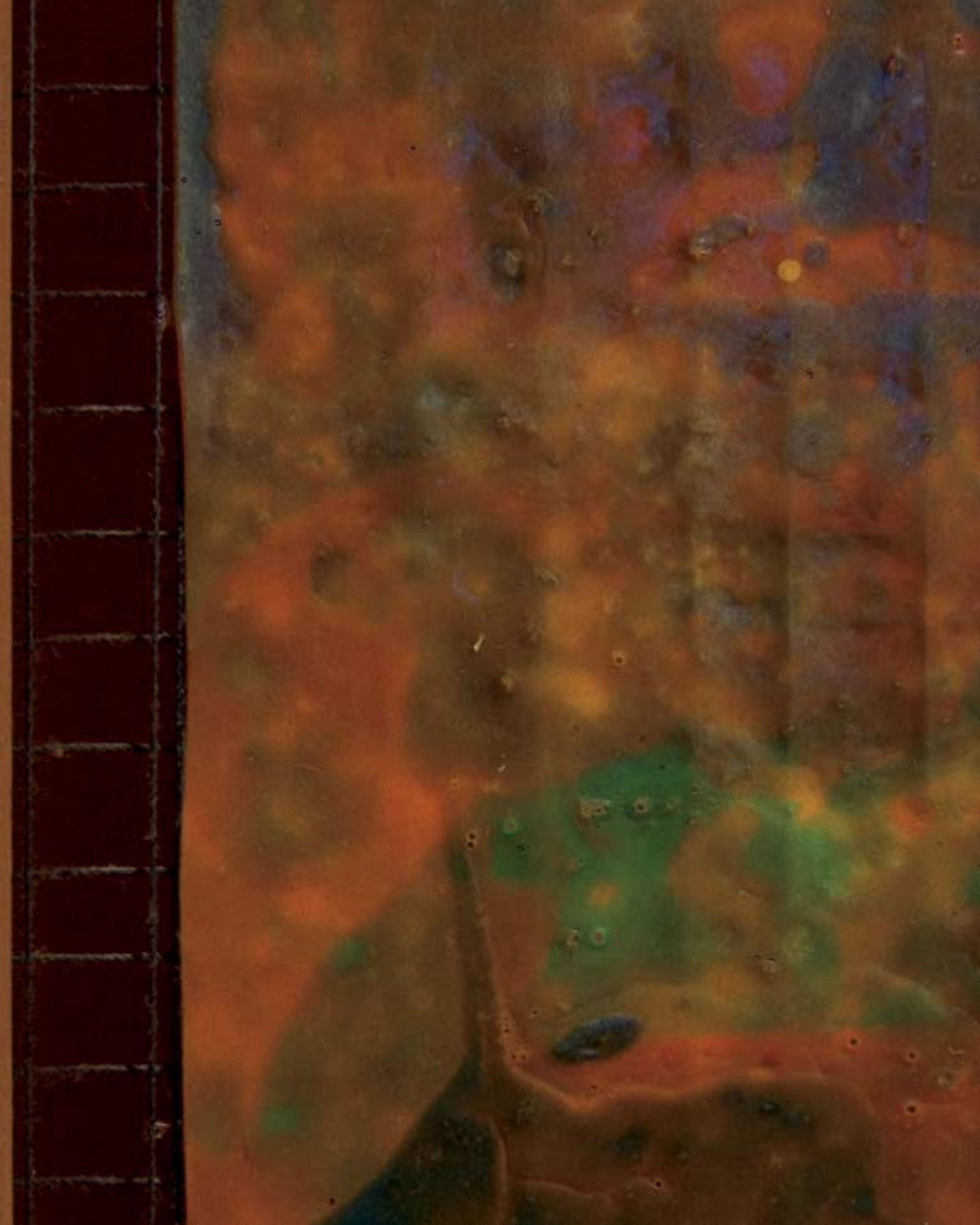
rhoplex (acrylic emulsion) structure suspended on string gridwork

17-1/2" x 15-1/2"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS







*Glide-Path Turn-Ons*

1975

rhoplex (acrylic emulsion) structure suspended in string gridwork  
and housed in original artist's constructed and painted frame

48-1/2" x 47-3/4"

signed, titled, and dated

COLLECTION OF JAMES AND BRENDA RIVERS





*Untitled (A queen's dream)*

1994

mixed media on paper

11-1/4" x 8-3/4"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Phillip*

2001

acrylic emulsion and serigraphy on  
masonite

13" x 7"

signed, titled, and dated

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled*

c. 1970

watercolor on paper

20" x 13"

signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Untitled (Landscape with a grid)*

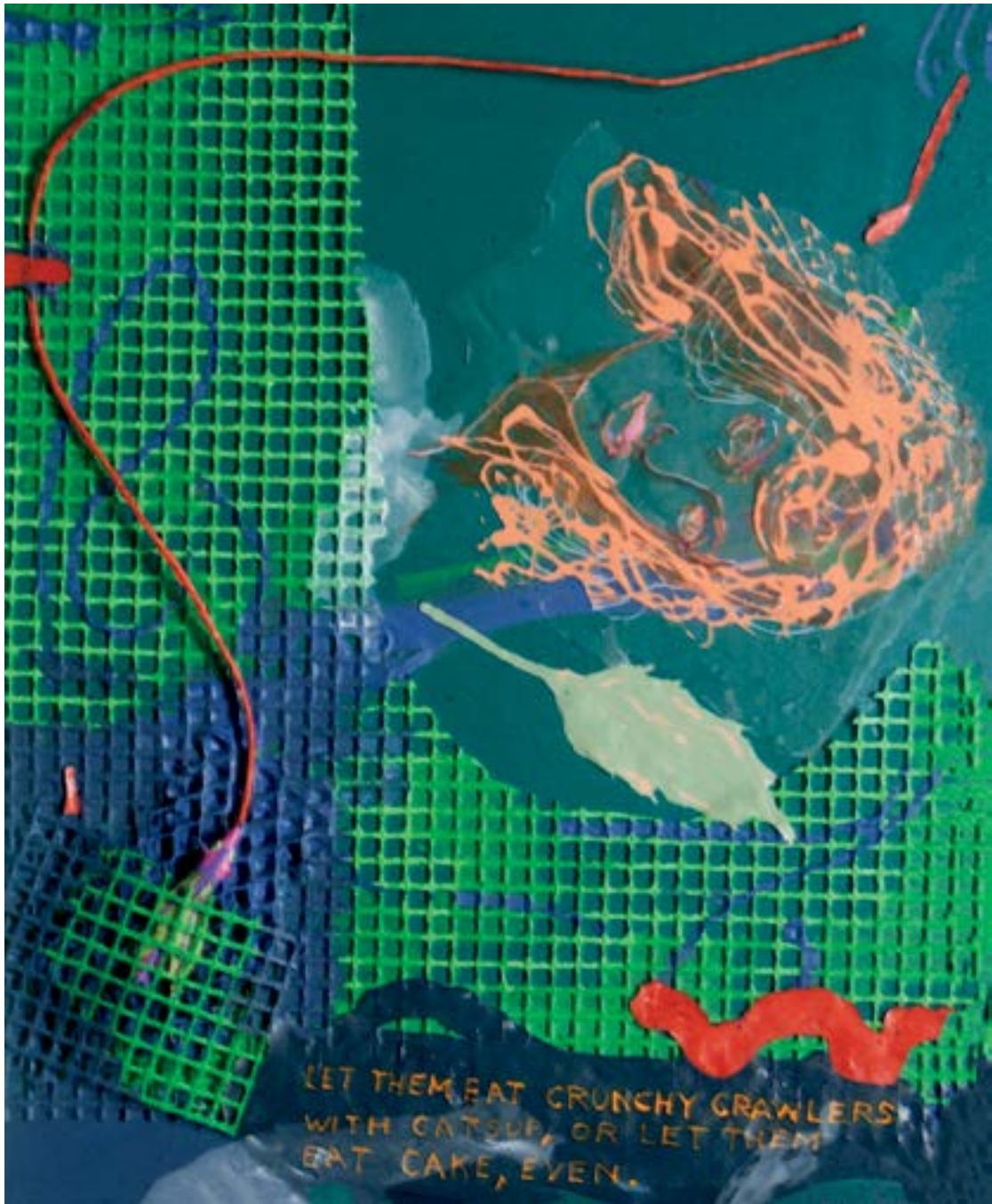
c. 1970

watercolor, metallic paint, and  
collage on board

7" x 8-1/2"

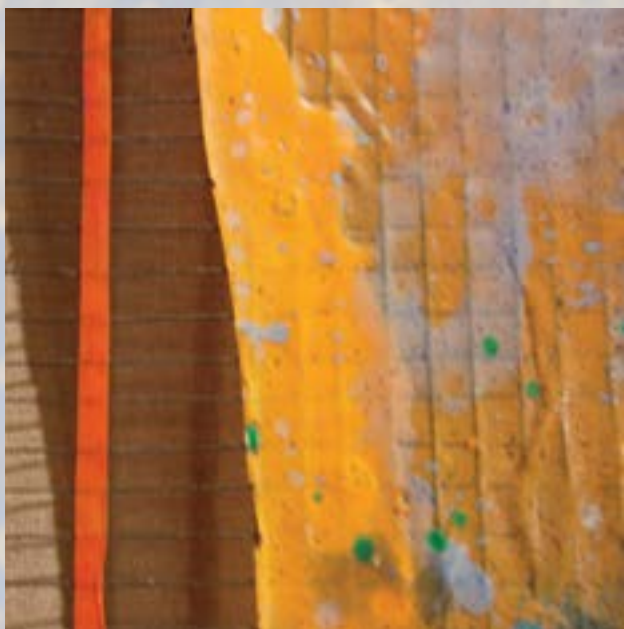
signed

COURTESY OF TYLER FINE ART, ST. LOUIS



*Raptile #2 - Human Babble*  
2008  
rhoplex and collage assemblage  
13-1/2" x 11"  
signed, titled, and dated  
COURTESY OF TYLER FINE ART, ST. LOUIS







*Untitled*

c. 1975

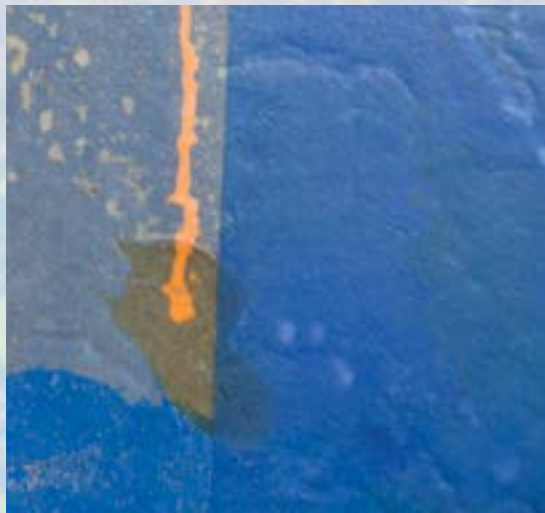
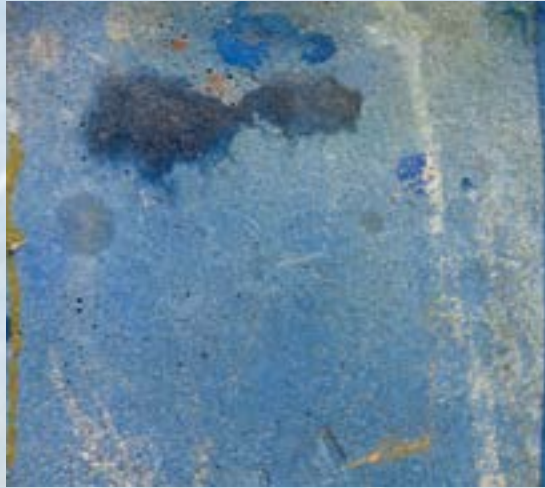
rhoplex (acrylic) emulsion structure suspended on string gridwork

50-1/2" x 50-1/2"

signed

COLLECTION OF JAMES AND BRENDA RIVERS







*Untitled*

c. 1975

rhoplex (acrylic) emulsion suspended on string gridwork

50-1/2" x 50"

signed

THE JOHN AND SUSAN HORSEMAN COLLECTION OF AMERICAN ART

# Exhibitions

## Individual

- 1968 **Phillip Hampton**; Paine College, Augusta, GA  
Florida A&M University (Tallahassee, FL)
- 1995 **The Art of Phillip J. Hampton**; Beach Institute African American Cultural Center, Savannah, GA
- 2000 **Phillip J. Hampton: Shapes Wrought From My Mind**; Morris University Center Gallery, Southern Illinois University, Edwardsville, IL
- 2005 **A Celebration of Vision: The Art of Phillip J. Hampton**; Sheldon Art Galleries, St. Louis, MO
- 2008 **Phillip Hampton: A Ceremony for Intimate Forms**; The Gallery at Chesterfield Arts, Chesterfield, MO

Miscellaneous One Man Shows: Savannah State College, GA;  
Lincoln University, Jefferson City, MO



**The Savannah State Tiger's Roar**,  
November 1952

## Group

- 1952 **Mid-America Artists' Association Member Show**; Kansas City Art Institute and School of Design, MO  
**All Negro Fine Arts Exposition**; St. Augustine's Episcopal Church, Kansas City, MO
- 1958 **Atlanta University Art Annual; Young Girls of Savannah**(watercolor), Honorable Mention; **Artist's Wife** (oil)
- 1959 **Atlanta University Art Annual; Sea Scuttle**(oil); **Wind Drifts**(watercolor)
- 1960 **Atlanta University Art Annual; The Harbinger**(oil); **Blue Monday**(watercolor), Honorable Mention
- 1961 **New Vistas in American Art**; Howard University Gallery of Art, Washington D.C.
- 1962 **Atlanta University Art Annual; Sunday Gown**(oil); **Passing Faces**(watercolor), Honorable Mention
- 1963 **Atlanta University Art Annual; Chicken Yard** (oil)
- 1964 **Fourth Coastal Empire Arts Festival, Savannah Artist Association**, Purchase prize  
**Contemporary Art Festival** , Savannah, GA  
**Dulin Gallery**, Knoxville, TN (First National Watercolor Competition)  
**Southeast Exhibition of Prints and Drawings**, Jacksonville, FL
- 1965 **Atlanta University Art Annual; Valley and Shadows** (oil); **Bring Home Some Fish** (watercolor), Honorable Mention; **Delilah's Man** (graphics)  
**Dulin Gallery**, Knoxville, TN (National Print and Drawing Competition)
- 1966 **Centennial Fine Arts Exhibition**; Lincoln University, Jefferson City, MO  
**Contemporary Art Festival** , Savannah, GA
- 1967 **Contemporary Art Festival** , Savannah, GA (prize)  
**Spring Art Festival**, Jesup, GA, prize  
**Beaux Arts Guild**, Tuskegee Institute (purchase award)
- 1970 **Mark Twain South County Bank April Art Show**; St. Louis, MO  
Friedman Art Store, Savannah, GA
- 1971 **National Exhibition of Black Artists**; Smith-Mason Gallery of Art, Washington D.C.
- 1972 **Existence/Black: An Exhibition of African-American Artists**; Southern Illinois University, Edwardsville, IL

- 1973 **Bluegrass Open Painting Exhibition;** Arts Club, Louisville, KY
- 1975 **Phillip Hampton and Don Davis;** Southern Illinois University, Edwardsville, IL
- 1977 **Phillip Hampton, paintings and Bill Atkins, collages;** CEMREL (Central Midwestern Regional Educational Lab), St. Louis, MO
- 1979 **Black Artists/South;** Huntsville Museum of Art, Huntsville, AL
- 1980 **The First Annual Atlanta Life National Art Competition and Exhibition;** Atlanta Life Insurance Co.; Atlanta, GA
- 1981 **Group Show, '81;** Vaughn Cultural Center, Urban League of Metropolitan St. Louis, MO
- 1985 **The Fifth Annual Atlanta Life National Art Competition and Exhibition;** Atlanta Life Insurance Co.; Atlanta, GA  
**A Visual Dedication to Azania: Work of 5 black artists;** Bixby Gallery, Washington University, St. Louis
- 1986 **Group Show '86: influences/sources;** Vaughn Cultural Center, Urban League of Metropolitan St. Louis
- 1987 **Contemporary African American Expression;** Greater Lafayette Museum of Art, Indiana  
**Three Artists;** Loretto-Hilton Center, Webster University, St. Louis, MO
- 1988 **St. Louis Artists' Guild 75th Annual Oil, Acrylic, and Egg Tempera Exhibition,** MO (First Prize)
- 1990 **The Tenth Annual Atlanta Life National Art Competition and Exhibition;** Atlanta Life Insurance Co.; Atlanta, GA
- 1992 **African-American Invitational Exhibition,** St. Louis Artist's Guild, MO
- 1998 **Visions;** Portfolio Gallery and Education Center, St. Louis, MO (curated)
- 1999 **Contemporary African-American Artworks;** St. Louis Artist's Guild, MO (curated)
- 2001 **The Light in the Other Room;** Portfolio Gallery and Education Center, St. Louis, MO
- 2007 **Caroline Bottom Anderson, Louie Badalamenti, Phillip Hampton;** Edwardsville Art Center, IL
- 2008 **African American Abstraction: St. Louis Connections;** St. Louis Art Museum, MO
- 2009 **Art, Inside and Out, Painters John Barton and Phillip Hampton;** Regional Arts Commission, St. Louis, MO
- 2011 **Maturity and It's Muse: Celebrating Artists over 70;** Sheldon Art Galleries, Nancy Spirtas Kranzberg Gallery, St. Louis, MO

## Collections

Liberty National Bank, Savannah, GA  
 Lincoln University, Jefferson City, MO  
 Savannah State University, Savannah, GA  
 South County Bank, Clayton, MO  
 Tuskegee University, Tuskegee, AL  
 Georgia Southern College, Statesboro, GA  
 W.W. Law Art Collection  
 Maryland State College, Princess Anne, MD  
 West Virginia State College, Institute, WV  
 Public School System, Savannah, GA

Mrs. Alma Thomas, Savannah, GA  
 Merrill Lynch, Savannah, GA  
 Southern Illinois University, President Offices,  
 Edwardsville,  
 Illinois State University (office of John Westley),  
 Bloomington  
 James A. Rivers and Brenda J. Rivers, St Louis, MO  
 Larry and Brenda Thompson, Atlanta, GA



## Bibliography

Hampton, Phillip J. *Plastigraphs: An Examination of Multimedia and Ideas Expressed as Plasti-Graphic Art Forms*. 1982. MS 94019. Southern Illinois University, Edwardsville. (Unpublished manuscript.)

Hampton, Phillip J. *An Essence of Form, Mutability and Reality*. 1989. MS 861FA14. Southern Illinois University, Edwardsville. (Unpublished manuscript.)

Hampton, Phillip J. "Modern Art: The Celebration of Man's Freedom." Centennial Exhibition. Lincoln University, Jefferson City. 24 Feb. 1966. Speech.

Cederholm, Theresa Dickason. "Phillip Hampton." **Afro-American Artists: A Bio-bibliographical Dictionary**. Boston: Boston Public Library, 1973. 114-15. Print.

Lewis, Samella S., and Ruth G. Waddy. **Black Artists on Art. Vol. 1** Revised Edition. Los Angeles: Contemporary Crafts, 1976. 28+. Print. (*Bang! Abel*, 1966)

Hudson, Ralph M. **Black Artists/South**. Huntsville, AL: Huntsville Museum of Art, 1979. Print. (*Fire Jive Fly*, 1974, rhoplex acrylic/Dacron)

Atkinson, J. Edward. **Black Dimensions in Contemporary American Art**. New York: New American Library, 1971. 64-65. Print. (*A Weekend Song*, 1968, oil)

Dover, Cedric. **American Negro Art**. Greenwich, CT: New York Graphic Society, 1960. Print. (*Class Drawing; Cartoon for a Mural; Young Girls of Savannah*, 1954, gouache; *The Harbinger*, 1959)

Hampton, Phillip J. **Existence/Black; An Exhibition of African-American Artists**. Edwardsville, IL: n.p., 1972. Print. (*I Was Born in a Funky Rainbow*, series, acrylic structure)

Robertson, Jack. **Twentieth-century Artists on Art: An Index to Artists' Writings, Statements, and Interviews**. Boston, MA: G.K. Hall, 1985. Print.

Falk, Peter H. **Who Was Who in American Art 1564-1975**. Vol. II. Madison, CT: Sound View, 1999. 1443. Print.  
Shields, Winifred. "Art and Artists: Active Mid-America Group Opens New Art Exhibition." **Kansas City Times** 15 Feb. 1952: 24. Print.

"Art Show at a Church." Rev. of *All-Negro Fine Arts Exhibition*. **Kansas City Times** 28 Apr. 1952, morning ed.: 6. Print.

Edwards, Martha. "New Art Instructor, P. J. Hampton Has Placed Works in Exhibits." **The Savannah State Tiger's Roar** Nov. 1952: 4. Print.

Roberson, Sherman. "Hammond Hall's Mural Unveiled." **The Savannah State Tiger's Roar** Mar. 1959: 4. Print.

"Phillip Hampton to Show at LU." **The Daily Capital News** [Jefferson City] 17 Feb. 1966, morning ed.: 5. Print.

King, Mary. "Conviction, Energy in Atkins Collages." Rev. of *Phillip J. Hampton, Paintings and Bill Atkins, Collages*, CEMREL. **St. Louis Post-Dispatch** 28 Apr. 1977, sec. F: 4. Print.

"Openings - Group Shows." **St. Louis Post-Dispatch** 3 Dec. 1981, sec. D: 5. Print.

Degener, Patricia. "Powerful Statements About South Africa." Rev. of *A Visual Dedication to Azania: Work of Five Black Artists*. **St. Louis Post-Dispatch** 11 Sept. 1985, sec. B: 4. Print.

Cunningham, Anne. "Area Art Notes." **Indianapolis Star** 1 Feb. 1987, sec. E: 10. Print.

Daniel, Jeff. "African-American Exhibition Conveys Diversity in Aspects of a Single Subject." Rev. of *Contemporary African-American Artworks*. **St. Louis Post-Dispatch** 30 May 1999, sec. C: 4. Print.

Daniel, Jeff. "Painting in the Abstract." **St. Louis Post-Dispatch** 6 July 2000, sec. F: 1. Print. (*Bang! Abel; Bring Home Some Fish*, 1966, watercolor; *Garden of Unavoidable Sin I*, collage; *A Bird is as...The Sound of Soft Thunder*, 2000)

Daniel, Jeff. "Art Reviews: Watercolors, Number Relationships Illustrate the Range of Local Painters." Rev. of *The Light in the Other Room*. **St. Louis Post-Dispatch** 24 June 2001, sec. F: 2. Print.

Baran, Jessica. "Featured Review: Maturity and Its Muse." Rev. of *Maturity and Its Muse*. n.d.: n. pag. **Riverfront Times**. 27 Jan. 2011. Web. 10 Oct. 2016.

"Art Notes." **Jet** 22 May 1952: 31. Print.

"Afro-American Issue." **The ART Gallery Magazine** 11.7 (1968):48. Print. (*Actinozoan*)

"New Acquisitions." **The Saint Louis Art Museum Magazine** (Spring 2000): 13. Print.

"Member Events." **The Saint Louis Art Museum Magazine** (Spring 2008): 16. Print.

## Associations

College Art Association of America  
Academy of Fine Arts  
National Conference of Artists  
Savannah Artist Association (chairman 1967-69)



James Parks formed the NCA (The National Conference of Arts was originally the National Conference of Art Teachers in Negro Colleges) in 1954. The title, "NCA" was formally adopted in 1959 in Atlanta, under the leadership of Margaret Burroughs. This photo shows an NCA conference at Lincoln University in 1954. Those pictured include: Jimmy Moseley, Samella Lewis, F. Spellman, Phillip Hampton (second from the top left), Juanita Moulon, James Porter, Eugene Brown and Hayward Oubre.



Hampton painting *Actinozoan*;  
**The ART Gallery Magazine**, 1968



Hampton judging the South County Art Association's Annual Art Show; **Saint Louis Post-Dispatch**, August 12, 1970







