



BLACK ARTISTS OF DC  
ANNUAL LIST OF ACCOMPLISHMENTS

Volume 8 - 2014

January to December

## Why Jembe?

The jembe, also known as the '**healing drum**', was traditionally cut by members of the revered blacksmith caste who manufactured the various tools, instruments and ceremonial masks needed for everyday existence in ancient Africa. According to the Bamana people in Mali, the name of the jembe comes directly from the saying "Anke djé, anke bé" which literally translates as "everyone gather together" and defines the drum's purpose of summing the people. I chose the name because we are also coming together to support each other and to present our art to the world.

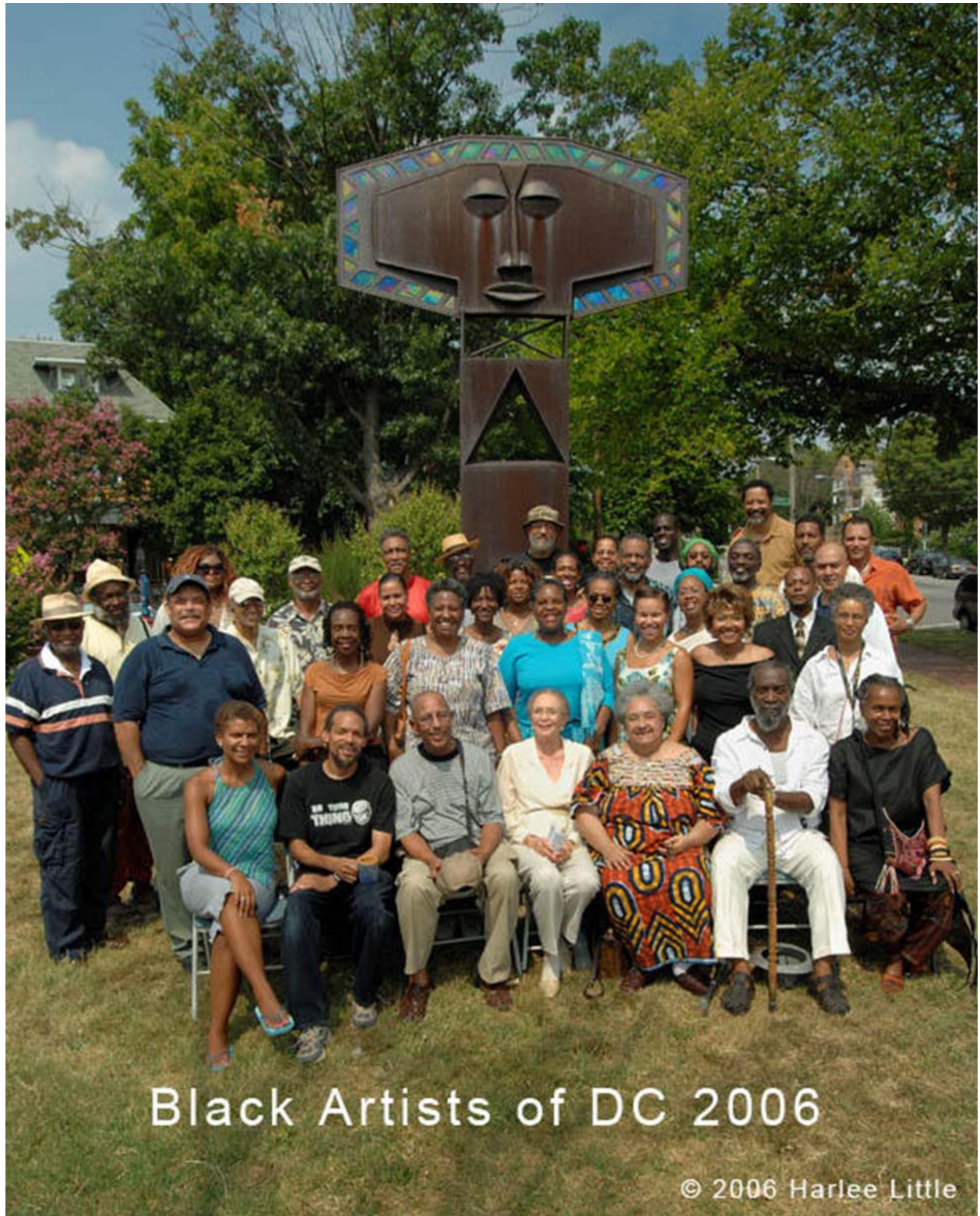
Jembe contains the annual list of accomplishments of the Black Artists of DC (BADC), its friends and associates. It is a yearly compilation designed to recognize the successes of our artists, furnish member contact information and act as a guide to possible venues. The future is often cloudy and much has been lost in our past. It is important to document the work of Washington DC artists and that the documentation is readily available for future research. Towards that end, I have initiated this volume which is being sent to selected repositories. No one document can contain all of our accomplishments but my aim is to give a clear picture of the direction and focus of our members and supporters. Washington DC is a cosmopolitan city. Our world is bigger than the street on which we live. Our goal is to create *and* be recognized!

## The Beginning

**Black Artists of DC (BADC)** began in 1999 when three artists: Viola Leak, PLANTA and Aziza Claudia Gibson-Hunter decided to address the lack of communication and support between local Black artists. BADC has grown since then to over 400 members, associates and supporters from every discipline; who at one time lived, were educated, or worked in the Washington DC metropolitan area. The group meets monthly to critique new works and to discuss and address issues that impact the artistic community in DC. Support is given to established and emerging artists with a great emphasis on art education in the public schools and mentoring young artists.

BADC is composed of artists, arts administrators, educators, dealers, collectors, museum directors, curators, gallery owners and arts enthusiasts. BADC, has grown nationally and internationally, including artists from other US cities and from Asia, South America, Africa and Europe. They all lend their artistic skills and insight to the cause of supporting and enlivening the arts in DC. They also act as resources for other artists by encouraging them to explore new techniques and to improve their professional approach to art. BADC compliments the diversity of a cosmopolitan nation's capitol.





## **BADC MISSION STATEMENT**

The mission of the Black Artists of DC is to educate and enrich the local, regional and global community to the cultural heritage and contemporary practices of artists of African descent. This is achieved by sponsoring public exhibitions, educational programs and community events that increase the awareness and documents of the various forms of visual expression.

## **Goals and Objectives**

The purpose of Black Artists of DC is to create a Black artists' community to promote, develop and validate the culture, artistic expressions and aspirations of past and present artists of Black-Afrikan ancestry in the Washington, DC metropolitan area. BADC will accomplish this by governing and organizing ourselves to:

- Meet on a scheduled basis
- Learn and teach the disciplines of artistic expression
- Share resources
- Produce, exhibit, document, validate, continue and conserve our artistic legacy
- Promote collaborative and collective expressions
- Create a cooperative trans-generational training ground for artists
- Support each other's activities and accomplishments
- Create an advocacy for Black artists through community and political activity
- Connect with the creative energy of our creator/ancestors for the development of our work, our people and the extended world community
- Support activities that are in the best interest of the group and the individuals within the group
- Identify with Afrikan world development
- Create and support a market for the art created by people of Afrikan descent

The names of BADC members and associates are printed in **bold**. I think it is important to print the names of nonmember artists also in order to show the caliber of artists with whom we exhibit. This listing is only a sample of the work created by BADC members and associates.

## **Why your membership in Black Artist of DC is important, what is in it for you?**

Workshops

Classes

Studio Visits

Critiques

Business Meetings (a chance for your input)

Excursions

Group Exhibitions

Mentoring

Summer Bridge Training Program

Archiving your achievements

Attend lectures with world class artists

Posting on the BADC Blog

Weekly listings of:

- Artists' opportunities

- Calls for exhibitions

- Residencies

- Grants

- Fellowships

- Employment

- National and international articles on the arts

- Invitation to artist's events

Subscription to Jembe (the annual list of accomplishments)

The opportunity to work with fellow artists who know and understand your struggle

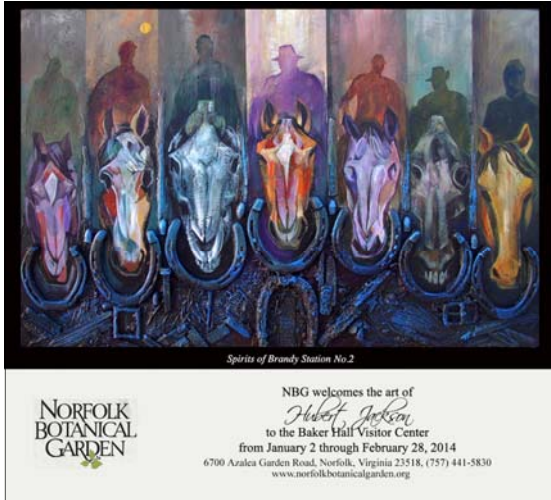
An international community of Supportive artists

The opportunity to gain hands-on experience in art management, public relations, advertising/web and print, and more

## 2014 LIST OF ACCOMPLISHMENTS

### EXHIBITIONS

#### JANUARY



**Hubert Jackson**, Norfolk Botanical Gardens, Norfolk Virginia, January 2 - February 28, 2014, Solo Exhibition.



*An Autobiography of Social Justice Art Education* **Adjoa Burrowes** altered book was on view through February 9, 2014 with other artwork by Art Education students at the Corcoran College of Art+Design in the White Walls Gallery. This book was created last summer for an Art and Social Justice class.

*The Case of the Reds: An exploration of the color red* An exhibition of the Maryland-National Capital Park and Planning Commission (M-NCPPC), Department of Parks and Recreation, Prince George's County, Arts and Cultural Heritage Division , January 6th - April 9, 2014 Maryland House of Delegates, St. Annapolis, MD 21401, a group exhibition including **Adjoa Burrowes**.

*Drawn Truly*, figurative rendering, abstraction and the imagined reflecting contemporary cultures Corridor Gallery, Brooklyn, New York, January 26 - March 15, 2014, artist: **Al Burts** and others.

*Black Creativity Juried Art Exhibition*, Museum of Science & Industry, Chicago, Illinois, January 22 - February 23, 2014, artist: **Stan Squirewell** and others. Jurors: Romi Crawford, | School of the Art Institute of Chicago, Calvin Forbes, School of the Art Institute of Chicago, Jeffreen M. Hayes, Ph.D., | Rebuild Foundation, Kekeli Sumah, Student Juror | School of the Art Institute of Chicago, Hamza Walker, | The Renaissance Society at The University of Chicago.



*I Kan Do Dat: Con Contemporary Art Exhibition*, Skylight Gallery, New York, New York, January 18-February 28, 2014. Salena Gallery of LIU Brooklyn in collaboration with Rush Arts Gallery and Skylight Gallery of Bedford Stuyvesant Restoration Plaza presents *I Kan Do Dat*, an exhibition of 87 artists curated by Danny Simmons and Oshun Layne. The *I Kan Do Dat* exhibit explores contemporary abstraction through drawing, painting, collage, printmaking, and sculpture, as well as the range of visual vocabulary within the language of abstraction. Using large-scale physical brush strokes, intricate visual symbols, layering of mediums, and alternative materials, the artists in *I Kan Do Dat* showcase universal truths that draw from numerous cultural and spiritual backgrounds, and have truly personal meanings.

Artists include: Pamella Allen, Ellsworth Ausby, Selin Balci, Kennis Baptiste, Che Baraka, Kimberly Becoat, Herb Bennett, Leonardo Benzant, Bob Blackburn, Frank Bowling, Aleathia Brown, Willie Mae Brown, **Ramona Candy**, Daren Chambers, Mary Chang, Lawrence Charity, Dudley Charles, Tafadzwa Chiriga, Ayn S. Choi, Ed Clarke-Cobat, Greg Coates, Miriam Costanza, Cleaster Cotton, Adger Cowans, Cedric Cox, Diane Davis, Paul Deo, Robin Feld, Glenn Fischer, Veronique Gambier, Donald Giovany, Sheila Goloborotko, Garry Grant, Cheryl Green, Dick Griffin, Sarah Hall, Whitney Harris, Kathleen Hayek, Carl Hazlewood, Linda Hiwot, Musa Hixson, Tomas Hull, Gerald Jackson, Jamillah Jennings, Al Johnson, Anders Knutsson, Norman Lewis, Julian Lorber, Miguel Martinez-Riddle, Barry Mason, Melissa Matthews, Julie Mchargue, Damali Miller, Al Miller, Louis Mims, Lisette Morel, Tomo Mori, Charlotte Mouquin, Michael Mut, Adedola Olugebefola, Donovan Nelson, Ba Djibril Ngawa, Tony Papa, Lawrence Philips, Amalia Piccinini, Sherry Rader, Mike Rader, Dennis Redmoon Darkeem, Kristin Reed, Roderick Richardson, **Amber Robles-Gordon**, Terry Rosenberg, Kendall Shaw, Linda Shere, Gabriel J. Shuldiner, Diane Smith, Atanaska Tassart, Lawrence Terry, Thurston Randall, Sidney Peter Turner, Shenna Vaughn, Cullen Washington Jr., Arlington Weithers, Jack White, Frank Wimberly, Kennedy Yanko, and Art Zamora.

*AUTO-GRAPHICS*, Krannert Art Museum, Urbana-Champaign, Illinois, January 24-July 27, 2014, artist: **Victor Ekpuk**

*Artist's Talk With Gloria Kirk*, Federal City Alumnae Chapter, Delta Sigma Theta Sorority, Inc., Juanita E. Thornton Library, Washington, D.C. January 26, 2014, artist: **Gloria C. Kirk**.

## **FEBRUARY**

*UNVEILED: Works from the UMUC art collections*, Arts Program Gallery UMUC Inn & Conference Center, lower level, Hyattsville, Maryland, February 9 - March 30, 2014, artists: **Al Burts**, Tim Davis, Carroll Sockwell, Nelson Stevens, Andy Warhol, Jacob Lawrence, Alma Thomas and 23 others.

*Printed Page* Abecedarian Gallery, Denver Colorado, February 20 - April 5, 2014, artist: **Adjoa Burrowes**.

*Donor Celebration and Art Preview*, Community of Hope's Conway Health and Resource Center, Washington, DC, February 8, 2013, artist: **T. H. Gomillion** and **Magruder Murray**.



*Life Through a Lens*, The Walton Gallery, Inc, Petersburg, Virginia, February 15 - March 31, 2014, artists: **Jarvis Grant** (who exhibited four images from his series, *Dream Chamber*), LeRoy Henderson, Aimee Joyaux, Edward Sherman and Mel Tally.

*From the Ashes, Rebirth of the Human Spirit* - A spectacular art exhibit for Black History Month was sponsored by Black Artists of DC, Pepco and Art Impact USA, Pepco Edison Place Gallery, Washington DC, February 11 - March 4, 2014, artists: **Akili Ron Anderson, Michael B. Platt, Russell Simmons, Elsa Gebreyesus, Hubert Jackson, Claudia Gibson-Hunter, Adjoa Burrowes, Daniel T. Brooking, Anne Bouie, Wayson Jones, Alec Simpson** and **Carolyn Goodridge**. The closing reception and artists' talk was held on March 4, 2014.



Photos by Carolyn Goodridge

Photos by Nathan Jackson



Carolyn Goodridge



Wayson Jones



Russell Simmons



Alec Simpson



Elsa Gebreyesus



Hubert Jackson



Anne Bouie



Hubert Jackson &  
Andrea Roane



Adjoa Burrowes



Akili  
Ron Anderson



Daniel T. Brooking



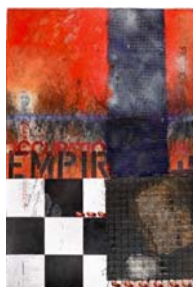
Claudia  
Gibson-Hunter



*All Screened Video Fest*, Gateway Art Center, Brentwood, Maryland, February 1, 2014, presenting fiction, documentary, and experimental videos 10 minutes or less by **Cedric Baker**, Nancy A. Breslin, James Coley, Grayson Heck, Rachel Hrbek, Mark Isaac, Ben Israel, Brian Kelley, Theo Linder, Arthur Luganskas, Gail Rebhan, Alberto Roblest, Richard Schellenberg, Mike Shaffer, Paul Shortt, Kristy Simmons, Roy Utley, Chad Wanzek, and Jing Zhou.

Jurors Kate Flannery and J.J. McCracken. First prize went to Theo Linder. Paul Short and Richard Schellenberg tied for second prize.

*THE CONTENT OF THEIR CHARACTER*, Friendship Heights Village Center, Chevy Chase, Maryland, February 9-March 2, 2014, artist: **Gloria C. Kirk**. <http://youtu.be/usP0ooDdgkc> “Whether one, two or three dimensional in concept and execution, the bold artwork in this exhibit is testament to the heritage that combines inherent African intellect with conditions that have characterized our communities throughout the Diaspora since leaving Mother Africa. Herein lies bold expressions of pain and frustration; of joy and elation, hope and fear, but always hope; for undeniably the beauty and grace of the art in this exhibit speak to an indomitable spirit that survives and indeed represents the content of our character.” Juried exhibition, Llewellyn Berry, Curator.



**Aziza Gibson-Hunter**  
*Ruby Slipper Syndrome*  
Mixed Media



**Akili Ron Anderson**  
*African Spirit*  
Mixed Media

**FIRST FRIDAY- February: African American Art: Resistance, Community and Creativity**, co-sponsored by the Black Artists of DC and Millenium Arts Salon, @ Busboys and Poets, Hyattsville, Maryland, February 7, 2014,. A panel of artists with legacies in historic and contemporary social justice and progressive movements in American society will discuss their roles as artists, image makers and advocates for social justice in civil society and visionaries for inclusion of more voices to impact the American body politic, featuring: **Aziza Gibson-Hunter**, artist, educator and activist; **Akili Ron Anderson**, artist, educator and activist; and **Lynn**

**Sylvester**, collector, artist and activist. Convener: **Carol R. Dyson**, Curator in Residence, Busboys and Poets, Moderator: Mel Hardy, Millenium Arts Salon.



*Explorations in Mixed Media*, Solo Exhibition, Culture Coffee, Washington, D.C., February 7-March 3, 2014, artist: **Gloria C. Kirk**.

*Suffer The Little Children, Remembering Birmingham*, an Art Quilt Exhibit by the Anacostia art Quilters an Auxiliary of the Daughters of Dorcas and Sons, by request. Matthews Memorial Baptist Church, Washington, D.C. February 2-March 14, 2014. artist: **Gloria C. Kirk**. Curator: Joanna Banks.

**HAIR CRAFT PROJECT**, 1708 Gallery, Richmond, Virginia, through March 8, 2024, artist: **Sonya Clark**, [www.1708gallery.org](http://www.1708gallery.org)

Thursday, February 27, 5:30 pm, Gallery talk with Bill Gaskins and juror A'Lelia Bundles. Professor Gaskins is a photographer and cultural critic at Cornell University. A'Lelia Bundles is a journalist and author of the bestselling biography of her great great grandmother Madam C. J. Walker.

Featured stylists include Kamala Bhagat, Dionne James Eggleston, Marsha Johnson, Chaunda King, Anita Hill Moses, Nasirah Muhammad, Jameika and Jasmine Pollard, Ingrid Riley, Ife Robinson, Natasha Superville, and Jamilah Williams.

Led by artist, Sonya Clark, the Hair Craft Project connects the art of hairdressing with textile art. Artists from VCU's Craft and Material Studies program prepared canvases hand stitched with thread to simulate hair growth. Local hairstylists braided them. Photographs of hairdos the stylists created for the project are exhibited with the canvases. The project crosses boundaries between hair salons and art galleries as sites of aesthetics, craft, skill, improvisation, and commerce.



*SELECT 2014* exhibition, Artisphere, Arlington, Virginia, February 27 - March 21, 2014, artists: Eames Armstrong \* Ken D. Ashton \* Holly Bass \* Allison Bianco \* Amy Boone-McCreesh \* Calder Brannock \* Sebastiaan Bremer \* David A. Brown \* Amanda Leigh Burnham \* Sijae Byun \* Colby Caldwell \* Meaghan Carpenter \* Page Carr \* Chameckilerner \* Lely Constantinople & Kate MacDonnell \* Larry W. Cook \* Joseph Corcoran \* Marley Dawson \* Frank Hallam Day \* Flore de Préneuf \* Andrea Dezsö \* Mark di Suvero \* Michelle Dickson \* Nekisha Durrett \* Dave Eassa \* Alex Ebstein \* Cliff Evans \* Rachel Farbiarz \* Stephanie H. Firestone \* Sean FitzPatrick \* Victoria F. Gaitán \* Avi Gupta \* Rania Hassan \* Clarity Haynes \* Mia Hebib \* Sean Hennessey \* Jack Henry \* Klara Hobza \* Ryan Hoover \* Timothy J. Horjus \* Jason Horowitz \* Michael Jaren Horsley \* Jason Hughes \* Jan Huling \* Jeff Huntington \* E. Jane \* Sarah Anne Johnson \* Tiffany Jones \* Patrick Joust \* Gary Kachadourian \* Beth Katleman \* Elizabeth Kendall \* Bridget Sue Lambert \* Magnolia Laurie \* Karine Laval \* Christopher LaVoie \* Randall Lear \* Ati Maier \* Katherine Tzu-lan Mann \* Anne Marchand \* Ryan McCoy \* Patrick McDonough \* Kate McGraw \* Ander Mikalson \* Jackie Milad \* Curtis Miller \* Joseph Mills \* Joseph Minek \* Sam Noto \* Cara Ober \* Cory Oberndorfer \* Sonia Paulino \* Bruce Pearson \* Jefferson Pinder \* Alejandro Pintado \* Lina Puerta \* Susana Raab \* **Ellington Robinson** \* Erica Rosenfeld \* Rachel Rotenberg \* Yuka Saito \* Craig Schaffer \* Rachel Schmidt \* Sheldon Scott & Joshua Cogan \* Ginevra Shay \* Jo Smail \* Joshua Wade Smith \* Marcos Smyth \* Milena Spasic \* Shelley Spector \* Susan Stacks \* Tamar Stone \* Tavares Strachan \* Chris Suspect \* Ryan Syrell \* **Tim Tate** \* Gregory Thielker \* Alessandra Torres \* René Treviño \* Jonathan Wahl \* Sarah Walker \* Stewart Watson \* Terri Weifenbach \* Ian Whitmore \* Trevor Young \* Andrew Zarou \* Holly Zausner \* Lu Zhang .

Auction Co-Chairs: Jessica Naresh and Robert Shields. Auction Host Committee: Natalie Cheung, Jessica Stafford Davis, Ayanna Dunn, Barbara Escobar, LouAnne Greenwald, Dr. Giselle Huberman, Amanda Phillips Manheim, Joff Masukawa, Dr. Frederick P. Ognibene, Mary Margaret Plumridge, Judy Sherman, Andres Tremols, Kate Warren.



*Small Works Exhibition*, International Visions-The Gallery, Washington, DC, February 6, 2014 - March 15, 2014, featured over 40 national and international artists displaying their works in photography, collage, sculpture, painting, prints, mixed media and more at special anniversary pricing. Many of the artists represented hail from different areas around the world such as: Lebanon, Morocco, Sudan, Nigeria, Uganda, Kazakhstan, the Caribbean and more.

One artist whose work will be on display is Carroll Sockwell, conceivably one of Washington's most elusive and underappreciated artists. He was a contemporary of Sam Gilliam, his work was exhibited at the Corcoran, the Brooklyn Museum, and the Whitney, yet his is not a name that many in the Washington art world readily throw around when speaking of great DC artists.

Artists include: **E. J. Montgomery**, James Phillips, Ulysses Marshall, Hamid Kachmar, **Michael B. Platt**, Helen Zughaib, Betty Murchison, Betty Press, Tim Davis, Carroll Sockwell, Nestor Hernandez, Fred Mutebi, Lou Stovall, Adam Abdalla, Doan Hoang Lam, Elsie

Shackleton, Beatrice Mellinger, Andrew Williams, Anastasia Simes, Frank Smith, Wadsworth Jarrell, Stanley Agbontaen, **Stanley Squirwell**, Sylvie Barcelo, Owen Maseko, Ibou Ndoeye, Mikhail Gubin, Preston Sampson, Marie Denise Douyon, Genevieve Esper, Edward Kazaryan, Claire McArdle, Verna Hart, Naul Ojeda and Bill Dorsey.

## MARCH



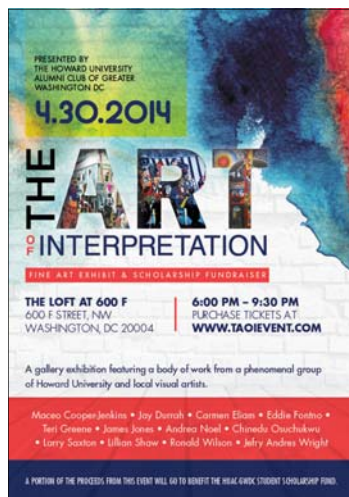
Catalyst Projects, *Sculptors Draw*, Washington, DC, March 6, 2014 - March 29, 2014, artists: Julia Bloom and **Amber Robles-Gordon**.

*Prismatic*, acrylic marker  
on watercolor paper  
Amber Robles-Gordon

*Alumni Workshop Exhibition 2*, Group Exhibition of Instructors and Students, Jarrett Thor Fine Arts, Colonial Beach, Virginia, March 14-April 6, 2014, artists: **Carolyn Goodridge**, Steven Walker, Diane Tesler, Pat Troiani, Kathy Waltermire, Steve Griffin and Sara Linda Poly.

## APRIL

*AFRICAN ORIGINS 4* Contemporary Artists Born in Africa and Living in the US, Morton Fine Art, Washington, DC, April 25-May 20, 2014, featuring OSI AUDU, ROSEMARY FEIT COVEY, **VICTOR EKPUR** and NNENNA OKORE. MFA's exhibition African Origins explores artwork by four African-born, culturally hybrid artists currently living in the United States - three from Nigeria and one from South Africa. The viewer is invited to explore African Origins by contemplating a range of original voices, overlaps and differences in aesthetic, medium, and subject. These artists successfully integrate diverse experiences and cultural inspirations from their respective African roots, and from their life in the United States.



*The Art of Interpretation*, Fine Art Exhibit and Scholarship Fundraiser, The Loft, Washington, DC, April 30, 2014, presented by the Howard University Alumni Club, artists: Maceo Cooper-Jenkins, **Jay Durrah**, Carmen Eliam, Eddie Fontno, Teri Greene, James Jones, Andrea Noel, **Chinedu Felix Osuchukwu**, Larry Saxton, Lillian Shaw, Ronald Wilson, and Jeffry Andres Wright

Artists **Amber Robles-Gordon** and Chukwumma created a public art installation and gave a presentation at the James A. Porter Colloquium of African American Art, Howard University Blackburn Center, Washington, DC, April 12, 2014. The James A. Porter Colloquium is the leading forum for scholars, artists, curators, and individuals in the field of African American Art and Visual Culture.

*Identity Shifts*, Virginia Museum of Fine Arts, Richmond, Virginia, April 27 - July 26, 2014, curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art. This exhibition features works from the VMFA collection works by African American artists who use representations of the human figure or some aspect of the body (including hair) to explore how we construct and perceive personal and cultural identity. The selection of paintings and sculptures, from the 1970s to the present, features an array of perspectives and styles that underscore the complex factors informing conceptions of race and gender, and includes works by such artists as Trenton Doyle Hancock, Robert Pruitt, Iona Rozeal Brown, and **Sonya Clark**.



*Alchemical Vessels Exhibition*, Joan Hisaoka Healing Arts Gallery, Washington, DC, April 4 - May 16, 2014. *Alchemical Vessels* brings together 125 local artists and 20 prominent curators for a community dialogue on healing and transformation through the arts. Each artist will transform a simple ceramic bowl by means of his or her own personal aesthetic and medium, drawing inspiration from the bowl as a place of holding, community, sacred space, and the alchemical vessel.

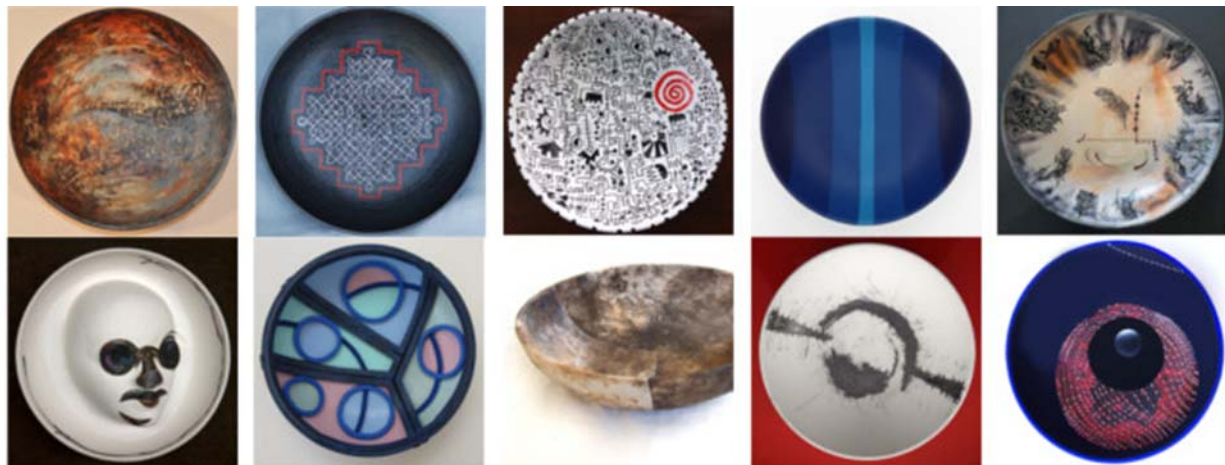
The ceramic bowl was selected as the fundamental element of the exhibition to symbolize creating a space where healing can take place—an idea at the heart of Smith Center's work and mission. Metaphorically speaking, Smith Center—the space and the work we do within our walls—resembles an alchemical vessel. People bring their everyday burdens, fears, and pains to us, and in this place of holding, we help transform those toxic elements into hope, light, wisdom and strength.

Artists: Eames Armstrong, Sardar Aziz, Karen Baer, Beth Baldwin, Michele Banks, Joseph Barbaccia, Carolyn Becker, Jessica Beels, Joan Belmar, Lori Anne Boocks, **Anne Bouie**, Amy Braden, Nancy Bratton, Julia Brown, Karen O. Brown, **Larry Brown**, Amanda Burnham, Lenny Campello, Shanthi Chandrasekar, Mei Mei Chang, Peter Charles, Asma Chaudhary, Travis Childers, Eunmee Chung, Wesley Clark, Chanel Compton, Michael Corigliano, Candy Cummings, Anna U. Davis, **Rosetta DeBerardinis**, Tamara De Silva, Elsabe Dixon, Joel D'Orazio, David D'Orio, Chelsea S. Dobert-Kehn, Thomas Drymon, Nekisha Durrett, **Victor Ekpuk**, Laura Elkins, Dana Ellyn, Erica Benay Fallin, Felisa Federman, Jeremy Flick, Suzi Fox, Barbara Frank, Nancy Frankel, **Shaunté Gates**, Dawn Gavin, Bitu Ghavami, **Aziza Claudia Gibson-Hunter**, Melissa Glasser, Janis Goodman, Pat Goslee, Sherill Anne Gross, John Grunwell, Nelson Gutierrez, Kristen Hayes, Eve Hennessa, Linda Hesh, Matt Hollis, Leslie Holt, Jessica Hopkins, Karen Hubacher, Kevin Hunt, Monica Jahan Bose, Barbara Johnson, **Wayson R. Jones**, J'Nell Jordan, Mila Kagan, Sumita Kim, Joan Konkel, Yar Koporulin, Kate Kretz, Randall Lear, Yue Li, Nathan Loda, Armando Lopez-Bircann, Laurel Lukaszewski, James Mahoney, J.J. McCracken, Donald McCray, Jayme McLellen, Tendani

Mpulubusi El, Kiri Nakamura, Komelia Okim, Amie Oliver, Anthony Palliparambil, Jr., **Luis Peralta**, **Michael Platt**, Maryanne Pollock, Lynn Putney, Maria-Lana Queen, Beverly Ress, Kim Reyes, Glenn Richardson, Marie Ringwald, Pam Rogers, Lisa Rosenstein, Nicole Salimbene, Samantha Sethi, Matt Sesow, Shahin Shikhaliyev, Ellen Sinel, Casey Snyder, Susan Stacks, Dafna Steinberg, Jennifer Strunge, Lynn Sures, **Lynn Sylvester**, Ira Tattelman, Christine Buckton Tilman, Erwin Timmers, Ben Tolman, Novie Trump, Shinji Turner-Yamamoto, Laurie Tylec, Michael Verdon, Jodi Walsh, Jenny Walton, Ellyn Weiss, Stephanie Williams, Audrey Wilson, Sharon Wolpoff, & Carmen C. Wong.

Curators: Peggy Cooper Cafritz, Educator, Philanthropist & Founder of D.C.'s Duke Ellington School for the Arts | **Jarvis DuBois**, Independent Curator & Principal at J. DuBois Arts | Monica Jahan Bose, Artist & Activist | Anne L'Ecuier, Arts Management Faculty at American University | **Camille Mosley-Pasley**, Photographer & Principal at Pasley Place Photography | B.G. Muhn, Professor of Art, Georgetown University | Michael O'Sullivan, Art Critic for The Washington Post | Dr. Frederick P. Ognibene, M.D., NIH Physician, Fine Art Collector & Past Board Chair, Washington Project for the Arts | **Michael Platt**, Artist & Professor at Howard University | Jennifer Riddell, Writer & Interpretive Projects Manager at the National Gallery of Art | Adah Rose, Principal at Adah Rose Gallery | Laura Roulet, Independent Curator & Writer | Molly Ruppert, Artist & Gallery Director at the Warehouse Theater | Terry Scott, Cultural Organizer & Independent Curator | Judy J. Sherman, Art Consultant & Principal at j fine art | Thomas Stanley, Professor at George Mason University | Nuzhat Sultan, Independent Curator | **Tim Tate**, Artist & Co-Director of Washington Glass School | R.L. Tillman, Artist, Teacher & Curator | Dolly Vehlow, Fine Art Collector & Principal at Gallery O on H.

Planning Committee: Helen Frederick, Deborah Lesser, Wendy Miller, PhD, Kim Schelling, Timothy Schelling, & Ellyn Weiss.



## MAY

*arts in the park*

# ARTS IN THE PARK

*Byrd Park, Richmond VA*



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HOME

MORE INFO

CONTACT US



Sponsored by:  
CARILLON CIVIC ASSOCIATION

[www.carilloncivic.org](http://www.carilloncivic.org)

We would like to thank all of the artist and especially the volunteers from the Carillon Civic Association for making 2013 another successful event!

### WELCOME TO ARTS IN THE PARK

Arts in the Park is a nationally-rated, juried art show which offers the opportunity for you to see and purchase fine and original work produced by top-quality artists and crafts people from Virginia and throughout the United States.

The Carillon Civic Association Announces its 43rd annual "Arts in the Park" show and sale at the Carillon in Byrd Park on **May 3rd, 11-6 p.m. and May 4th, 11-5 p.m., 2014**. More than 450 artists from around the U.S. will gather in Byrd Park to display everything from fine art paintings to jewelry and weavings. Arts in the Park is recognized as one of the top art shows in the country and is an event people around the entire state of Virginia look forward to each year. Arts in the Park has FREE Parking and FREE Shuttles available at the City Stadium parking lot. We also have handicap parking available at the park.

This Art & Craft exhibit has been a celebration of creativity for over forty years in the City of Richmond. It takes place on the Mall, and in the shaded groves of Byrd Park surrounding the Carillon. Whether you are looking for unique paintings or crafts, you will find plenty of variety. Woodwork, Glass, Fiber, Ceramics, Jewelry and Paintings are just some of the craft media that are represented here. **No pets please.**

Home | [more info](#) | [contact us](#) | [entry form](#)



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*ART via POST* - Cambridge, Massachusetts, artist: **Adjoa Burrowes**, joined from artists around the world using the envelope as a canvas for expression.



*Less is More: Small Works in a Great Space*, The Mitchell Gallery, St. John's College, Annapolis, Maryland, May 28-June 15, 2014, artist: **Adjoa Burrowes**.

*The Land Knows* Mixed media cut-paper collage. 7" x 7" (2013)

*Multiple Exposure: Jewelry and Photography*, Museum of Arts and Design, New York, New York, May 13 - September 14, 2014. Drawing inspiration from historic daguerreotypes to manipulated digital images, international artists explore changing views of beauty and the human body; examine social, political, and cultural issues; probe perceptions of memory and desire; and question the broader relation of jewelry to society and personal identity. More than 80 artists from 20 countries are represented including Gijs Bakker, Wafaa Bilal, Mari Ishikawa, Jiro Kamata, Sooyeon Kim, Iris Nieuwenburg, Kara Ross, Gabriela Sanchez, Bettina Speckner, Joyce Scott, Kiff Slemmons, Andy Warhol and **Sonya Clark**.

*Crafting A Continuum: Rethinking the Contemporary Craft Field*, Boise Art Museum, Boise, Idaho, May 17 - August 10, 2014. Established and emerging artists who are the driving force behind the model of rethinking craft are featured in this exhibition showcasing more than 60 ceramics, wood and fiber works from The Arizona State University Art Museum and Ceramic Research Center. These works reflect current trends in the contemporary craft field both nationally and internationally, with artists and leaders such as Akio Takamori, Philip Moulthrop, Dorothy Gill Barnes, Matthias Pliessnig, Anders Ruhwald and **Sonya Clark**.

*For Whom It Stands*, Reginald Lewis Museum, Baltimore, Maryland, May 17, 2014- February 28, 2015. This exhibition featuring more than 75 works of art, artifacts, documents, and photographs, is especially interested in how individuals and groups with different histories and agendas engage the icon of the American Flag. Visual artists such as **Sonya Clark**, have employed the U.S. flag for their own aesthetic and political effects. The flag also carries deep meaning for war veterans, new immigrants, everyday people, and entertainers called upon to perform the national anthem.

*Less is More: Small Works*, national juried exhibition, Mitchell Gallery, Annapolis, MD, May 28 - June 15, 2014. artist: **Adjoa J. Burrowes**. Juror: Dominic Iocono.

*From Start to Now (because I am not finished yet)* “is the tale of my journey from my first painting until now. I also proclaim that I am not finished yet as I experiment and try new things and I learn more of my craft and use it to tell my stories. I believe that all art shows tell a story,

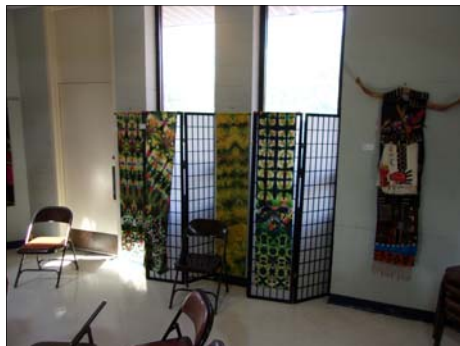
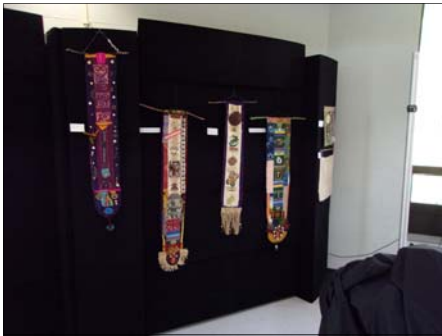
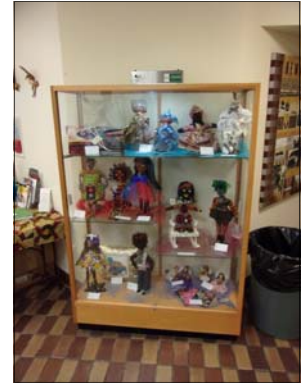
stir an emotion cause an action, or just sooth your soul”. Opening reception May 2, 2014.,

**From Start to Now!**  
**The Art of Magruder Murray**  
May 2 thru May 31, 2014  
Reception May 2, 2014 6pm until 8 pm  
Culture Coffee 709 Kennedy Street, NW,  
Washington DC. 20011



Culture Coffee, Washington, DC, artist: **Magruder Murray**.

*Senior Textile Arts Renaissance Society (STARS) Theodore Hagan Cultural Center, Washington, DC, May 24-June 6, 2014, artists: **Gloria C. Kirk**, Efuru Lee, Mary A. Jackson, Dorethia Newby, Francine Haskins, Sorrell E. Greene, **Daniel T. Brooking**, Judy Coward, Barbra Euell, Gayla Crockett, CeCe Hodges, Brenda Page, Lisa McFadgen, Alice Jamison, Barbra Hunter, Shirley M. Taylor and Joyce Thompson.*





## ***Hubert Jackson***

### Recent Works

Presented by

**Jarrett Thor Fine Arts**

100 Taylor Street #101, Colonial Beach, VA 22443

(804) 224-7200 - [www.jarretthor.com](http://www.jarretthor.com)

**2nd Friday Art Reception**

**May 9, 2014 - 6pm to 9pm**

*Artwork on display through June 8, 2014*

Gallery Hours: Thursday - Sunday, 10am -5pm

Image Above: "Times of Transition" by Hubert Jackson

*The Hillcrest Community Civic Association's Art Auction and Wine Tasting*, North Hall at Eastern Market, Washington, DC, May 17, 2014, artists participating in the auction: **Tom Gomillion**, Lisa Green and **Magruder Murray**. Monies raised, in part, will be used to establish a scholarship fund from which a scholarship will be awarded to a graduating 2015 high school student living in Ward 7.

*Real Beauty*, Carroll Square Gallery, Washington DC, May 9 – August 29, 2014 artists: Mariella Bisson, Ashlynn Browning, **Amber Robles-Gordon**, and Deborah Zlotzky.



Puppet Test 1, by Shaunte' Gates. Photo courtesy of 39th Street Gallery

*Mind + Body + Metaphor*, 39th Street Gallery Brentwood, MD (second floor, 39th Street entrance), May 10-June 28, 2014. "The works of **Shaunte' Gates** and Njena Surae Jarvis explore the body as metaphor, challenging the torpid qualities of painting and sculpture with a sense of didactic theater and enigmatic forms. Their works command and redefine space with mysterious pairings of disparate forms and malign compositions. There is a non-static reconfiguration, reconstruction and reinvention that occurs simultaneously that both disturbs and stimulates. Viewers are made a part of this ever changing matrix that remains haunting, unknowable and in a state of flux." -

Martha Jackson Jarvis, curator. For more information visit [www.39thstreetgallery.org](http://www.39thstreetgallery.org).

## JUNE

*Digital Journeys*, Solo Exhibition, Hampton University, Hampton, Virginia June 1-Nov. 30, 2014, artist: **Michael B. Platt**,



*Black President and Other Paintings* Solo Exhibition, Black Rock Center for the Arts, Germantown, Maryland, June 11-July 3, 2014, artist:

**Wayson R. Jones.** Recent paintings includes his *Black President* series with works entitled "Covert Surveillance" and "Throw Your Hands Up."

Using a limited palette of black, white and gray mixed from powdered graphite, charcoal and acrylic medium, and a process-driven approach, the artist explores dripping, pouring, glazing and scraping in order to build paintings that also visualize associations between image, memory and emotion. Artist Gallery Talk and Reception, Saturday, June 14, 2014.

*Altered Ego*, Joan Hisaoka Healing Arts Gallery, Washington, DC, June 4 - August 23, 2014, artists: **Gwendolyn AQUI-Brooks**, Kim Boggs, Matt Hollis, Maria Karametou, Donna McCullough, Brian Petro, & Lee Wheeler. Stripping the material's original function, the featured artists challenge us to see new realities, beauty, and even the sublime in the unexpected objects all around us. Opening reception on June 13th from 7-9pm. Altered Ego Artists' Talk, July 19th.



*Colored Pencil Society of America*, Willow Gallery, Quiet Water's Park, Annapolis, Maryland, June 2014, artist: **Magruder Murray**.

Virginia Union University  
Presents  
Paintings by  
**VANGO**

Retired Professor and Chair of the Department of Art and  
Design at Virginia State University



June 12 through August 18, 2014

Artist Reception: July 22 (6 to 8 PM)

Hosted by: James River Valley Chapter, The Links, Incorporated

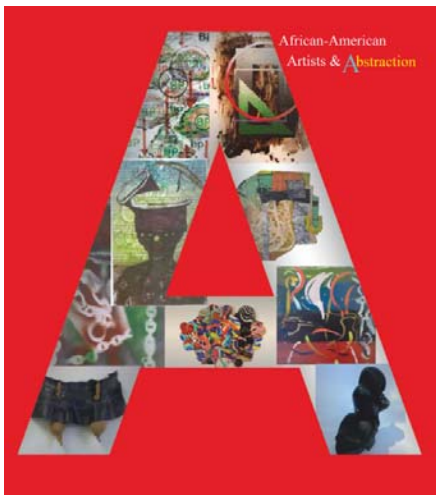
The Museum Art Galleries of the L. Douglas Wilder Library  
1500 N. Lombardy St., Richmond, VA

**Eugene R. Vango**

## JULY



*Altered Ego*, Joan Hisaoka Healing Arts Gallery, Washington, DC, June 4 - August 23, 2014, artists: **Gwendolyn AQUI-BROOKS**, Kim Boggs, Matt Hollis, Maria Karametou, Donna McCullough, Brian Petro, and Lee Wheeler re-imagine everyday objects into masterful works of art. Stripping the material's original function, the featured artists challenge us to see new realities, beauty, and even the sublime in the unexpected objects all around us.



*African-American Artists and Abstraction*, Museo de Artes Universales, la Habana, Cuba, July 28 -August 6, 2014, artists: Nanette Carter, Willie Cole, Jayne Cortez, Victor Davson, Mel Edwards, Bill Hutson, **Ben Jones**, Senga Nengudi, Howardena Pindell.

### **In Jayne Cortez Memorie/En memoria de Jayne Cortez**

An internationally acclaimed poet and revolutionary activist whose poetry inspired the world to think and struggle for Justice. Jayne Cortez's innovative and powerful poetry combined the great African American art form Jazz and Performance to inspire the public to relate to a more progressive approach to poetry. The New York Times journalist Ron Scott said, " Jayne Cortez, a poet whose fiery

words sparked political activism and covered the Black diaspora from Africa to New York City mixed with Jazz performances."

The African American poet and writer Amiri Baraka said," Jayne Cortez was one of the most important poets of the last half century – a bold, impassioned, singular voice in the grand tradition of revolutionary poets around the world. The president and founding member of the Organization of Woman Writers of African Descent, she has influenced writers of the African Diaspora worldwide. Her poetry has been translated into anthologies, journals, and magazines. She is the recipient of numerous awards from all over the world and, has published twelve books of poetry which include:" Somewhere in Advance of Nowhere" and "Jazz Fan Looks Back". She has also recorded twelve albums with Jazz accompaniments.

Her love and deep regard for Cuba, inspired her to make many visits over the last forty years. She will always be highly acclaimed by many Cuban and world poets and writers, as a major poet. Two Cuban poets whom she highly admired are [Nicolas Guillén](#) Cuban National Poet and her close friend of friend of more than thirty-five years poet [Nancy Morejon](#).

*Fusion: Art of the 21st Century*, 21st Century Gallery, Virginia Museum of Fine Arts, Richmond, Virginia, December 19, 2014 – July 26, 2015, artist: Sonya Clark.



*Of Present Bodies responds to Of the Black Experience (1983)*, Arlington Arts Center (AAC), July 12, 2014, 6-9pm. In 1983, *Of The Black Experience* brought together a diverse group of artists who were making work in response to identity. *Of Present Bodies* uses *Of the Black Experience* as an impetus to look more specifically at how black artists are dealing with identity through the photographic representation and performance of the black body. This iteration of the exhibition is organized in cooperation with curator **Jarvis DuBois**.

Artists included are: **Michael Platt** (featured in the 1983 exhibition), Sondra Perry, Holly Bass, and Sheldon Scott. Sheldon Scott will create a performance for the exhibition. Roderic A. Taylor, now professor emeritus at Norfolk State University, juried the 1983 exhibition.



*Flesh & Bone -An Exhibition of Contemporary Figurative Work*, Hillyer Art Space, Washington, DC, July 5 – 26, 2014, artists: Corinne Beardsley (MD), Jill Bell (PA), **Daniel T. Brooking** (DC), Sally Canzoneri (DC), Catherine Cole (VA), Catherine Day (VA), Mark Giaimo (VA), Tamah Graber (MD), Susan Grace (VA), Lillie Harris (MD), Shanye Huang (MD), Ginny Huo (MD), Ian Jehle (DC), Paul Kaller (VA), Jordanna Kalman (VA), Sarah Kaufman (PA), Stephanie Kay (DC), Micheline Klagsbrun (DC), Raye Leith (MD), Gordon Lyon (MD), Molly Marie Nuzzo (MD), Susan Picard (MD), Jenny Rappaport (VA), Caren Quinn (VA), Pamela Rogers (MD), Cathy Sawdey (MD), Nicholas Simko (MD), Martin Slater (MD), Paula Stern (DC), Cindy Stockton-Moore (PA), Bernis von zur Muehlen (VA), Mara Wilson (WV), Ashley Wu (MD), and

Julie Zirlin (MD). *Flesh & Bone*, an exhibition that focuses on contemporary figurative art, pushing boundaries and providing a fresh look at the familiar subject of the human figure. This exhibition was juried by DC-based artist Judy Byron, and features thirty-three works by local and regional artists. Reception: Friday, June 11, 6-9 p.m.


Juror's Statement by Judy Byron:

Flesh and Bone – these words trigger key elements for me whenever I look at work based on the figure. Out of the almost 400 entries, I responded to those that spoke to me immediately with a distinct physicality and a sense of emotional and psychological narrative. My early training in theatre, and specifically an approach that emphasized the power of one's inner and outer life at any given moment in time, continues to inform my own art practice and my appreciation of the capacity of the human figure, as a source of expression, both subtly and dramatically. With each choice for Flesh and Bone, I felt the figure deeply located in itself, in the moment, and (even if a portrait) beyond depiction. For me, the human figure is a powerful icon of all our humanity and a communicator of the complexities we share. On viewing Flesh and Bone, I hope you will find both pleasure and provocation. Thanks to all the accomplished artists who submitted their work. It was gratifying to view all your submissions. And I acknowledge the courage of all artists who keep communicating what is profoundly important to them. - Judy Byron

7th ANNUAL

# EAST *of the* RIVER EXHIBITION

OPENING: JULY 11, from 6-9PM | EXHIBIT: JULY 11 – AUGUST 29



MAK M LLOYD

The East of the River Exhibition is an annual exhibit open to artists who live, work, or have roots in Ward 7 or 8.

ARTISTS

Gabriela Bulisova • Yvon Fleurival • Rik Freeman • Lawrence Green • Malik M. Lloyd  
Bruce McNeil • Luis Peralta Del Valle • Amber Robles-Gordon • James Terrell

DJ Lonnie Love will provide music for the opening reception.

**Honfleur** gallery  
1241 Good Hope Road SE WDC 20020  
www.honfleurgallery.com  
202.365.8392 | arts@archdc.org  
Tuesday – Friday, 12-5pm, Saturday, 11am – 5pm

**Artists: Amber Robles-Gordon and Bruce McNeil**

## AUGUST

**Adjoa Burrowes** exhibited her series of Freedom woodcut prints August 27 through September 7, 2014 at Corcoran School of Arts and Design in their White Halls Gallery, Washington, DC.

*41st Annual Outdoor Fine Art and Fine Craft Show*, Rehoboth Art League - Delaware's Historic Arts Enclave, Rehoboth, Delaware, August 16-17, 2014, artist: **T. H. Gomillion**.

*I Am : Money Matters*, Kendall College of Art and Design, Grand Rapids, Michigan, August 21 - October 21, 2015, artist: **Sonya Clark**. Money Matters, raises bold questions about currency, consumption, and value in exploring their influence on human beings, our emotions, and our understanding of the world around us."

*Artists' Exhibition*, Friendship Heights Village Center, Chevy Chase, Maryland, August 10-30, 2014, artist: **Gloria C. Kirk**.

*7th Annual East of the River Exhibition*, Honfleur Gallery, Washington, DC, August 2014, artists: Gabriela Bulisova, Yvon Fleuriva, Rik Freeman, Lawrence Green, Malik M. Lloyd, **Bruce McNeil**, Luis Peralta, **Amber Robles-Gordon** and James Terrell.



*Submerged* by Carolyn Goodridge

*Wax Works*, Art For A Cause. This exhibition was the first fundraising art exhibit for *Siblings Together USA*, Jarrett Thor Fine Arts, Colonial Beach, Virginia, August 8-September 7, 2014, artist: **Carolyn Goodridge**. [Siblingstogetherusa.org](http://Siblingstogetherusa.org) for more info.

## SEPTEMBER

*36th Annual Bethany Beach Boardwalk Arts Festival*, Bethany Beach, Delaware, September 6, 2014, artist: **T. H. Gomillion**.

*Divergence*, Joan Hisaoka Healing Arts Gallery, Washington, DC., September 6 - October 25, 2014. "Guest curator and renowned artist **Martha Jackson Jarvis** unites the provocative works of emerging artists **Shaunté Gates** and Njena Surae Jarvis as they explore the body as metaphor, challenging the torpid qualities of painting and sculpture with a sense of didactic theater and enigmatic forms. Engaging multiple forms of media - performance, video, and numerous materials - they create a socio-dynamic environment frozen in time and space, evoking the feeling and connotation of a sagacious still form a futuristic movie set or film clip. Viewers are made a part of this ever-changing matrix that remains haunting, unknowable, and in a state of flux."



"...I'm thinking in this age of technology how we are becoming more connected in ways via internet, and media, that compromise our true connections with one another, both spiritual and physical." - Shaunt é Gates

"As an artist who works in a variety of media, I dispute the chasm between the realm of memory and the realm of experience. My work generates diverse meanings as a result, associations and meanings collide and intertwine. Space becomes time and language becomes image." - Njena Surae

Opening Reception on Friday, September 12th, 7-9pm, Curator and Artists' Talk on Thursday, October 16th at 6:30pm.



*Carving Out Freedom, Piecing a Community*, The Art Gallery, Art-Sociology Building, University of Maryland, College Park, Maryland, September 3-October 17, 2014, artist: **Adjoa Burrows**. This exhibition examined the essence of "freedom," or lack thereof, through visual imagery, stories, poems, and oral interviews. Monumental steamroller-printed woodcuts -- created by students from the

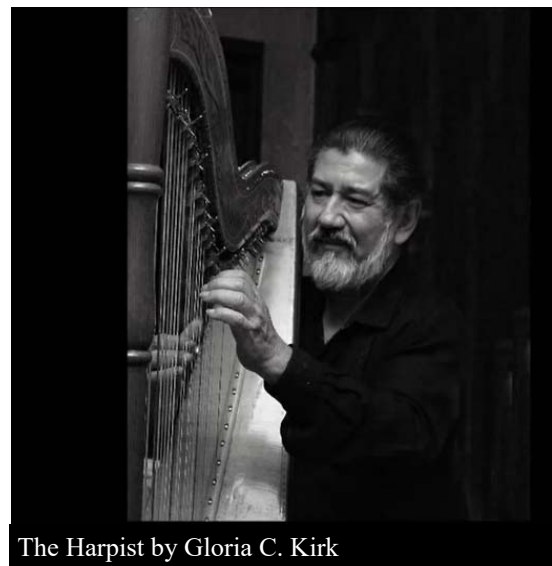
Corcoran, the University of Maryland, and members of THEARC community -- were displayed in the back gallery.



The Gallery  
at Friendship  
Heights,  
Maryland

August Art

August 10  
Thru  
August 31 2014



*The 5×5 Project, Ceremonies of Dark Men CoDM*, Washington, DC, September 2014. Punctuated by five public banners/billboards posted on the exterior of buildings throughout the city of Washington DC, these interactive displays tell their own stories through images, signs and text while encouraging discourse on the subject of the Black Male Image, artists: Artists: Don Camp, Larry Cook, Isaac Diggs, **Michael Platt and Stan Squirewell**, curated by A.M. Weaver.

Hillyer Art Space partnered with The 5×5 Project to bring to highlight *Ceremonies of Dark Men*. This project is a public art initiative of the DC Commission on the Arts and Humanities. This project is designed to encourage discourse on the subject of the Black Male Image. Through the lens of five photographers and five poets the world of black men is painted in strident contrast to the stereotypical, defamed and villainized black male image, body and form, psyche and intellect that has flooded the media for centuries. This project positions an understanding of black men closer to realities they live and know.

Michael Platt

**Artists & Poets** Don Camp (artist) & Fred Joiner (poet)

Larry Cook (artist) & Kenneth Carrol (poet)  
 Isaac Diggs (artist) & E. Etherbert Miller (poet)  
 Michael Platt (artist) & Major Jackson (poet)  
 Stan Squirewell (artist) & Afaa Michael Weaver (poet)



Michael Platt

**36th Annual Adams Morgan Day Festival**  
 SUNDAY SEPTEMBER 14TH, 2014

**ART ON BELMONT**

**10AM - 7PM**

**BELMONT ST. NW  
 BETWEEN  
 COLUMBIA RD. NW  
 & 18TH ST. NW**

**36th Annual Adams Morgan Day Festival presents:**

**Art on Belmont**

**Sunday September 14, 2013 10am - 7pm**

**Fine Art:**

B1 - Auger, Michael	<a href="http://www.Arty4ever.com">www.Arty4ever.com</a>	B3 - Anderson, Donna	<a href="http://www.Terrapinpottery.com">www.Terrapinpottery.com</a>
B2 - Banks, Michelle	<a href="http://www.artmonger.net">www.artmonger.net</a>	B7 - Krezel, Kate	<a href="http://www.udachadesigns.com">www.udachadesigns.com</a>
B4 - Damba, Tsolmon	<a href="http://www.tsolmonart.com">www.tsolmonart.com</a>	B10 - Ope, Sola	<a href="http://www.scarvelous.com">www.scarvelous.com</a>
B6 - Snyder, Joseph	<a href="http://www.josephharrisansnyder.com">www.josephharrisansnyder.com</a>	B12 - Mayo, Bernadette	<a href="http://www.bamiproductions.net">www.bamiproductions.net</a>
B9 - Tryalor, Joel	<a href="http://www.joeltryalor.com">www.joeltryalor.com</a>	B15 - Shiff, Shauna	<a href="http://www.oneroomfibers.etsy.com">www.oneroomfibers.etsy.com</a>
B11 - Clark, Charlene	<a href="http://www.charleneclarkstudio.com">www.charleneclarkstudio.com</a>	B19 - Rubel, Erika	<a href="http://www.hadmatterart.com">www.hadmatterart.com</a>
B13 - Lucas, Val	<a href="http://www.bowerbox.com">www.bowerbox.com</a>	B22 - Molinaro, Marissa	<a href="http://www.marissamolinaro.com">www.marissamolinaro.com</a>
B17 - Sedmak Engel, Sandra	<a href="http://www.sandrasedmakengel.com">www.sandrasedmakengel.com</a>	B24 - Wise, Nevan/Douglas	<a href="http://www.printtempstopottery.com">www.printtempstopottery.com</a>
B20 - Bucci, Thomas	<a href="http://www.thomasbucci.com">www.thomasbucci.com</a>	B25 - Oh, Jeffery	<a href="http://www.jefferyoh.com">www.jefferyoh.com</a>
B21 - Gomillion, Thomas	<a href="mailto:Freegomillion@yahoo.com">Freegomillion@yahoo.com</a>	B26 - Athanas, Jen	<a href="http://www.jenafusion.com">www.jenafusion.com</a>
B27 - Karlins, Melanie	<a href="http://www.greyoggie.com">www.greyoggie.com</a>	B30 - Davis, John	<a href="http://www.fisticuffsleather.com">www.fisticuffsleather.com</a>
B29 - Langhoff, Jamie	<a href="http://www.seeinginfabric.etsy.com">www.seeinginfabric.etsy.com</a>	B32 - Viboonrattana, Mu	<a href="http://www.lilfishy.com">www.lilfishy.com</a>
B35 - Menditto, Lauri	<a href="http://www.license2t.com">www.license2t.com</a>	B33 - Jefferson, Anita	<a href="http://www.CandlesByGeeda.com">www.CandlesByGeeda.com</a>
B36 - Saidi, Hussein	<a href="http://www.ujamaart.com">www.ujamaart.com</a>	B34 - Ngong, Fran	<a href="http://www.franngong.com">www.franngong.com</a>
B37 - Sasim, Zakhar	<a href="http://www.turbopolis.com">www.turbopolis.com</a>	B40 - Richman, Chaya	<a href="http://www.chayatileworks.com">www.chayatileworks.com</a>
B39 - Friedenber, Robert	<a href="http://www.Not-Wolf-Productions.com">www.Not-Wolf-Productions.com</a>	B41 - McCauly, Moira	<a href="http://www.etsy.com/shop/HitzeTextiles">www.etsy.com/shop/HitzeTextiles</a>
B44 - 5 Theron, Shawn	<a href="http://www.sogh.org">www.sogh.org</a>	B42 - Sikes, Lisa	<a href="http://www.heartandhammerfurniture.com">www.heartandhammerfurniture.com</a>

**Fine Crafts (leather, wood, glass, wearable art and more):**

**Jewelry:**

B5 - Clark, Karen	<a href="http://www.apexspirecollection.com">www.apexspirecollection.com</a>	<b>Photography:</b>	
B14 - Holly Deutsch	<a href="http://www.hollybluejewelry.com">www.hollybluejewelry.com</a>	B8 - Smith, Drew	<a href="http://www.drewsmithphoto.com">www.drewsmithphoto.com</a>
B18 - Agdasi, Golshah	<a href="http://www.golshah.org">www.golshah.org</a>	B16 - Miller, Steve	<a href="http://www.slmphoto.com">www.slmphoto.com</a>
B23 - Ohal, Shobha	<a href="http://www.shobhaohal.com">www.shobhaohal.com</a>		
B28 - Rook, Sonya Coulson	<a href="http://http://metamorphosismetals.com">http://metamorphosismetals.com</a>		
B31 - Mann, Jimmy	<a href="http://www.mannmadedesigns.com">www.mannmadedesigns.com</a>		
B38 - Cimio, Lisa	<a href="http://www.cheemeno.com">www.cheemeno.com</a>		
B43 - Dean, Nicole	<a href="http://www.NikkisJewelryBox.com">www.NikkisJewelryBox.com</a>		

T. H. Gomillion

*Emergence 2014: International Artists to Watch* The voice and vision of 60 artists from Canada, Burkina Faso, Finland, Ireland, Iran, Israel, Kenya, Korea, Lebanon, New Zealand, Sweden, Singapore, Zimbabwe and cities across the United States will be presented in the exhibition “Emergence 2014: International Artists to Watch.” Selected by local and international panel of jurors, artworks and short films offer a global perspective on the cultural, political and societal concerns of contemporary artists. An exhibition catalogue will be available for purchase, Galerie Myrtis , Baltimore, Maryland, September 14 – November 15, 2014.

Featuring: Elaine Alibrandi • Maya Freeelon Asante • Gloria Askin • Ronald Beverly • Patrick Burns • Nina Buxenbaum • James Buxton • David Carlson • Wesley Clark • Suzanne Coley • Alyscia Cunningham • Jessica C. Damen • Anna U Davis • Blanco de San Roman • Maria-Theresa Fernandes • Ric Garcia • **Shaunté Gates** • Lorenzo Gattorna • Jehanne-Marie • Gavarini • Atar Geva • Susan Goldman • Karina Griffith • Michael Gross • LaToya Hobbs • Ronald Jackson • Benjamin Jancewicz • M. Scott Johnson • Rosalind Kennedy • Jeffrey Kent • Kung Chee Keong • Lauren Shea Little • Robert Machiri • Florence Alfano McEwin • Lin Rebolini McJunkin • Edmond Nassa • Zahra Nazari • Joseph O’Neill • Bart O’Reilly • Ruth Pettus • Greg Pitts • Steve Prince • Terrence Reese • Rotem Reshef • **Jamea Richmond-Edwards** • Arvie Smith • Linda Smith-Bugge • Casey Snyder • Antar A. Spearmon • Kara Bettie Speckhals • **Stan Squirewell** • Shahrzad Taavoni • Terry Tapp • Maxine Taylor • Rebecca Weed • Stanley Wenocur • Alison Wiklund • Morgan Willingham • Sea Yoon • Helen Zughaib.

The Jurors:

Sharon Burton, Founder, The Artinista Art Advisory, Washington, D.C.

Robert Devereux, Founder, African Arts Trust and Chairman, Frieze Events & Magazines Ltd, London, England

Deana Haggag, Director, The Contemporary (Museum) of Baltimore, Baltimore, Maryland

Makgati Molebatsi, Board Member, Bag Factory Artists Studios, Johannesburg, South Africa.

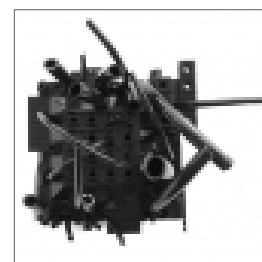
Curator: Myrtis Bedolla, Founding Director, Galerie Myrtis



**Shaunté Gates**



**Jamea Richmond-Edwards**



**Stan Squirewell**

## OCTOBER

*Needles Eye*, KODE - Art Museums of Bergen National Museum of Art, Bergen, Norway, October 10, 2014 - January 21, 2015, artist: **Sonya Clark**, contemporary embroidery work.

*ProVision: the UDC Art Program Alumni Exhibition*, the show featured the work of 20 alumni artists: graduates from the UDC Art Program who studied studio art, graphic design, and photography, UDC, building 42, room A-12, Washington, DC, October 8-30, 2014, artist: **Daniel T. Brooking**.

*LINES DRAWN: America's Artists look Beyond the Politics of Red and Blue*, Charles Krause Reporting Fine Art Gallery, Washington, DC, October 12 - November 30 Election Year 2014. The artists were asked to draw what they thought of the coming Congressional elections, specifically which important issues are being ignored or "inadequately addressed" by the Congress and the White House due to the poisonous partisan atmosphere that characterizes Washington today. Sixty one individual works of art by 19 artists, were selected from across the country for this unusual exhibit, artists: Annie Bissett, Aaron Bowles, F. Lennox Campello, R.M. Croft, Donna Festa, **Claudia Gibson-Hunter**, Jean Marie Guyaux, David Robert Kamm, Natalia, Jeanie Neyer, Louis Nieves, KM Ramich, Hernando Rico Sanchez, Vincent Romanello, Julia Kim Smith, Steven Stark, Roy Utley, Dara Herman Zierlain, Anatol Zukerma



1984? Information Signature  
by Claudia Gibson-Hunter, Washington,  
DC ( mixed media, triptych, 40.5" x 32.5"  
each panel) 2008

"How do you make art out of information that most people would rather ignore?" Alfredo Jaar

**ARTIST'S STATEMENT:** The American public is being watched. Who is gathering this information and for what uses will it be utilized? This piece examines the undercutting of the privacy of the American citizen, for not only is this information mined for the global corporate community, but for the increasingly militarized domestic government.<sup>1</sup> President Dwight D. Eisenhower, in his farewell address to the nation (1961) spoke of a "military-industrial complex" and the possibility of the country becoming "ruled by a scientific-technological elite". Today we may be experiencing the integration of the two, combined with the greed and aspirations of self-serving multinational corporations, forming an entity that even Mr. Eisenhower would be pressed to phantom.



**JOIN US!**  
MUSIC, FILM, DANCE, WORD,  
RA INSPIRED ART, PHOTOGRAPHY, AND  
WEARABLE ART BY JANUWA MOJA.

*SUN RA brought out the wonder in all that he touched, generation after generation. Now gone for over 20 years, he lives in us like an alien, and it's our civic responsibility to let it out in force, lifting off on Halloween.*

*Parade down U Street with a new generation in a new century!*



Exactly 30 years ago Halloween, Sun Ra chose the queen of his Cosmic Costume Ball at the Old Post Office Pavilion in DC, with saxophonist Danny Thompson and designer Januwa Moja. Help us find this child; could she be near 40 today?

## SPACE IS THE PLACE

**10.31**

### **COSMIC COSTUME SPECTACLE & CONCERT 8PM**

Lincoln Theatre, 1215 U St. NW, DC  
Doors open at 7pm

**SUN RA ARKESTRA** under the direction of MARSHALL ALLEN w/special guest BERNIE WORRELL and others. **\$20 @ ticketfly.com**  
Kids in costume-under 12-free w/ticket holder, subject to availability at the door

DC Commission on the Arts and Humanities, WPFW FM, Washington City Paper, Lincoln Theater/Nightclub 9:30, Liv/Bohemian Caverns, Transparent Productions, Capital Bop, JBV Production, DCI Production, ARTSdpc, DC Jazz Festival and the Along Came Ra... Steering Committee along with many amazing artists and generous souls, are making this all happen.

Photo by Michael Wilderman. Graphics by Fresh Pressed. Printing courtesy of Baldwin Graphics.

**10.31-11.2**

### **SUN RA POP-UP MUSEUM 2-8PM**

1931 12th St. NW, DC

### **11.1 RA ARTISTS' TALK 2PM**

Moderator Dr. Thomas Stanley, Greg Tate, Marshall Allen, Danny Thompson

### **11.2 RA WITH BURNT SUGAR ARKESTRA AND RA POETS 6PM**

Liv, 2001 11th St. NW, DC

Artist: **Januwa Moja**



*Over the Edge: Paperworks Unbound Part 1* "Artists who use paper as the primary medium for their artworks defy the mainstream understanding of books as antiquated artifacts and paper as a cheap, disposable commodity. These materials are used as points of departure for infinite creative possibilities achieved through drawing, painting, cutting, carving, printing, folding, sculpting, and assembling art that highlights the universality of paper." WAH Center, Brooklyn New York, October 25 - November 23, 2014, artists: Caroline

Asher, Tracey Adams, Kayo Albert, Margery Appelbaum, Caroline Armijo, Julio Austria, Ayako Bando, Bievenido Banez, Zahra Banyamerian, Paul Baumann, Diana Baumbach, Olivia BeensRicardo Berlingeri, Liz Biddle, Lauren Blankstein, Meg Bloom, Tomek Bogacki, Rachel Borenstein, Duane Bousfield, Beryl Brenner, Jessica Brett, Sarah E. Brook, Melissa Capasso, Brooks Cashbaugh, Joe Castro, Pei-Wan Cheng, Diane Cherr, Yun-Woo Choi, Blake Conroy, Pam Cooper, Fabrice Covelli, Ivy Dachman, Cheryl Dawdy, Julie de Bastion, Madeline de Joly, Ana de la Cueva, Amy De Loach (Chow), Val Dyshlov, Julie Eisenberg Pitman, Richard Ensor, Donna Faranda, Dylan

Thmas Farrell, Carol Flax, Carol Flueckiger, Carmen Frank, Adam Frezza & Terri Chiao, Debra Friedkin, Faith Gabel, Julien Gardair, Helga Gasser, Joseph Gegen, **"Aziza" Claudia GibsonHunter**, Debbie Gioello, Noble Golden, Eleanor Goldstein, Glen Goodenough, Grigory Gurevich, Yao Hai, Michael Hambouz, Susan Handwerker, Richard Hatter, Jonathan Herbert, Ed Herman, Ben Hilario-Caguiat, Halona Hilbertz, Megan Hildebrandt, Marilyn Honigman, Judith Eloise Hooper, Tom Hooper, Yuko Horiguchi, Richard Hricko, Yasmina Huckins, Jeannine Hunter Lazzaro, Yoko Iwanaga, Susan Jacobs, Eloa Jane, Jennifer Jones, Sun Young Kang, Yuriko Katori, Mark Keffer, Noelle King, Sonomi Kobayashi, Natalia Koren Kopf, Sarah Lejeune, Lee Lee & Susanna Mitchell, Kristen Letts

Kovak, Nathaniel Lewis, Jen Lightfoot, Jennifer Lillis, Eric Lindveit, Nicholas Maiorana, Ellen Mandeibaum, Maria Mangano, Stephanie Marcus, Hildy Maze, Ceci Cole McInturff, Jack McWorter, Michael Mendel, Shoko Miki, Quinn Milton, Gail Michell, Ankica Mitrovska, Christopher Moss, Chieko Murasugi, Suyeon Na, Irmari Nacht, Delfina Nahrgang, Masaya Nakayama, Heidi Nam, Sara Nili, Elaine Norman, Morgan O'Hara, Seamus O'Rourke, Kyu

Seok Oh, Paulette Omura, Sara Owens, PD Packard, Jacqueline

Dee Parker, Marla Pazmino, Chris Perry, Luciana Pinchiero, Jennifer Primosch, Nancy Raen-Mendez, Natalie Reichman, Jacques Roch, Jason Rondinelli, Darcy Rosenberger, Donna Ruff, Laurie Russell, Jane Sangerman, Mira Satryan, Robert Saywitz, Carol Scavotto, Hannah Schilsky, Gloria Schuster, Carl Schutt, Sylvia Schwartz, Katherine Sehr, Mareilis Seyler, Qi Shan, Sacchi Shimoda, Paela Shipley, Brick Shoemaker, Ruby Silvius, Linda Smith, Joel Solivan, Susan Steeg, Nishiki SugawaraBeda, Diego Terros, Justin Terry, Maximilian Thuemler, Suzanne Tick, Sally Tosti, Katherine Toukhy, Karol Tu ran, Jania Vanderwerff, Clemence Vazard, John Vinklarek, Cynthia

Laureen Vogt, Sarah Wang, Jeff Watts, Yookam Westfield, Mary Westring, Jon Whitfill, Carlton Whittle, Marcia Widenor, Dale Williams, Joshua Willis, Kathlyn Wilson, Ellie Winberg, Kumi Yamashita, King Yan Fina Yeung, April Zanne Johnson, Minglu (Lulu) Zheng, Angie Zielinski, Abby Zonies. Juried by Claire Gilman, Curator at the Drawing Center. Curated by Yuko Nii, Assisted by Rebecca Cuomo.



*(E)merge Art Fair*, The Capitol Skyline Hotel, Washington, DC, October 2-5, 2014, artist: **Daniel T. Brooking**.

## NOVEMBER

*South Capitol Skyscape*: Sculpture/Installation, The second project in the series of large-scale installations on the facade of the Capitol Skyline Hotel, Washington, DC, November 3, 2014-January 31, 2015, artist: **Amber Robles Gordon**.

*Anywhere But Now*, Wilton House Museum, Richmond, Virginia, November 7, 2014 - January 15, 2015, artist: **Sonya Clark**. This exhibition was curated by graduate students in the Department of Art History at Virginia Commonwealth University.

*Transformative Roots & Ritual Objects*: The Art of **Anne Bouie**, Zenith Gallery, Washington, DC, November 21, 2014 - January 17, 2015



"Hidden within the deep drawers of an antique chest, buried beneath the rosebush, resting aside a rusty farm tool, embedded in the soft clay of a freshly made pot – Anne Bouie's work hints at secrets, not

quite revealed. Come experience the intricate charm of these transcendental objects. Assembled from pieces of this and that, they become so much more under her discerning eyes and her distinctive touch. In Western culture, prior to the 20th century, unusual objects were collected in cabinets of curiosities, but it was only in the early 20th century that found objects came to be appreciated as works of art in their own right. Historically, this was not the case in African, Caribbean, Native American, or other tribal societies. Some viewers have interpreted her works through the lens of the Afro-Caribbean religion of *Regla de Ocha* that originated with the Yoruba people of Central Africa. Many of her objects do appear to have come from an altar or a shaman's sacred rites."

*Full Spectrum: The Prolific Master within Lois Mailou Jones* ultimately celebrates the life of the revered painter, DC Commission on the Arts and Humanities' (DCCA), Washington, DC, November 3, 2014-January 30, 2015, Curator **Zoma Wallace**.

# *Wax Wood Glass*



## *An Art Exhibition*

Featuring Encaustic Artist

## *Carolyn Goodridge*

Second Friday Art Walk - Opening Reception

November 14, 2014

6 pm - 9 pm

Carpenter Building (Potomac Fisheries)

222 Taylor St., Colonial Beach, VA

The show will run from November 4 through 24, 2014

The Carpenter Fisheries building is open only on weekdays from 9:30 am to 4 pm

*Image above: "Zen of Zero Point", Encaustic on Glass, Carolyn Goodridge*

*A portion of the proceeds will benefit Siblings Together USA*

*Wax Wood Glass*, Carpenter Building, Colonial Beach, Virginia, November 4-24, 2014, artist: **Carolyn Goodridge**.

**Akili Ron Anderson**  
**Howard University Department of Fine Arts and**



**Invite you to a curatorial conversation with**  
**A.M. Weaver**  
**Artist, Author and Curator**



**Curator of the 5 x 5 Project**  
***Ceremonies of Dark Men***

Featuring the large-scale photographs by five male artists Donald E. Camp, Larry Cook, Isaac Diggs, Stan Squirewell, and Michael Platt and, complemented by poetic excerpts and placed in key areas around DC.

**Sunday, November 16, 2014, 4 pm.**

**HU Fine Arts Bldg, Rm. 2022**

**Presentation BADC Meeting Critique**

A.M. Weaver is a curator and writer. Having worked with both traditional and alternative art and culture institutions, she remains dedicated to promoting cutting-edge visual, performance and literary arts. With a background in the history of American contemporary art and culture, Weaver has curated several significant exhibitions, including a multimedia series featuring art by women from diverse cultures entitled "Whose Vanguard" that culminated in a Lesbian Film Festival (1998); a blockbuster exhibit for Morgan State University, "Convergence" (2002) and a photo based project "Screenings: Public and Private" (2004). For eight years, she served as the Director of Visual and Media Arts at the Painted Bride Art Center, an alternative art center in Philadelphia that promotes art as a catalyst for social change. And from 2003 to 2006, she was the Curator of Exhibitions and Collections at The Noyes Museum of Art in southern New Jersey. Through the years, she has presented and documented internationally acclaimed artists from North America, Latin America, Europe, Africa and Asia.

In recent years, A.M. Weaver received a number of awards for her writing and curatorial practices, including the Pennsylvania Council on the Arts Fellowship for Art Commentary, the "Transformation Award" from the Leeway Foundation and a NEA Arts Journalism Institute Residency at American University.

**For more Information contact: Daniel at (202) 255-5720 or email [culcafe2@msn.com](mailto:culcafe2@msn.com)**

*In The Moment*, In celebration of DCAC's 25th Anniversary: A group exhibition of artists born since 1989, DCAC Gallery, Washington, DC, November 21, 2014 - January 4, 2015, artists: Aliana Grace Bailey, Mark Thomas, Jordan Dukes, and Jeffery Boston Weatherford. Curated by **Deirdre Darden**, Artistic Coordinator-**Daniel T. Brooking**. This exhibition featured artists of varying mediums that shared a common factor: they were all under 25 years old. While being 90's babies may connect them, it is the exploration of identity, technique and community that unifies these works. While marking the 25th Anniversary of DCAC, it also marked the 5th collaboration with Black Artists of DC (BADC).

*Panel Discussion:* Sunday, December 14, 2014 - 7:00 PM

*In The Moment* held a panel discussion between the exhibiting emerging artists and established artists. The goal of this panel was to explore the differences between artists of all ages and stages in their careers. How did they develop as an artist, and what was the most significant moment that brought them to self-discovery as an artist?

The Panel: Aliana Grace Bailey, Mark Thomas, Jordan Dukes, and Jeffery Boston Weatherford, Aziza Claudia Gibson-Hunter, Akili Ron Anderson and Sorrell Eugene Greene.

Moderator: **Jarvis Dubois**

*Artist talk and closing reception:* Sunday, January 4, 2015 at 5 PM



Curator Deirdre Darden



Deirdre Darden & Daniel T. Brooking



Photographs courtesy of  
DCAC

DC Art Center (DCAC)



Jeffery Boston Weatherford



Aiana Grace Bailey



Mark Thomas



Jordan Dukes

Photographs courtesy of DCAC



Curator Deirdre Darden, Jordan Dukes, Jeffery Boston Weatherford, Aiana Grace Bailey, Mark Thomas, Sorrell Eugene Greene, Aziza Claudia Gibson-Hunter, and Akili Ron Anderson .

Photograph courtesy of Daniel T. Brooking

## My First Curatorial Experience

Curating has been on my mind since the first time that I said out loud I wanted to be a curator in Granada, Spain during fall 2010. I have always wanted to dedicate my education and impact on life to art. It took me a while, sifting through categories like; Anthropology, Museum Studies, Material Culture, Literature and Social Sciences, until I discovered that a person with all these interests could work and make money creating experiences for people to discover these interests for themselves. That such a person, with a mind like mine, could be a teacher but have the world as their school, classroom and students. That organized non-conventional thought had a place of value and prestige. So when, surrounded by contemporaries connected firstly by our interest in discovering newness, and asked “So what are you going to do with an Art History degree anyway?” I responded instinctively, “Be a curator.”

Ever since this expression, my sentiment for art has changed. It is very serious to me and defines joy. Mostly it is how I’ve come to understand life.

*In The Moment* was the first time I’ve curated a show myself. I learned a tremendous amount about the process of curating, and not just my fantasy. Through this opportunity, I was able to discover how close my ideals of being a curator, this teacher of and to the world, actually related to reality. I gained new perspective on creating a theme and the danger of crafting a show in your head before the art is in front of your eyes. Through writing the prospectus, waiting for responses, and inviting artists I met to apply, I realized curating a show is more than just ideas, its mostly actions. Once enough work came in, I had to adjust the show, but I knew that that was the way it should be. My role in the process was to facilitate and allow the exhibit to come together. Then the part I dreamt of came, selecting and designing the show. In this part, my fantasy was reality. Although the works are not my artistic expression, the context is. By the end of the exhibition and all its accompanying events my instinct to define myself as a curator returned with the additional description of creator.

Now I can go forward trusting my instincts and welcoming new ones. I will always fantasize about what it means to be a curator in theory and practice. Perhaps when I no longer weigh the differences, I have achieved the balance of success.

Thank you Black Artists of DC especially Daniel Brooking, Aziza Gibson Hunter and Carolyn Rhodes Dyson, for gifted me this opportunity and helping me carry out the action.

Improved,  
Deirdre Darden

## DECEMBER



*PRIZM*, Miami Center for Architecture, Miami, Florida, December 4-22, 2014, "Prizm, MoCADA Museum of Contemporary African Diaspora Art, and Rush Philanthropic co-host the opening of the second annual Prizm Art Fair. Prizm opens its doors to Miami's Basel goes for an evening of cocktails with our exhibiting artists at the Miami Center for Architecture and Design. Exhibiting Artists include: Adrienne Gaither, **Amber Robles-Gordon**, Asser Saint-Val, Brianna McCarthy, Carl Juste, Charly Palmer, Cheryl Pope, Diogenes Ballester, Francks Deceus, Frank Frazier, Gary L. Moore, Holly Bass, Jamal Ince, **Jamea Richmond-Edwards**,

Johnnie Bess, Lester Merriweather, Loni Johnson, Margaret Rose-Vendryes, Najee Dorsey, Olalekan Jeyifous, Robert McKnight, **Shaunte Gates**, **Stanley Squirewell**, Sylvia Maier, T. Elliott Mansa, Taha Clayton, Temi Okpaku, and Wesley Clark. The winning entry created in our #Prizm App Challenge will be unveiled. Presented by Prizm, Code Fever Miami, Urgent Inc., and South Florida Cares Mentoring Movement."

<https://www.youtube.com/watch?v=gFTatq17uXk&feature=youtu.be>



Jamea Richmond-Edwards



Amber Robles-Gordon



Stanley Squirewell

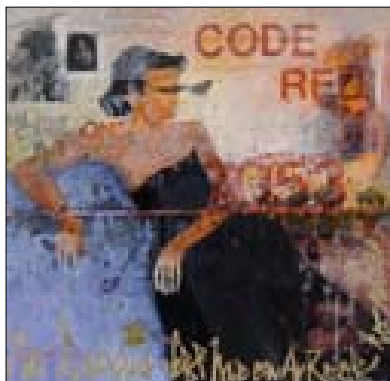
Shaunte Gates



## MAS/Menocal/Art/Studio

Has the pleasure to invite you to the OpenStudio

## COMMON ROOTS



**Aziza Claudia Gibson-Hunter**  
***Suspicious Activities***

Acrylic Mixed Media 24" x 24" 2007



**Ramon Menocal**  
***The Dance***

Acrylic Mixed Media/canvas

**Ramon Menocal** was born in Havana, Cuba, and earned a degree in Fine Arts, specializing in painting and drawing, from the Academy of San Alejandro of Havana in 1976, and a Masters' degree in Art History from the University of Havana in 1989. Mr. Menocal, later on, worked as a mural art restorer in the vintage buildings of Old Havana considered a World Heritage Site by UNESCO. In 1992 he was awarded a grant to study Art Restoration in Madrid, Spain, where he worked on classic pieces including one by Goya. He resided in Eastern and Western Europe as well as New York where he received different awards and scholarships. He moved to Washington, D.C. in 2005 where he won the ARTIST FELLOWSHIP GRANT in 2009 from the DC Commission on the Art and Humanities. [His main goal is always to be questioning the process of creating images, being aware that in art, the object and its representation can be similar but they are definitely not the same. The "thing" in itself differs from "the thing for us" being the latter an aspect of the first and therefore, the world depicted in his paintings has a highly subjective component.](#) His work can be seen in private and public collections in Europe, Japan, Canada, South America, and the USA. Apart from painting, he works in the field of education in Washington, D.C. He has his own art Studio in Washington, D.C.

**Guest Artist: Aziza Claudia Gibson-Hunter** attended Tyler College of Art, and graduated from Temple University. Claudia attended graduate school at Howard University and moved to Harlem New York. After completing her MFA in printmaking, she studied in Bob Blackburn's Printmaking Studio and later received a fellowship from the Bronx Museum of Art. She joined "Where We At", a noted Black women's artists group in Harlem. In 1987 she returned to Washington, D.C. to raise her family. In 1999 she was invited to take an adjunct position at Howard University to teach printmaking. While at Howard University, she completed a residency with the Canadian School for Non Toxic Printmaking with Keith Howard. In 2002 Aziza decided to pursue her art making full time. By 2005 she was combining printmaking and assemblage with painting, moving into mixed media works. She has had exhibits in the USA, UK, Argentina, and Poland. She was one of the ten artists chosen to create a digital print portfolio with David Adamson for the DC Commission on the Arts. Ms. Gibson-Hunter was awarded the Artist Fellowship Program Grant, from the DC Commission of the Arts and Humanities. In 2010 she took a residency with Pyramid Atlantic where she studied papermaking. Her work is included in the Washington DC Art Bank, the John A. Wilson Building Permanent Art collection and other notable collections.

**Where:** MAS/Menocal/Art/Studio

256 M Street, S.W., Washington, DC 20024

**When:** Saturday, December 20, 2014

7.30 pm

## ON-LINE EXHIBITS:

### ARTICLES PUBLISHED, BOOKS PUBLISHED, INTERVIEWS, FILMS

(by or about BADC artists and associated)

40 amazing black artists to watch in 2014, by Souleo | January 3, 2014 at 6:00 PM, (three Folks that came through BADC sited as promising artists), CONGRATULATIONS TO: **Amber Robles-Gordon, Shaunté Gates and Wilmer Wilson.**

> <http://thegrio.com/2014/01/03/40-amazing-black-artists-to-watch-in-2014/#s:40-emerging-black-artists>



Amber Robles-Gordon



Shaunté Gates



Wilmer Wilson

*Citizen We Portrait Project* a portrait of communities, Adams Morgan, Mt. Pleasant, Washington, DC by **Jarvis Grant**, <http://gallery.wacom.com/gallery/Citizens-We-A-Portrait-of-Communities-Part-1/13487989>

*Common Ground* by **Mr. Michael Platt** and Ms. Katherine Tzu-Lan Mann  
<http://www.tokesplace.com/common-ground-by-mr-michael-platt-and-ms-katherine-tzu-la-mann.html>

*Boundless Images* by **Claudia Gibson Hunter**, Tokes' Place, February 2014,  
<http://www.tokesplace.com/>

**Terry deBardelaben's** new book, *Traditional Pottery of Kuli: Photo Instructional Guide-Preserving Technical Ceramic Practices of Ghana's Upper Volta Region* has been released on Kindle-e-book/AMAZON and CREATE SPACE. Nineteen Months ago she received the DC Council on the Arts and Humanities: 2013 Artist Fellowship which funded her Book. The proceeds (from the purchase of her book) will go to the Women Potters of Kuli Village in Ghana, West Africa.

**Wendell Bradley** was featured in the article *Perusing Periodicals for Architectural Ideas* Posted In: Your Library, State Library Resource Center, Pratt Profiles, By Lisa Greenhouse, March 7, 2014.



**Jarvis DuBois** was named mentor curator for the DCAC Curatorial Initiative 2014.



August 9, 2014 **Januawa Nelson** was featured in an on-line article in OnCuba magazine. Januwa presented her fashions at the Casa de Africa in Havana, Cuba. As it happened, the fashion show was presented on "DAY OF THE AFRICAN WOMAN."

<http://oncubamagazine.com/cultura/pasarela-africana/>



August 17, 2014, **Michael Platt** and **Carol Beane** were featured in an article "Artist's Studio", in the Washington Post.

*Do you know there is a Colored Pencil Society?* **Magruder Murray** was featured in an article in the Bayartisans online magazine, <http://bayartisans.com/2014/06/>

*East of the River Artist Exhibition Panel* Honfleur Gallery in Washington, DC (Anacostia) October 16, 2014, artist: **Amber Robles-Gordon**. Artists who were part of this annual exhibition at the Honfleur Gallery talk about their work and inspirations. Panel moderator was photographer Susana Raab, who had a solo exhibition at The Gallery at Vivid Solutions in July.



*An Offering of Self*, Amber Robles-Gordon,  
fabric on hammock, 2014. Photo by Larry Cook.



Smithsonian  
*Anacostia Community Museum*

**Sonya Clark** (The State of "State of the Arts") was reviewed in the Wall Street Journal, September 17, 2014.

## AWARDS



*Artist Sonya Clark named 1858 Prize winner*

"**Sonya Clark**, an artist and teacher from Richmond, Va., has been named the 2014 winner of the 1858 Prize for Contemporary Southern Art. The annual prize is awarded by Society 1858, a member auxiliary group of the Gibbes Museum of Art, and comes with a \$10,000 reward for artists "whose work contributes to a new understanding of art in the South." Clark, who is chairwoman of the Department of Craft/Material Studies at Virginia Commonwealth University, was one of seven applicants. She works with unusual materials such as human hair, beads, copper, cloth and combs, imbuing her creations with symbolic meaning".

Clark's Hair Craft project is a collaboration between the artist and various hairdressers (in this case, Jamilah). The designs then inspire other works. Sonya Clark

The Richmond Magazine honored **Sonya Clark** with a Pollack Award Prize for Excellence in Visual Arts. "The selectors said: An internationally recognized artist in her field, Sonya has been engaged in an ongoing exploration of African-American hair and identity. This past spring, she organized "The Hair Craft Project" with 1708 Gallery, through which she involved 11 local hairstylists. The resulting project was inspiring, lovely and a truly meaningful engagement of the community".



# July events at Art Enables and Off-Rhode Gallery



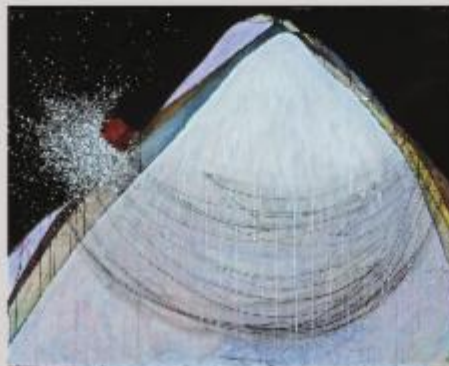
Saturday July 12  
Art Enables will open its studio and supplies for anyone who would like to sit down & draw (or paint!) You may bring your own supplies, but please no solvent-based mediums!  
1-4 pm  
rsvp: [bbaldwin@art-enables.org](mailto:bbaldwin@art-enables.org)

## Artists Off-Rhode at Off-Rhode Gallery

Off-Rhode Gallery presents the 3rd annual exhibit consisting solely of artists from Ward 5. This year's exhibit features 20 artists- including many new faces and a few familiar favorites.



Cheryl Edwards-  
The Lims



Kim Bursic- Mt. Rainier



Sarah O'Donoghue- Aaron

Artist: **T. H. Gomillion**

## HAPPENINGS

The report, by Kenish S. Magwood, was for Howard University Professor Teresia Bush and the class was Trends & Ideas in African American Art

The exhibition, [\*From the Ashes: Rebirth of the Human Spirit\*](#), prompted me to investigate the creators of the works that compiled it. *From the Ashes: Rebirth of the Human Spirit* showcases talented and passionate artists. Upon walking into the Pepco Edison Place Gallery, my eyes lit up as I saw work from Akili Ron Anderson, Adjoa Burrowes, Alec Simpson and many more. Of the extraordinary group, two artists in particular caught my eye. The work of Caroyln Goodridge and Daniel Brooking grasped my attention so heavily, that I just had to connect with them. Though their styles are dramatically different (Goodridge being an abstract painter and Brooking being a graphic and silk fabric artist), what was evident in both artists is the enjoyment they seemed to gather so much from creating. The translation of this pleasure practically jumped off the works. The first artist I approached was Miss Caroyln Goodridge. A petite woman with a smile for miles stood humbly and stout across the room. She was dressed in blithe, a beautifully colored head scarf atop her head. This was a woman I just had to speak with about her work. After introducing myself at the gallery show, I got the chance but a few days later. An interview with Miss Goodridge went as followed:

K. Magwood: What medium do you use?

Goodridge: I use pigmented beeswax on wood.

K. Magwood: I've never tried beeswax before. How exactly does that work?

Goodridge: Well it takes a couple of hours for it all to be melted into a tin; about two hours actually. You can use encaustic blocks with a lot of medium too.

K. Magwood: When did you become partial to painting abstractly?

Goodridge: I didn't start painting abstractly until my senior year in undergrad at the University of Florida. I was previously a representational artist but I found abstraction to be much more creative.

K. Magwood: Did very much change when you went from representational to abstraction in terms of how you executed a work?

Goodridge: No, not that much changed. My color palate remained the same; I just didn't do representational works.

K. Magwood: Being that abstracted works are typically freer, would you call yourself an artist that plans out every detail of their work or do you have a more spontaneous approach?

Goodridge: I plan out my works very much. For instance, *The Crystal Lotus Lake of Devotion* was very planned out with an under drawing before it was painted. In this sense, I don't consider this work to be abstract like the others but I do plan my abstractions in other ways. My abstracts are planned with meaning. There is a lot of research that is involved in whatever idea I am trying to convey.

K. Magwood: So what themes do you use in your works and how long do you usually stick with a theme?

Goodridge: I connect with a theme for about a year. I dwell in a lot of spirituality: Confucianism, Buddhism, and sometimes Christianity.

K. Magwood: So I heard you mention Zen describing one of your works at the gallery. What exactly is Zen?

Goodridge: It's like meditation. In order to really "feel" my works, I do a lot of Zen. It allows me to constantly stay in the now. That is what Zen does for me.

K. Magwood: Would you say at times you experience a sense of being out-of-body when you paint?

Goodridge: It is not a sense of being out-of-body. I have experienced much of being out of body but not while I am in the act of painting. I do it when I sleep a lot but I subconsciously replicate the things I saw and remember them in my heart from being out-of-body in my sleep. There is information gathered in that state. That information becomes a part of your physicality and that expresses itself in a painting because it is a part of you.

K. Magwood: That's a very interesting statement. So where do you usually work geographically?

Goodridge: Brooklyn, New York and Colonial Beach, Virginia. My studio is in Virginia and my family is in New York. I have twin daughters; Alexis and Alana. They are both in college and were hostesses at the Pepco event. One is in school for psychology and the other for illustration but they are both artists.

K. Magwood: Well naturally! But I must say psychology is an interesting field. That has to stem from somewhere. I can only assume some of that comes from you? Do you have an interest in psychology as well?

Goodridge: Well, I love quantum physics and mechanics; the theoretical part, not the mathematics. And yes, even psychology influences my work. I also enjoy Eastern philosophy

like yoga and Buddhism and the points where they touch. It even influenced a series I did called *Morphogenesis*. Morphogenesis means the beginning of form coming into being. The series is a visual sound.

K. Magwood: A visual sound?

Goodridge: Yes, I feel and hear the colors when I work. I know I am finished with a work, not because it “looks” right but because it “sounds” right to me. The way the colors bounce off each other makes a noise that is not only pleasing to the eye but to the ear as well. It is as if the senses cross in art.

K. Magwood: Do you listen to music or any other sounds when you work in order to enhance the noise?

Goodridge: I listen to music sometimes but other times it is just me focusing and submerged in the sound of the colors. If something is too loud for me, it means I have too much of it on the work. You must adjust and work to make the work sound right.

K. Magwood: It sounds like you have a prior connection to music. Is that correct?

Goodridge: Music is very important to me. I used to be a musician before becoming a visual artist. I played the piano and the guitar. I can listen but I cannot read music. It is much like when I paint. The vibration of color goes into my eyes.

K. Magwood: What made you go from being a musician to being a visual artist?

Goodridge: I am somewhat of a rolling stone and it is much easier to travel with pencil and pen rather than to carry around an instrument. That is another reason Zen is so important to me, being a rolling stone; it helps me rest.

K. Magwood: So what other elements would you say helped to form you into the creative mind you are today? It seems like you are a very spiritual person. Did that develop after your artistic endeavors or was it the other way around?

Goodridge: Well my grandmother was a pastor of the Pentecostal church. She was a healer. I spent three years going to church about three times a day. I feel like my spiritual being developed before my artistic being. After high school I went to move to a Zen center in Manhattan; a temple. I was about eighteen or nineteen years old and I lived there for six months. I would wake up and do meditation and chants. The chants would be in Korean and it was very therapeutic because it calibrated my body and human psyche. Spirituality strengthens your devotion to something. *The Crystal Lotus Lake of Devotion* is an example of devotion in

life to something. My next series circles around devotion: *Cosmos and Dewdrops*. You see, life is holographic: everything that is small is large and everything that is large is small. *Cosmos and Dewdrops* is a visual play with words; a juxtaposition.

K. Magwood: It seems as if you have found such a great balance. You are able to express your love for art and succeed in this world all while not compromising your own being. Was this an expectation of yours? I know that art isn't the world's most "ideal" career path.

Goodridge: Well I went through about five different majors in undergrad. First was environmental engineering, then medicine, and then a couple of other things before I found art. Those other majors just weren't for me. I looked up to other artists but I never thought I could be one for a living. I sold undergraduate art projects and my own personal work. That helped me through college. I did go through different levels of confidence but I followed my heart and passion. I needed a sense of continuity for something to grow into something strong. I believe that if artists weren't artists, it would show up as a disconnection in our lives at some point.

K. Magwood: A disconnection is a great word for it. Miss Goodridge, I agree wholeheartedly.

And "in agreement" was definitely the note we left on in that interview. After speaking with Miss Goodridge, I feel that one can better grasp the complexities of her work. Her works are bright and vibrant, free flowing and unquestionably and entrapment of spirituality. There was calm when speaking with Miss Goodridge about what it is like to go through an artistic journey. Every artist has had one and every true artist continues to go through one. This realization pricked my curiosity for what I might encounter in an interview with Mr. Daniel T. Brooking only a few days later. When introducing myself to Mr. Brooking at the Pepco Gallery, I came across a humorous and energetic older gentleman within a bold print colorful sweater, and a crisp pair of khakis. He spoke as if he was speaking to an old friend or a daughter even and the trend continued in our interview:

K. Magwood: So graphic art? What program do you use?

Brooking: If it's for a computer I use Photoshop and Serif (a Photoshop like software from the UK). If it's for silk, it's called Shibori. Shibori is not software, it is like tie-dye. It is similar to it but you are also doing some folding and in some cases putting the fabric between blocks. It's an ancient Japanese art form but it is found in other places, including Africa.

K. Magwood: I've noticed the aesthetic of some of your artwork. Do you use Shibori *because* it is an African art form?

Brooking: I'm not sure. There is a Shibori network but it is more for the technique. No one man ever comes up with the same thing. I'm still trying to understand the things that influence my work but I know I love beauty. I love Japanese work. My father was in the Second World War and bought back all this information about Asia.

K. Magwood: Interesting. So when did you become partial to the digital era?

Brooking: In the past, I designed forms, charts, and graphs. Information collection, which was done for a long time by hand, began to be done by computer in about 1987 or so. I didn't get into the art part until about 1999 because I wasn't sure that the software that I had could create art. After making my first preliminary mask, it was the catalyst to do more work.

K. Magwood: So what specifically happened in 1999?

Brooking: I went back to the basics. In the early training of art, you're taught that all images are composed of geometric shapes, line, light and shadow, all of this was used in software. I just wanted to break it down, to see what I could come up with, and then I knew I could use much more than the usual form of software, for instance using Microsoft Publisher to create art.

K. Magwood: What software do you use today?

Brooking: In 2003 they changed the Publisher software and it does some of the same things but not completely. I called and asked, "Why the change," and they responded saying, "They didn't know someone was using the software for artistic purposes." They weren't trying to compete with Photoshop. I still use the 2000 version of Publisher but I won't use the later versions because of limitations. For instance, if you have a square and want to do gradients with that square, you'll be limited. In the old software, I could take the square gradient tool and move it to a circle but now there is one made specifically for circle. You cannot switch them.

K. Magwood: So what is your fascination with masks?

Brookings: In a traditional society, you knew who was wearing a mask but *because* they were wearing the mask, they had the embodiment of what the mask represented. In today's society, it is the same thing. Not physically but many wear figurative masks and project personalities. I use the idea of Sankofa reaching back into the past and bringing something forward and in this case to inform my art. Individuals present themselves in a certain way and sometimes it's not who they are but it still has power because it exists.

K. Magwood: I believe I understand. Are you familiar with Paul Dunbar's poem, *We Wear the Mask*?

Brooking: Yes, I mentioned the poem in a show before. Our people had to be someone else for at least what was seen in the earlier days. You couldn't let people know you could read or whatnot so you had to act a certain way. When I grew up, Blacks didn't always let whites know how much they knew. For example, if you want a raise, you don't go and buy a new Cadillac once you get it, even though it may be something you deserve. You did not let someone outside of the community know what you had because it could be used against you. Blacks are very direct; they are not as circumspect as other races. We had to know who to trust and who not to trust immediately. It is a horrendous thing to be betrayed in our culture.

K. Magwood: So when you work, do you keep all of this in mind? Do you plan your works?

Brooking: Well, I don't pre-sketch anything. It just comes. I am very particular and will plan to a T but when it comes to art, I want that part of me to be spontaneous and to come from the inside. Some people are meticulous because they have to be or were taught to be but for me, it's strictly for fun. I don't want my art to be work. Some may say that the masks I create just speak. Something just happens and I start creating. I learn as much as I can from traditional Shibori and then I add my own aspects. What I can bring to the mask is based on the traditional. I like having a respect for the past but I also like what it can do for the future.

K. Magwood: Okay, so I have to ask. I hate to make you label yourself but in terms of artistic labeling, what do you consider yourself? Are you more influenced by graphic or traditional art?

Brooking: I am very much a colorist but as a graphic artist, the computer is simply just another tool. It's about merging the old with the new. Remember, the first computer was made to take up a whole room. No one knew an artist was going to use that for anything. I have respect for both.

K. Magwood: Do you use other medium in your artworks?

Brooking: I'm trying to get back into woodcarvings but I was never trained. I was looking at a drawing from 1971, the other day. I used to do realistic drawings but not really anymore. I am, however, looking into merging it with the computer with some of the abstractions I can make.

K. Magwood: Do you feel more comfortable in a specific medium?

Brooking: See, my father was an artist but he did not just use one medium. Today, artists are taught to find one thing they do and stick with it. I do what I feel like. It's as simple as that. There are a lot of things that can be done to make art so why limit myself to just one thing? You have to understand, about two years ago, I visited several major galleries during Art Basel in

Miami, Florida. I went into art overload seeing how people can create. You see, young artists have to get out into the world, despite their training in school or a specific medium because there is a limit to it when you don't also have experience. Anything that you can create, I am interested in it. I don't think one part of art is less than another. When growing up, you had what was called fine art and then what wasn't fine wasn't considered art. It was considered a trade. Sometimes that puts me at odds with people who are formally trained but my idea of art is simply much broader than that. Art inter-relates.

K. Magwood: You have such a passion for young, rising artists. Do you teach?

Brooking: I was not an instructor in that sense but I helped in artist's talks and panel discussions. As for formal training, I taught Shibori at the John F. Kennedy rec. center for a couple of semesters. I have dealt with students at various universities. My whole point is just that there is so much out there. Don't let your world be your block. The world is so much bigger than your block and you have to seek out expansion. In the 1920's, many Blacks fled to Europe because they didn't get the recognition they deserved in the USA. You have to travel to get the experience so by all means do so.

K. Magwood: Where all has your art taken you Mr. Brooking?

Brooking: I've been to London, Paris, Rome, Rio de Janeiro, Ghana, Israel etc. I've been to five different continents. Brazil is by far one of my favorite places. I travel when something is going on. I enjoy myself of course, but there is always something going on in the art world when I go. I'm to visit Cuba again for my art very soon too.

K. Magwood: That's amazing! How did you happen to engage in so much travel with your work?

Brooking: I didn't have many opportunities that many of you young artist have now. I wasn't always heavy in art when raising my family but I was always doing something artistic. I had a friend in political science who always wanted to do theatre so he took a theater class at UDC. He had a role in a play called " Siren " but I ended up having to do one of the parts for him! Eventually we started a theatre company: Encore Theatre Company of Washington DC. We won some competitions and were asked to represent the USA in a competition in Japan. Our company won *Best Director and Best Actor*. I got my first taste of traveling by experiencing a different form of art but if you don't know these things exist, then you won't do them.

K. Magwood: Wow. So was art an expected career path for you all of your life?

Brooking: My father thought he could make a living with art and when that didn't happen, I never even thought of using art to make a living for myself. I thought it either wouldn't happen or it would be very hard. I believed the primary goal was just to always have a job. It never occurred to me to do art. Perhaps if I had finished my education and received a degree, my life would be different and I'd have a more formal, more structured, artistic education. I would have gone into the arts as an educated artist and maybe be an instructor but life didn't pan out like that. I made sure my sister and children received an education though. Still, I have always been involved in the arts in some way. You must be able to talk about your work. It's not good enough to be the artist, put art up, and look cute; you have to learn the marketing side and the etiquette of being in a gallery opening and how to present the whole package. All of this is part of the art world now. You don't have a patron anymore. You have to do it yourself.

K. Magwood: Did someone teach you these things or did experience do the trick?

Brooking: It is not really taught but you have to ask questions and network. You have to have business cards and represent yourself and find out what is going on in your field.

K. Magwood: So I'm curious: what's next?

Brooking: At this point in my life, I'm just having fun. People don't have to like my work. I don't give a damn. I'm just here having a very good time.

K. Magwood: Haha, I definitely respect that. I love the "I'm just having fun" part.

Brooking: Why thank you. I started with the idea of having an art education. I assumed I would go into art formally but didn't have the funds so had to work and go to school in the evenings. I hated art classes where I wasn't actually producing art, like in art history courses. I started out at American University but ended up getting married and had kids. I always had art in the background though. I never gave up on it so it was still there. I joined BADC (Black Artists of DC) in 2006 and being around other artists brings out the best in you.

K. Magwood: Understandable. So Mr. Brooking, to you and your work, what is art?

Brooking: Art is a drive; it is something you do not control. You have to create. You don't feel complete unless you create and it doesn't matter what type of art. I took a year of Chinese cooking classes and had a blast! The travel, seeing new things and new people and history, it is all a part of your art. All of the things you do in life will affect your art. Your work will always say something and you have to decide just what you want it to say. I like to see art in everything and just have fun with it. For instance, I plan to make mango ice cream today and to accompany

it, I made blueberry liquor. It's all art. I do not have preconceived ideas of what art is but I am open to those creative experiences and I just take advantage of them.

K. Magwood: Sounds a lot like your artistic approach is just carpe diem: seize the day!

Brooking: YES! That's exactly right because you never know. Something made you decided to do art. That spirit was there guiding you so you have to decide where it's going to take you.

You have to decide how much are you going to see and experience and then revel in it. Reality is that you have to do certain things to get the degree but after the degree, run with the possibilities. I emphasize the matter of having experience, but it is not just formal; it is the experience of a sense of living.

Notable artists, Daniel Brooking and Carolyn Goodrigde, have touched me on various levels with their work but also their sheer honesty in their interviews. To review them was certainly an experience in its own right. It is too often, young artists find themselves solitary and unconnected with older, more seasoned artists in the art world so being allowed the opportunity to gain a deeper perspective on the works of these two exceptional artists was both enlightening and fascinating. As an artist, it gave me a spirit and a light to continue in my own work. In the words of writer Langston Hughes, "An artist must be free to choose what he does, certainly, but he must also never be afraid to do what he might choose."

### *Community Arts Series: Artist Studio Tour to DC and Maryland*

Saturday, November 8 | 10:30am – 3pm

Catch the museum shuttle and visit the studios of artists **Victor Ekpuk** (painter), **Jamea Richmond-Edwards** (painter)-pictured, and **Francine Haskins** (dolls and mixed media).



Jamea Richmond-Edwards

## ON-LINE PRESENCE



Carolyn Goodridge, Andrea Roane, Hubert Jackson  
and Daniel T. Brooking

Facebook: Andrea Roane, Channel 9, interviewed **Carolyn Goodridge, Hubert Jackson** and **Daniel T. Brooking** at the Pepco Edison Gallery, BADC exhibition, *From the Ashes, Rebirth of the Human Spirit*. Andrea's intern had seen the exhibition announcement on the web and Hubert's painting of Charlie Wright, the escaped slave, and notified Andrea. The interview was published on WUSA, Chanel 9.

### **Pepco Edison Place Gallery Hosts From the Ashes: Rebirth of the Human Spirit Monday, February 10, 2014**

Washington, D.C. - The Pepco Edison Place Gallery in celebration of Black History Month is hosting "From the Ashes: Rebirth of the Human Spirit." This unique exhibit kicks off with a reception that is open to the public on Saturday, Feb. 15, from 5 to 8 p.m. The exhibit runs through March 4.

Each participating artist interprets and expresses their own feelings and thoughts about "rebirth" and "human spirit". The theme challenges the artist to express him or herself using their own media to bring to life their vision of the power of the human spirit, from the march into danger to the danger itself, to falling and rising up again if only in spirit.

The exhibiting artists in "From The Ashes, Rebirth of the Human Spirit" included **Akili Ron Anderson, Anne Bouie, Daniel T. Brooking, Adjoa Burrowes, Elsa Gebreyesus, Carolyn Goodridge, Claudia Aziza Gibson-Hunter, Hubert Jackson, Wayson Jones, Michael Platt, Russell Simmons** and **Alec Simpson**.

The Edison Place Gallery is located at 702 Eighth Street, NW between G and H streets, one block west of the Verizon Center, and is open to the public Tuesday through Friday from noon to 4 p.m. with free admission.

Tokes Place Presents: *Common Ground* by **Michael B. Platt** and Ms. Katherine Tzu-La Mann  
This is a unique presentation. For the first time Tokesplace attempts to presents artworks in a virtual art galley opening together with images of the presented art.

<http://www.tokesplace.com/common-ground-by-mr-michael-platt-and-ms-katherine-tzu-la-mann.html>

*Emancipation: Meditations on Freedom* is an exhibit marking the 150th anniversary of the Emancipation Proclamation and exploring today's controversial issues of freedom--including freedom of expression, government spying, enduring racism and illegal war. This inspiring exhibit of 16 U.S.-based artists is on view until January 5th, 2014 at DCAC, the District of Columbia Arts Center, 2438 18th Street Northwest in the Adams-Morgan section of Washington, DC. Participating Artists:

**Daniel T. Brooking**, Suzanne Broughel, Hebron Chism, Jenai Asemoa Davis, **Carolyn Goodridge**, **Esther Iverem**, **Hubert Jackson**, **Jacqueline Lee**, Elizabeth Sturges Llerena, **Magruder Murray**, Ramsess, Gail Shaw-Clemons, **Russell Simmons**, Sidney Thomas, **Eugene R. Vango**, and Curtis Woody.

Curator: **Esther Iverem**

A catalog is available for this show. A poster will be available as well.

[http://www.seeingblack.com/article\\_1136.shtml](http://www.seeingblack.com/article_1136.shtml) seeingblack.com

**Washington Post Sunday, July 20, 2014**, In the Galleries: Putting the 'gold' in 'Gold Rush' *Flesh & Bone* In classical nudes, private parts are often covered by draped fabric. A few of the 34 regional artists selected by Judy Byron for "Flesh & Bone: An Exhibition of Contemporary Figurative Art" have found a less elegant way to be modest: They depict people in their underwear, including one pair with a prominent Joe Boxer logo.

Product placement aside, this Hillyer Art Space show is diverse. Nudity is presented as art history reference or matter-of-fact occurrence, as well as symbolic or kind of sexy. The range can be seen in just the photographs: Sarah Kaufman's "Untitled (Small Sunset)" shows an undraped young woman by a washing machine, her clothing on a drying rack. Bernis von zur Muehlen's "Back Torso with Hand" reveals weathered older flesh. **Daniel Brooking's** "Embrace Your Black Self" pairs a light-brown man with a charcoal-gray figure, masked and ghostly. Paul Kaller highlights a foot and Catherine Day a hand, while Ginny Huo hides a head behind a fan — a large electric one, not the hand-held variety.

The paintings include Shanye Huang's comic-book-like Asian beauty and Jenny Rappaport's split-panel portrayal of a cat and a showering woman, rendered in a funkier cartoonish style. A nude woman and a tree, representing the elm and the grapevine, entwine in a characteristically lyrical Micheline Klagsbrun picture, and Cindy Stockton Moore has drawn and painted a cycle of swimmers and divers directly on the wall. It's an effective way to show something that classical poses don't always convey: The human body moves.

*Flesh & Bone: An Exhibition of Contemporary Figurative Art*. On view through July 26 at 9 Hillyer Court NW; 202-338-0680; [www.hillyerartspace.org](http://www.hillyerartspace.org).

## In the galleries: A debate between red and blue at Charles Krause

By Mark Jenkins November 14, 2014

The midterm elections are over, but the debate continues in “Lines Drawn: America’s Artists Look Beyond the Politics of Red and Blue,” at Charles Krause/Reporting Fine Art. If nothing here expresses a “red” view — Kathleen Ramich’s satirical assemblage “Tea Party Tool Kit” certainly doesn’t — there’s plenty that skewers the “blue” and its standard-bearer, President Obama.

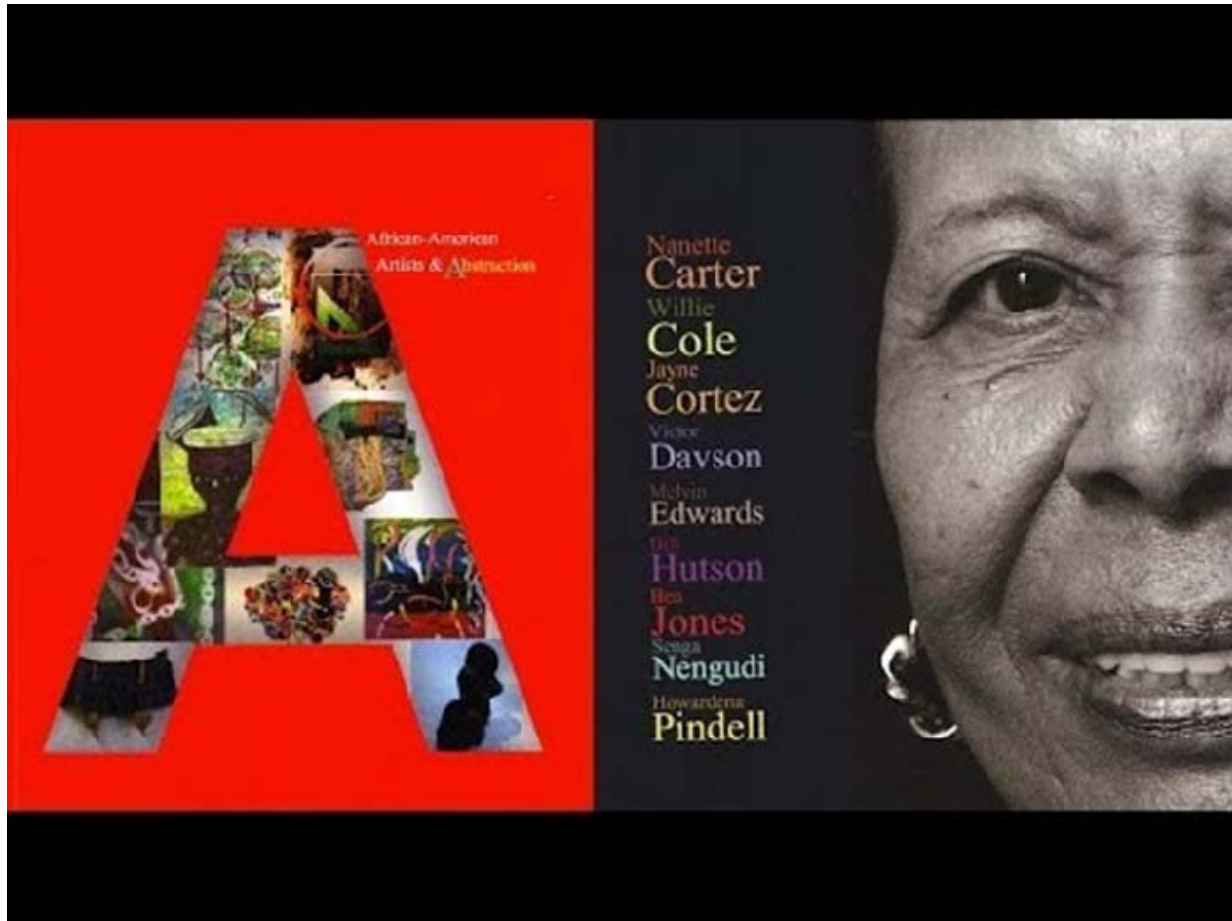
Though depicted as an overreaching King Kong in a painting by Louis Nieves, the president is mostly offstage, represented by such devices as the miasma of words — “drone,” “kill list” — in F. Lennox Campello’s “Obama as Atlas.” That piece also includes the acronym “NSA,” whose activities are critiqued in Annie Bissett’s 26 elegant little woodcuts, each of which illustrates one of the agency’s code words. **Claudia Gibson-Hunter** expands the commentary to include corporate snooping in “Information Signature,” a collage of passports, receipts and credit cards representing widespread data collection.

David Robert Kamm has fashioned a set of bullet-tipped crayons to quietly but eloquently address the horror of school shootings, while Dara Herman Zierlein has painted a human baby with a belly full of plastic trash, an affliction often seen in dead birds. In R.M. Croft’s sculptures, the battered working class is embodied by distressed metal, seemingly torn from an industrial door or roughly forged into a battlefield stretcher. The forgotten people represented by Croft’s work are like the homeless woman in Jeanie Neyer’s faceless “A Face in the Crowd”: hidden in plain sight, and ignored in the debate between red and blue.

*Lines Drawn* On view through Nov. 30 at Charles Krause/Reporting Fine Art, 1300 13th St. NW. 202-638-3612. [www.charleskrausereporting.com](http://www.charleskrausereporting.com).



<http://www.tokesplace.com>, *Brides of Anansi*. Fiber and Contemporary Art viewed through the legends of Anansi, the spider-man-god trickster figure of West African folklore. This show presents an intersection of fiber media and folktales about Anansi, artists: **Januwa Moja**, Xenobia Bailey, **Sonya Clark**, Senga Nengudi, Nnenna Okore, Joyce C. Scott and Adejoke Tugbiyele.



*African-American Artists and Abstraction*, Museo de Artes Universales, Habana, Cuba, August 1-October 27, 2014, artists: **Ben Jones**, Mel Edwards, Nanette Carter, Bill Hutson, Howardena Pindell, Willie Cole, Senga Nengudi, Victor Davson and Jayne Cortez.

<https://us-mg6.mail.yahoo.com/neo/launch?.rand=6f3p2ne8qnrui>

*Abstract 9 : Portraits in Black*

Published on Jun 26, 2014: Abstract 9 is a documentary film that explores black abstract art through the lives and work of 9 major contemporary African American artists: **Ben Jones**, Mel Edwards, Nanette Carter, Bill Hutson, Howardena Pindell, Willie Cole, Senga Nengudi, Victor Davson and the revolutionary poet Jayne Cortez. Directed by Gregg Mann / Liza Mann, produced by Iconoclash Studios, [www.iconoclashstudios.com](http://www.iconoclashstudios.com)

## Celebrating African Women's Day in Cuba With A Fashion Show

By superselected • August 14, 2014 • African Women's Day, Cuba, Fashion, **Januwa Moja**  
According to the Havana Times,

African Women's Day was established during a meeting held in Dar-Es-Salaam, Republic of Tanzania, on July 31, 1962. In 1974, the Pan-African Women's Organization (PWO), which promotes the social integration of African women, was created.

This year's fashion show is the second time such an event has been held at Havana's Casa de Africa ("House of Africa") museum in honor of African Women's Day. The show featured designs by Januwa Moja, an American designer and artist, originally from Baltimore, Maryland, who has been celebrating the African diaspora with wearable art creations for over 40 years. Some of the garments created by Moja featured images of African civil right leaders, as well images of Che Guevara and Malcolm X.



images by Elio Delgado Valdes via.

<http://superselected.com/images-celebrating-african-womens-day-in-cuba-with-a-fashion-show/>

# HELP CREATE PUBLIC ART

Washington Project for the Arts (WPA), Sasha Bruce Youthwork, and Amber Robles-Gordon needs your help to create a public art project as part of WPA's South Capitol Skylinescape.



## WHAT WE NEED

BRIGHTLY COLORED AND PATTERNED shirts, belts, purses, jeans, pants, dresses, plastic bottles, jewelry, ties, scarves, gloves and ribbons.

## WHERE & WHEN

Drop off donations at: Sasha Bruce Youthwork  
@ Randall Community Center, South Capitol and I  
Street SW, Washington DC 20024, M-F 9am - 8pm  
BEFORE AUGUST 12, 2014

Your participation will help in the success of a public art project with DC artist Amber Robles-Gordon. The finished work will be featured on a 50 foot banner on the side of the Capitol Skyline Hotel at 10 I St. SW, Washington DC 20024

## QUESTIONS?

Call Us! 202-234-7103 x1  
Email Us! [smay@wpadc.org](mailto:smay@wpadc.org)

this public art project is brought to you by:



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**Amber Robles-Jordon**

### *Secondary Transition Forum*

Engagement in art as a form of self-expression was the focus of a *Secondary Transition Forum* at the Martin Luther King Jr. Memorial Library on October 25 - 26, 2014 designed to serve secondary school students with disabilities in DC public and charter schools. **Adjoa Burrowes** engaged students in making personal narrative collages in workshops on Saturday, October 26.

## SYMPOSIUMS, LECTURES, ARTISTS' TALKS, STUDIES ABROAD, STUDIO VISITS

*Washington Post, Going Out Guide January 12, 2014*

Renwick Distinguished Lecture Series, *Artist talk with Sonya Clark*, Smithsonian American Art Museum, McEvoy Auditorium, Washington, DC. January 19, 2014. How we wear our hair can be a form of cultural expression and a celebration of heritage. For some it can even be art. Using such materials as hair, copper and beads, D.C. native and artist **Sonya Clark**'s art explored the politics of hair. She discussed her career in this program at the Smithsonian American Art Museum [www.americanart.si.edu](http://www.americanart.si.edu)

**Daniel T. Brooking** attended *Our America: The Latino Presence in American Art*, which was held at the Smithsonian American Art Museum, McEvoy Auditorium on Thursday, February 6, 2014. Artists María Magdalena Campos-Pons, Wanda Raimundi-Ortiz, and Freddy Rodríguez discussed the varied ways in which they engaged Afro-Latino themes and issues in their work. Discussion was moderated by curator for Latino Art E. Carmen Ramos. Book signing and reception followed.

*Suffer the Little Children*, Artists' Talk, Matthews Memorial Baptist Church, Washington, D.C., February 8, 2014, artist: **Gloria C. Kirk**.

*Explorations in Mixed Media*, Solo Artist's Talk, sponsored by Haitian Blue Coffee Growers and Mr. Johnny L. Coleman, III, Culture Coffee, Washington, D.C., February 12, 2014, artist: **Gloria C. Kirk**.

*Explorations in Mixed Media*, Solo Artist's talk, closing reception, Culture Coffee Washington, D.C., March 1, 2014, artist: **Gloria C. Kirk**.

Gallery Talk and Tour, *Artist Studio Tour*, Baltimore, Maryland, (courtesy of Smithsonian Anacostia Community Museum, Washington, DC), February 15, 2014, artists: **Larry Poncho Brown**, Karen Buster and Adrian Bobb.

*Art of Adornment* workshop, Smithsonian Anacostia Community Museum, Washington, DC, February 22, 2014, artist: **Januwa Moja-Nelson**.

Gallery Talk and Tour, *Artist Studio Tour*, Washington, DC, Maryland and Baltimore, (courtesy of Smithsonian Anacostia Community Museum, Washington, DC), March 22, 2014, artists: **Akili Ron Anderson**, Diane Tuckman and **Gallery Myrtis**.

*Bedazzling Beads!* Hands on workshop making personal beadware, Smithsonian Anacostia Community Museum, Washington, DC, April 16, May 18, and May 31, 2014, artist: **Deidra Bell**.

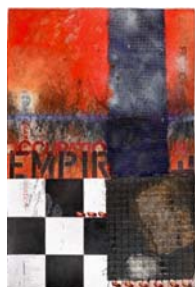
Gallery Talk and Tour, *Artist Studio Tour*, Washington, DC, (courtesy of Smithsonian Anacostia Community Museum, Washington, DC), May 17, 2014, artists: Betty Murchison and **Lilian Thomas Burwell**.

**FIRST FRIDAY- February 7, 2014, 6 to 7:30 pm.**  
**@ Busboys and Poets, Hyattsville**  
**co-sponsored by the Black Artists of DC and Millennium Arts Salon**

## **African American Art: Resistance, Community and Creativity**

featuring  
Aziza Gibson-Hunter, artist, educator and activist  
Akili Ron Anderson, artist, educator and activist  
Lynn Sylvester, collector, artist and activist

Convenor: Carol R. Dyson, Curator in Residence, Busboys and Poets  
Moderator: Mel Hardy, Millennium Arts Salon



**Aziza Gibson-Hunter**  
*Ruby Slipper Syndrome*  
Mixed Media



**Akili Ron Anderson**  
*African Spirit*  
Mixed Media

*A panel of artists with legacies in historic and contemporary social justice and progressive movements in American society will discuss their roles as artists, image makers and advocates for social justice in civil society and visionaries for inclusion of more voices to impact the American body politic.*

### **Aziza Gibson Hunter**

Ms. Gibson-Hunter attended Temple University with a BS in art education. Claudia received an Arts-In Education fellowship from the Rockefeller Foundation. She then attended graduate school at Howard University completing her MFA in printmaking. Since then her emphasis has been creating multimedia works. She is one of the founding members of the Black Artists of DC, an advocacy and educational organization. Her work is included in the Washington DC Art Bank and the permanent collection of the Wilson Building. Ms. Gibson-Hunter has exhibited nationally and internationally.

### **Akili Ron Anderson**

Akili Ron Anderson is a lifetime resident of Washington, DC and has successfully practiced as a full-time visual artist since 1970. A graduate of Cardozo High School, he attended the Corcoran School of Art and received his BFA and MFA from Howard University in 2008. Akili designs, fabricates and installs stained glass windows, sculptural forms, fine art paintings and theater sets and is well versed in still photography, cinematography, computer graphics, special effects and multi-media presentations.

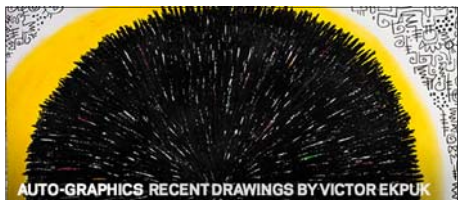
Akili is a member of Afri-COBRA, a co-founder of Nation House Organization (Watoto School), a board member of the African Freedom Fund Treasury and the Black Artists of DC. He presently teaches full time in the Department of Art at Howard University and exhibits throughout the country.

### **Lynn Sylvester**

Lynn Sylvester is an attorney and mediator in Washington, DC. In addition to her legal career Lynn has an extensive interest in the visual arts. From junior high through senior high school she attended Saturday arts classes at the Corcoran School of Art. In college she continued her studies in the arts in addition to pursuing a major in Economics. Immediately following college, she attended law school and pursued a professional career in law and mediation. Additionally, she is an adjunct professor of law at George Washington University Law School.

She founded and ran the DC Chapter of the Brandywine Workshop, is a member of the James A. Porter Colloquium Executive Steering Committee and most recently worked on the National Yard Sale, a unique sale of artist created works from wooden yard sticks in support the Alonzo Davis Fellowship Fund at the Virginia Center for the Creative Arts. The efforts raised money to support residency scholarships for African American and Latino artists. She has also published numerous articles on the arts.

Lynn has quietly collected art for over 40 years. Her collection's focus is work by African American artists and Japanese woodblock prints. The last few years she has begun to focus her collecting on African American women artists, who she believes are under-represented in the mainstream art world. Finally, Lynn has the past few years participated in a number of art shows as a textile artist.



ARTIST TALK. Auto-Graphics: Recent Drawings by **Victor Ekpuk**, Krannert Art Museum and Kinkead Pavilion, Champaign, Illinois, March 13, 2014.

**Adjoa J. Burrowes** gave a lecture on March 20, 2014 entitled *Book Appeal: The Lure of the Book in the Art Practice of Adjoa Burrowes* at Florida A&M University, Department of Art, Tallahassee, Florida as part of a celebration of Women's History Month. As visiting artist, she also gave several bookmaking workshops.

*Same Difference*, Gallery Talk, Reynolds Gallery, Richmond, Virginia, March 27, 2014, artist: **Sonya Clark**. As an added treat VCU colleague and violinist, Susanna Klein will play two bows made with human hair.

Solo Exhibition, *Black + White + Thread All Over*, Gallery Talk, Winter Art Center, Millersville University, Millersville, Pennsylvania, April 3, 2014, artist: **Sonya Clark**.

Members and associates of Black Artists of DC, including, **Aziza Gibson-Hunter**, **Daniel T. Brooking**, **Amber Robles Gordon**, and **Cedric Baker**, attended the James A. Porter Colloquium of African American Art, Howard University Blackburn Center, Washington, DC, April 12, 2014.



*Open Studio, Claudia “Aziza” Gibson-Hunter, Gibson-Hunter Studio, Washington, DC, May 17, 2017: works on paper, paintings, prints, drawings, collage, and assemblage.*

The Millennium Arts Salon (MAS) opened its 2014-2015 season with joint *Artist Studio Visits* with **Alonzo Davis**, Dorothy Fall, and **Alec Simpson**, Mt. Ranier, Maryland, September 20, 2014.

*Annual Open Studio and Art Sale*, Washington, DC, September 27, 2014, artists: **Gwendolyn Aquí-Brooks** and **Bernard Brooks**.

*Encaustic Workshops* by **Carolyn Goodridge**, Jarrett Thor Fine Arts, Colonial Beach, Virginia, August 12-13.

*Community Arts Series: Artist Studio Tour to DC and Maryland* October 11, 2014.

The Anacostia Community Museum shuttle took riders to visit Honfleur Gallery, the studios of artists Elena Crusoe Aiken (jewelry maker) and **James Brown** (textile fiber artist).



*Community Arts Series: East of the River Photography Project*  
Anacostia Community Museum, Washington, DC, October 25, 2014.  
Local artist **Bruce McNeil** leads program participants in a photography shoot along the Northeast Branch of the Anacostia River. Photos taken will be included in a documentary project about the Anacostia watershed. Be a part of this eco-friendly art project.

Bring your digital camera and don't forget to wear comfortable shoes.

*Community Arts Series: Artist Studio Tour to DC and Maryland* November 8, 2014


The Anacostia Community Museum shuttle took the riders to visit the studios of artists **Victor Ekpuk** (painter), **Jamea Richmond-Edwards** (painter), and **Francine Haskins** (dolls and mixed media).

*Sonya Clark and Robert Pruitt*, Virginia Museum of Fine Art, Leslie Cheek Theater, Richmond, Virginia, "Artists **Sonya Clark** and Robert Pruitt discuss their bodies of work, including pieces on view in *Identity Shifts*. Moderated by Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art, VMFA." Thursday, July 17, 2014.

Michaelis School of Art, University of Cape Town, Gardens, Cape Town, South Africa, Wednesday, July 23, 2014. **Sonya Clark** presented an artist talk as part of the Lunchtime Lecture Series, in which artists, critics, curators, art historians, theorists and others are invited to speak and make presentations to the body of the School as a whole, and which is also open to the public.

**Millennium Arts Salon**  
*Aziza Gibson Hunter at Charles Krause Gallery*  
*Today, Sunday, 5-7*  
*Artist Talk*

MILLENNIUM  
**ARTS  
SALON**



Dear Friends of Millennium Arts Salon:

Reminder: Artist and Friend of MAS Aziza Gibson-Hunter shows in "***LINES DRAWN: America's Artists Look Beyond the Politics of Red and Blue***". Aziza will have an artist talk at the Charles Krause/Reporting Fine Art Gallery today from 5 - 7 PM. In art salon fashion, she will provide her special lens on her many years of social and political commentary as expressed through her oeuvre, especially poignant in the context of the current exhibition. Critic Mark Jenkins appropriately highlights her work in his recent [WashPost](#) review. 1300 13th Street, NW Ste 105, Washington, DC. Please join us.

m

A

r

*Symposium: Embodied Knowledge: Sensory Studies in the 21st*

*Century*, Institute for Research in the Humanities, University of Wisconsin - Madison, October 3, 2014, artist: **Sonya Clark**. Sonya presented with Faisal Abdu'Allah (UW-Madison), Lynda Barry (UW-Madison), Henry Drewal (UW-Madison), Darryl Harper (VCU), Sheron Wrey (University of California) and others.

*Lecture: American Craft Council Crafted Conversations Series*, SCAD Museum of Art, Savannah, Georgia, October 15, 2015, artist: Sonya Clark presented an artist talk on her work as part of this series.

*Lecture: Crystal Bridges Museum, Bentonville, Arkansas, December 19, 2014*, artist: **Sonya Clark** gave an artist talk in conjunction with the group exhibit, *State of the Art*.



*Lecture: Book Appeal: The Lure of the Book in the Art Practice of Adjoa Burrowes*, Florida A&M University, Department of Art, Tallahassee, Florida, March 20, 2014, **Adjoa Burrowes**. Burrowes lecture and bookmaking workshops were part of a celebration of Women's History Month.

**Adjoa Burrowes** participated in a *Community Print Day* Saturday, June 21, 2014 in the parking lot at THEARC in SE DC., as part of a Community-Based Class. This inter-institutional, intergenerational course provided an opportunity for participants to learn a new medium (mammoth woodcuts--4ftx8ft) and printing them with a steamroller, and work collaboratively with learners across the lifespan [the youngest is 11 and the oldest is 74] envisioning the concept of "freedom" or "lack of freedom" through visual imagery, stories, poems and oral interviews.



Corcoran art education students and UMD students in art education, English, and elementary education are partnered with members of the community and through discussion created a collaborative vision of freedom (or lack of) for their woodcut.

**Adjoa Burrowes** gave a presentation *Freedom Prints* on October 22, 2014 at the Corcoran School of Arts and Design auditorium capturing the motivation, and inspiration behind her series of woodcut prints. The imagery in the woodcuts grew out of interviews conducted with selected family members and their ideas on freedom. Burrowes gave a behind the scenes look at her art process including initial pencil sketches, cut-out paper stencils, journal reflections, poetry and some of the printing process.



## ‘Divergence’ at the Joan Hisaoka Healing Arts Gallery

By Michael O'Sullivan September 18

At first glance, “Divergence,” on view at the Joan Hisaoka Healing Arts Gallery, is powerfully disturbing. That’s probably true even for those who already have seen the show, which was presented this summer — in a somewhat altered form and under the name “Mind + Body + Metaphor” — at the 39th Street Gallery in Mount Rainier.

Along the walls hang an assortment of sculpted bones, human body parts, fragments of architectural ornamentation and broken furniture, evoking dismemberment, lynching and pillaging. Bare light bulbs are interspersed among the objects, suggesting not an art gallery but an interrogation room (or an abattoir).

Elsewhere, there are a series of mixed-media collages fusing painting with photography and, in a couple of cases, video. Each of these images centers on a solitary human figure wearing a straitjacket and/or a blindfold. The knee-jerk association is with madness, imprisonment and execution.

"See What You See Is What You See" features bones, body parts and bits of architectural ornamentation. But wait. The works, by sculptor Njena Surae Jarvis and painter/collagist **Shaunté Gates**, aren't so easily sized up.

This is, after all, a gallery with the word “healing” in its name. Part of the Smith Center for Healing and the Arts — an organization offering cancer patients the restorative power of art, among other things — the gallery didn't import this show because it was a downer. The longer you spend with the work, the richer it seems in associations. Jarvis describes herself as an “alchemist of objects,” and you can see why. Her work — and Gates’ as well — slowly reveals depths of meaning.



Several of Jarvis’s bones, for instance, are fused with the furniture parts, suggesting less destruction than deconstruction. Or, rather, reconstruction. The sense of pulling something — or someone — together comes across as strongly here as does the sense of tearing something apart. As dreadful (in the sense of “full of dread”) as her sculptural installation appears, it’s also kind of pretty, with braided cords tying its bits and pieces together into a whole. Even her title, “See What You See Is What You See,” evokes not fatalism but

open-endedness and possibility.



The figures in Shaunte Gates’ mixed-media collages are typically blindfolded and/or wearing straitjackets. Similarly, Gates’s symbolic vocabulary can be read more than one way. His straitjackets, for instance, call to mind cocoons, the swaddling of a baby or the wrapping of bats’ wings. Although his figures are alone — a reflection of the disconnection the artist says is

endemic to a people tethered to technology but isolated from one another — several of his pictures depict puppet-like strings attached to them. Whether this is evidence of manipulation by a higher power or a connection to an unseen energy source is open to interpretation.

True to its name, “Divergence” deviates from what at first seems painfully obvious, inviting the viewer to choose between multiple meanings — or to embrace them all.

### *Divergence*

Through Oct. 25 at the Joan Hisaoka Healing Arts Gallery, 1632 U St. NW. 202-483-8600. [www.smithcenter.org/gallery](http://www.smithcenter.org/gallery).

Open Wednesday-Friday 11 to 5 p.m.; Saturday

11 a.m. to 3 p.m. The gallery will be closed

Oct. 10-11 for a cancer retreat. Free.

Public program: On Oct. 16 at 6:30 p.m., the gallery will present a talk with the artists and curator Martha Jackson Jarvis.

### The Story Behind the Work

Njena Surae Jarvis and Shaunté Gates are products of Washington’s Duke Ellington School of the Arts. But it took a bit of artistic matchmaking to bring the 30-year-old Jarvis, who lives in New York, where she performs rap under the name Njena Reddd Foxxx, together with the 35-year-old, Washington-based Gates.

That pairing is thanks to the show’s curator, veteran Washington sculptor Martha Jackson Jarvis, whose keen eye can be credited with spotting the work of Gates, an artist whose work has appeared in solo and group exhibitions throughout the area. It may have been a bit easier for the “Divergence” curator to come up with the exhibition’s other featured artist: Njena Surae Jarvis is her daughter.

According to the curator, Njena was always aesthetically inclined, offering feedback on her mother’s numerous public commissions, even as a little girl. “I would have done it this way” was a typical critique, Jarvis recalls.

The body parts featured in “See What You See Is What You See” make literal that link between generations. They were cast from three generations of the artist’s family, including Njena’s mother, Njena herself and a grandchild.

Martha Jackson Jarvis calls the artists of “Divergence” “young people to watch.” Their voices, she says, “speak to the future.”



Born and raised in Washington, D.C., Michael O’Sullivan has worked since 1993 at The Washington Post, where he covers art, film and other forms of popular — and unpopular — culture.

## New York Times

By MELENA RYZIK

December 5, 2014

MIAMI — “My name is Richard, I’m from New York City, and I’m happy to be here in Art Basel Miami,” the singer Richard Kennedy, of the dance music act Hercules and Love Affair, announced into a mike late on Wednesday night, before launching into a spirited solo set for an eclectically dressed crowd, in a room surrounded by paintings.

Technically speaking, though, Mr. Kennedy was not at Art Basel Miami, the annual art and design showcase held in Miami Beach. He was seven miles away, at a thrift store in the Little Haiti neighborhood here, performing as part of an effort to connect a burgeoning community of local artists to the international jet set that descends in a buying frenzy each year.

“This is the largest art moment on the planet,” said Karla Ferguson, owner of the Yeelen Gallery, a 13,000-square-foot space that opened last year in Little Haiti. “We want our voices to be heard.”

On Saturday she will host the second edition of Fade to Black, a party celebrating the work of African-American artists. Last year, it was in the Design District; this year, Ms. Ferguson hopes that holding it in her gallery will introduce out-of-towners to Little Haiti, which lately has seen an influx of artists priced out of the Design District and neighboring Wynwood.

After years of effort, “it’s time that Little Haiti is also recognized as being part of this immense art scene that we have in Miami,” Ms. Ferguson said. A hashtag, #ihaitibasel, was invented to promote the scene.

Over Basel’s 12 years here, the metastasizing business of showing and selling art has transformed this city and its waterfront environs into a weeklong Dionysian cultural playground.

“Imagine taking Cannes, a rock festival, a home and boat show, a whole lot of expensive art, and fashion week, and smashing them all together, and you’d be approaching Art Basel,” said the film director Baz Luhrmann, who knows spectacle (“Moulin Rouge!”).

On Wednesday, at the highly coveted V.I.P. preview at Art Basel, he sat in a friend’s booth, Galerie Gmurzynska, at the Miami Beach Convention Center, and watched as a 1918 Picasso, “Vénus et Amour,” got snapped up for \$1 million, after a bidding war that included the music mogul Sean Combs. “The level of fiesta is quite extraordinary,” Mr. Luhrmann said, as he was handed a glass of Champagne to celebrate.

(With attendance estimated at upward of 75,000 visitors, the spree ends on Sunday; the hangovers will probably last longer.)

And yet the two dozen selective companion fairs that have sprung up around the main Basel event, and the even more exclusive nightly bacchanals, on yachts and in strip clubs, still do not, somehow, cover all the cultural territory.

So a slew of alternative fairs and pop-ups have arrived to fill niches, especially those that do not cater to blue-chip artists, well-heeled buyers or the typical canon of work. Outside the big-tent atmosphere and away from the flashbulbs, experimental pieces, political themes and underrepresented populations can thrive.

"I get depressed when I come to the fairs, because it's not about the experience" of engaging with art, said Cheryl Pope, a Chicago sculptor, installation and performance artist.

Ms. Pope discussed the idea of showing at the fairs with one of her galleries in Chicago, she said, but ultimately decided to present in an alternative, noncommercial exhibition called "Auto Body." On Thursday she staged a performance piece, "Up Against," in which she burst 700 water balloons, suspended from the ceiling, with her head.

"Nothing's for sale here," she said of the show, held in a former garage. "It's making a statement."

Ms. Pope, 34, an art lecturer and for many years a studio manager for the Chicago artist Nick Cave, added that she wasn't against making money from her work. But, she said, "we need to steer our careers and guide the art," to make sure it's not driven by the marketplace "because the majority of us are not in it for that reason."

"Auto Body," organized with the rising young gallerist Anthony Spinello, was also notable for its artists: 33 women, chosen by an international panel of female curators and museum directors. Mr. Spinello said it came together in part because he was doing some soul-searching about why, of his own roster of 11 artists, only three were women.

The pieces were mostly videos, many engaged with physicality: Antonia Wright, a Miami artist, hurled her naked body, seemingly painlessly, through glass; Tameka Norris, from New Orleans, glued her lips shut, tearing up as she tried to unstick them.

The exhibition travels to Buenos Aires next.

Among its curatorial committee was Ximena Caminos, wife of the Argentine developer Alan Faena. Tall, bald and dressed in his trademark white Mr. Faena was a big presence this week, celebrating the development of the Faena District, a six-block parcel of waterfront property to include luxury residences, a hotel (with design input by Mr. Luhrmann and his wife, the Oscar-winning costumer Catherine Martin) and a cultural center, Faena Forum, designed by Rem Koolhaas.

On Wednesday evening, Mr. Faena, wearing a white top hat, and Ms. Caminos, in an oxblood gown, presided over a party at the future home of their center. Guests including Jeffrey Deitch, Bruce Weber, Tommy Hilfiger and the Miami Beach mayor Philip Levine snacked on empanadas while chefs tended to a tower of grilling meat.

Mr. Faena's introduction was preceded by a brass ensemble's performance of "Fanfare for the Common Man" (cue Mr. Luhrmann: "It should be 'fanfare for the uncommon man'").

Mr. Faena, who had a similar project in Buenos Aires, says his new curvilinear center is expected to be open here in time for next year's Art Basel, but he was already thinking longer-

term, saying, “Imagine 100 years from now, this amazing cylinder — people will say, how did this arrive here?”

A few blocks away, around the pool at the bohemian Freehand Hotel, a woman in a white sci-fi jumpsuit held what appeared to be a light saber to the water, guiding a swimmer in a conical cap. It was a performance courtesy of NEWD, a new art showcase based in Bushwick, Brooklyn, which organized it with UOVO Fine Art Storage and the galleries metro pcs (from Los Angeles) and Signal (Bushwick).

Rather than be treated like “fair No. 30 on a long list,” the idea was do something with a house party vibe, said Kate Bryan, a co-founder of NEWD. Noah Horowitz, executive director of the Armory show in New York, stopped by and pronounced it “supercool.”

“It’s a noisy market, and I think they’re smart not to set up another satellite fair,” he said. “To do this, for me, is like super-refreshing.”

Other alternative fairs, like **Prizm**, for African diaspora and emerging-market artists, in its second year, hope to move toward the mainstream.

“I’d like us to be as important as Basel, as important as Scope,” said Mikhaile Solomon, a founder of Prizm.

Ms. Solomon, a Miami native who aims to include local artists, added that she founded the fair “to be socially impactful,” with a political message. “It makes the work more relevant, and more collectible,” she said. Still, there was room to carouse.

Guests at Prizm’s opening, at the Miami Center for Architecture and Design downtown on Thursday evening, mingled while a D.J. played new and old school hip-hop. Across town, fried conch and dancing were on the agenda at the Little Haiti Cultural Center, to help inaugurate the Art Beat series, and on Wednesday, the thrift store gig ended with a Haitian rara band, marching through the quiet streets at midnight, trailing whirling revelers.



Prism Artists: Artists Adrienne Gaither, **Amber Robles-Gordon**, Asser Saint-Val, Brianna McCarthy, Carl Juste, Charly Palmer, Cheryl Pope, Diogenes Ballester, Francks Deceus, Frank Frazier, Gary L. Moore, Holly Bass, Jamal Ince, **Jamea Richmond-Edwards**, Johnnie Bess, Lester Merriweather, Loni Johnson, Margaret Rose-Vendryes, Najee Dorsey, Olalekan Jeyifous, Robert McKnight, **Shaunte Gates**, **Stanley Squirewell**, Sylvia Maier, T. Elliott Mansa, Taha Clayton, Temi Okpaku, and Wesley Clark.

# HYPERALLERGENIC

## Anila Quayyum Agha Sweeps ArtPrize, Winning Both Jury and Public Grand Prize Awards

Anila Quayyum Agha's "Intersections" at the Grand Rapids Art Museum (all photos by the author for Hyperallergic).

After years of jokes about [Jesus paintings](#) and [quilts](#) seducing the art crowds flocking to the Grand Rapids-based ArtPrize art competition, this year the juried and popular votes have synched up to reveal one big winner.

Pakistan-born and Indianapolis-based [Anila Quayyum Agha](#) has swept the grand prizes, winning the \$200,000 popular one, and splitting the purse for the \$200,000 juried prize with Richmond, Virginia-based artist [Sonya Clark](#).

Agha's "Intersections" installation at the Grand Rapids Art Museum filled an entire gallery with a light source in the center of a laser-cut wooden cube. The lattice of shadows represents, according to the artist's statement, "geometric patterning in Islamic sacred spaces, associated with certitude." A play between the nature of public and private space, the work also challenges viewers by blurring the traditional boundaries of what constitutes an art work by placing attention as much on the shadows as the sculpted object itself.

For her "Hair Craft Project," **Sonya Clark** explored the poetry and politics of black hair care specialists. Providing various artisans with silk thread and a canvas, Clark invited all the women to transfer their work into a gallery context. The results are abstract works of surprising energy, spontaneity, and craft. Clark was also selected as the winner of the juried 2-D category.



Images of Sonya Clark's "Hair Craft Project" at the Kendall Galleries at the Kendall College of Art and Design.

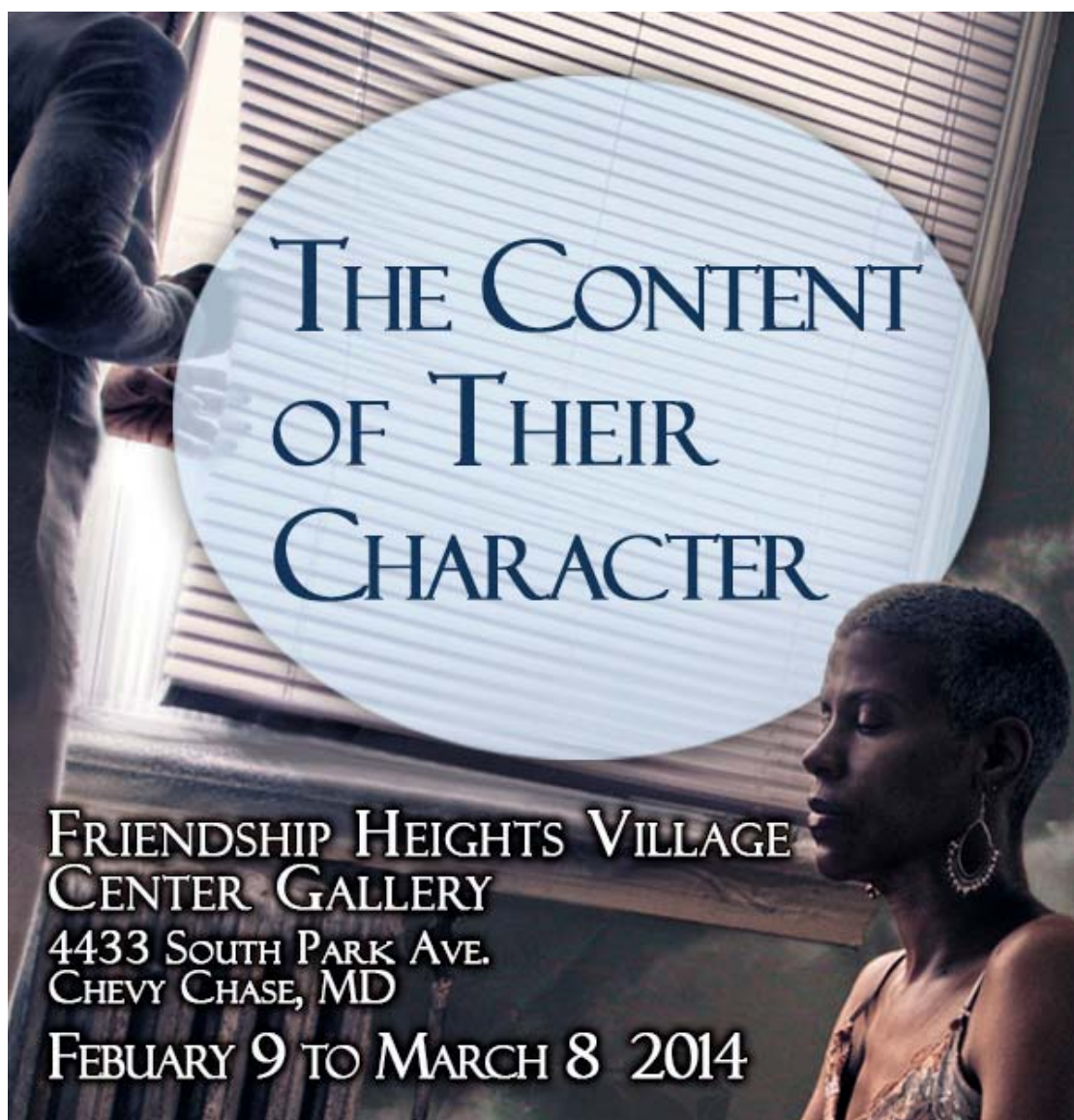
The 2014 ArtPrize Grand Prize jury was chaired by Susan Sollins, executive director of Art21 in Manhattan, and artists Leonardo Drew of Brooklyn and Katharina Grosse of Düsseldorf.



Both artists, who are also female artists of color, represent the first year when public and juried selections have overlapped.

Tonight's awards ceremony included various statements about diversity at ArtPrize. ArtPrize Executive Director Christian Gaines and Exhibitions Director Kevin Buist both mentioned diversity as part of their speeches, while ArtPrize founder Rick DeVos did not mention the topic.

The reference to diversity may have been in response to ArtPrize finalist [Steve Lambert's statement](#) that he would not be keeping any prize money in the event that he wins. .



This 2014 exhibit, curated by Llewellyn Berry, celebrates African American History Month at the Friendship Heights Village Center Gallery (Huntley Hall), and is dedicated to the creative spirit in the visual arts. Join the celebration with me and fellow artists:

JOHN BECKLEY  
PIERRE BENNU  
LLEWELLYN BERRY  
HANK DOUGLAS  
BRUE FAGIN  
RICHARD FITZHUGH  
BILL HARRIS  
JANIERI HORNE

MIRLANDE JEAN  
DIRK JOSEPH  
GLORIA KIRK  
PERCY MARTIN  
LEIGH MOSLEY  
MICHAEL PLATT  
DWIGHT TYLER  
JOYCE WELLMAN

**BADC:** Gloria C. Kirk, Percy Martin,  
Michael Platt, and Dwight Tyler

## 2014 BADC CALENDAR

THE ART SCHOOL ANNEX ON SHERMAN AVENUE  
Howard University  
2467 Sherman Ave NW, Washington, DC

BADC held general business meetings to discuss art proposals, future/current exhibitions, grants and/or collaborations with other arts institutions, and critique session where artists are encouraged to present their works for review.

January 26, 2014

February 23, 2014

March 23, 2014

April 20, 2014

May 18, 2014

June 22, 2014

July-Summer Break

August-BADC Executive Board Planning

September 21, 2014

October 26, 2014

November 16, 2014 (Childress Hall, Howard University)

December 14, 2014-Holiday Celebration

## LIST OF VENUES

### A

Adobe Design Center and Showroom  
645 H Street, N.E.  
Washington, DC 20002  
(202) 529-9006

American University Museum at the Katzen Arts Center  
4400 Massachusetts Avenue, NW  
Washington, DC 20016  
(202) 625-7555  
[www.american.edu/katzen](http://www.american.edu/katzen)

Art In Garden Show (Bi-Annual)  
1st weekend in May and 1st weekend in October  
3218 Chestnut Street, NE  
Washington, DC 20018  
(202) 269-2757,  
T.H.Gomillion (contact person)

Artomatic  
[news@artomatic.org](mailto:news@artomatic.org)  
[www.artomatic.org](http://www.artomatic.org)

Arts Club of Washington  
2017 I Street, NW  
Washington, DC 20006  
(202) 331-7282

AYN Studio 923 F Street, NW  
Suite#201  
Washington DC 202-271-9475  
[gediyon@AynStudio.com](mailto:gediyon@AynStudio.com)

### B

Sewall-Belmont House & Museum  
144 Constitution Avenue, NE  
Washington, DC 20002

### C

Capital One Headquarters  
1680 Capital One Drive  
McLean, VA 22102-3491  
(703) 720-1000

Center for Green Urbanism  
3938 Benning Road, N.E.  
Washington, DC

Corcoran Gallery of Art  
500 Seventeenth Street, NW  
Washington, DC 20006  
(202) 639-1700

The Corner Store Gallery  
900 South Carolina Ave., S.E.  
(9th and S. Carolina Ave., S.E.)  
Washington, DC 20003  
Kris Swanson - (202) 544-5807

Chicago Museum of Science and Industry  
Black Creativity  
57<sup>th</sup> Street and Lake Shore Drive  
Chicago, IL 60637-2093  
<http://www.msichicago.org>  
Octavia Hooks, Community Affairs  
Request for the Black History Exhibit goes out in  
October for the following February exhibit.

Cryor Gallery  
Coppin State University  
2500 West North Avenue, Baltimore  
Maryland, 21216.  
(410) 951-3368 or (410) 951-3370

### D

District of Columbia Art Center (DCAC)  
2438 18<sup>th</sup> Street, NW  
Washington, DC 20009  
(202) 462-7833  
[www.dcartcenter.org](http://www.dcartcenter.org)

### E

### F

Foundry Gallery  
1314 18<sup>th</sup> Street, NW  
1<sup>st</sup>. Floor  
Washington, DC 20036  
(202) 463-0203  
[www.foundry-gallery.org](http://www.foundry-gallery.org)

### G

Gallery at Flashpoint  
916 G Street, NW  
Washington, DC 20001  
(202) 315-1305  
[www.flashpointdc.org](http://www.flashpointdc.org)

Harvey B. Gantt Center for African-American Arts +  
Culture  
551 S. Tryon Street  
Charlotte, NC 28202  
(704) 547-3700  
<http://www.ganttcenter.org/web>

Joyce Gordon Gallery  
406 14th Street  
Oakland, CA  
<http://joycegordongallery.com>

Govinda Gallery  
1227 34<sup>th</sup> Street, NW  
Washington, DC 20001  
(202) 333-1180  
[www.GovindaGallery.com](http://www.GovindaGallery.com)

**H**

H & F Fine Arts  
3311 Rhode Island Avenue  
Mount Rainier, MD 20712

Hampton University Museum  
Hampton VA, 23668  
(757) 727-5308  
[museum@hamptonu.edu](mailto:museum@hamptonu.edu)

Harmony Hall Regional Center  
10701 Livingston Road  
Fort Washington, MD 20744  
(301) 203-6069  
Stuart Dickmeyer

Hemphill Fine Arts  
1515 14th Street, NW  
Washington, DC 20005  
(202) 234-5601  
[www.hemphillfinearts.com](http://www.hemphillfinearts.com)

Hillyer Art Space  
9 Hillyer Ct. NW  
Washington, DC

Honfleur Gallery  
1241 Good Hope Road, SE  
Washington DC 20020  
[www.honfleurgallery.com](http://www.honfleurgallery.com)  
Contact:  
Briony Evans, Creative Director  
Phone: 202-889-5000 x113  
Cell: 202-536- 8994

**I**

International Visions Gallery  
2629 Connecticut Avenue  
Washington, DC 20008  
202-234-5112  
[intvisions@aol.com](mailto:intvisions@aol.com)

**J**

Wilmer Jennings Gallery at Kenkeleba  
219 E. 2nd Street  
New York, NY, 10009

Just Lookin' Gallery  
40 Summit Avenue  
Hagerstown, Maryland 21740

(800) 717-4ART (4278)

**K**

Kefa Cafe  
963 Bonifant Street  
Silver Spring, MD 20910  
(301) 589-9337

Martin Luther King, Jr. Memorial Library,  
901 G Street, NW  
Washington, DC 20001-4599  
(202) 727-0321

**L**

Reginald F. Lewis Museum of Maryland  
African American History & Culture  
830 E. Pratt Street  
Baltimore, MD 21202  
(443) 263-1800  
[www.africanamericanculture.org](http://www.africanamericanculture.org)

Long View Gallery  
1302 9th Street  
Washington, DC 20001

**M**

Mamasita Movement and Wellness Studio  
Belly Dancers of Color Association (BOCA)  
6906 4th Street, NW  
WASHINGTON, DC 20012  
(202) 545-8888  
[www.gomamasita.com](http://www.gomamasita.com)

Market 5 Gallery  
201 7<sup>th</sup> Street, SE  
Washington, DC 20003  
(202) 543-7293  
[www.market5gallery.org](http://www.market5gallery.org)

Maryland Art Place  
8 Market Place, Suite 100  
Baltimore, MD 21202  
[www.mica.edu](http://www.mica.edu)

Millennium Art Center  
65 Eye Street, SW  
Washington, DC 20007  
(202) 479-2572  
<http://millenniumartscenter.org>

Millennium Arts Salon  
1213 Girard Street NW  
Washington, DC 20009  
(202) 319-8988  
[info@millenniumartssalon.org](mailto:info@millenniumartssalon.org)

MOCA DC Gallery  
1054 31st Street, NW  
Washington, DC 20007  
David R. Quammen  
(202) 342-6230  
[www.mocadc.org](http://www.mocadc.org)

Montpelier Cultural Arts Center  
12826 Laurel-Bowie Road  
Laurel, MD 20708  
(301) 953-1993  
[www.pgiparks.com/places/artsfac/mcac.html](http://www.pgiparks.com/places/artsfac/mcac.html)

Museum of Science and Industry  
Black Creativity  
57th Street and Lake Shore Drive  
Chicago, IL 60637-2093  
(773) 684-1414 (Octavia Hooks)

Galerie Myrtis  
2224 North Charles Street  
Baltimore, Maryland 21218

## N

G.R. N'Namdi Gallery  
1435 Randolph Street  
Detroit, MI  
(313) 831-8700

G.R. N'Namdi Gallery  
110 N Peoria St  
Chicago, IL 60607  
312-563-9240

## O

Oneeki Design Studio  
2103 N. Charles Street  
Baltimore, MD 21218  
(410) 962-8592

Overdue Recognition Art Gallery  
6816 Racetrack Road  
Bowie, MD 20715  
301-262-3553  
[overduerecognition.com](http://overduerecognition.com)

## P

Parish Gallery  
1054 31<sup>st</sup> Street, NW  
Washington, DC 20007  
(202) 944-2310  
[www.parishgallery.com](http://www.parishgallery.com)

Peace and A Cup of Joe Cafe  
713 W. Pratt Street

Baltimore, MD 21201  
(410) 244-8858

Pierce School Lofts  
1375 Maryland Avenue, NE  
Washington, DC

Pope John Paul II cultural Center  
3900 Harewood Road, NE  
Washington DC 20017  
(202) 635-5400

Project 4  
1353 U Street NW, 3rd floor  
Washington, DC 20009  
(202) 232 4340

Pyramid Atlantic  
8230 Georgia Avenue  
Silver Spring, MD 20910  
(301) 608-9101  
[www.pyramidatlanticartcenter.org](http://www.pyramidatlanticartcenter.org)

## Q R

Ramee Art Gallery  
606 Rhode Island Ave NE  
Washington, DC 20002

Results Gym, Capitol Hill  
315 G Street, SE  
Washington, DC 20003

Roxanne's Artiques and Art Gallery  
3426 9th Street, NE  
Washington, DC 20017

## S

Gallery Serengeti  
7919 Central Avenue  
Capitol Heights, Maryland 20743  
(301) 808-6987

Spectrum Gallery  
1132 Q Street, NW  
Washington, DC 20009  
(202) 333-0954  
[www.spectrumgallery.org](http://www.spectrumgallery.org)

The Mansion at Strathmore  
10701 Rockville Pick

North Bethesda, MD 20852  
(301) 581-5200  
[www.strathmore.org](http://www.strathmore.org)

Snow Hill Manor  
13301 Laurel-Bowie Road  
Laurel, Maryland 20724  
(301) 725-6037

#### T

The 39th Street Gallery Gateway Arts Center,  
3901 Rhode Island Avenue  
Brentwood, MD 20722

TMiller Gallery  
654 H Street, NE  
Washington, DC 20002  
(301) 807-6552

Torpedo Factory Art Center  
105 North Union Street  
Alexandria, VA 22314  
(703) 838-4565  
[www.torpedofactory.org](http://www.torpedofactory.org)

Touchstone Gallery  
406 7<sup>th</sup> Street, NW, second floor  
Washington, DC 20004  
(202) 347-2787  
[www.touchstonegallery.com](http://www.touchstonegallery.com)

Transformer Gallery  
1404 P Street, NW Washington, DC 20005  
202-483-1102  
[info@transformergallery.org](mailto:info@transformergallery.org)

#### U

#### V

Vivant Art Collection  
Gallery Row  
60 North 2nd Street  
Philadelphia, PA 19106  
(215) 922-6584  
[www.vivantartcollection@gmail.com](mailto:www.vivantartcollection@gmail.com)

Vivid Solutions Gallery  
2208 Martin Luther King, Jr. Avenue, SE,

Washington, DC 20020  
Beth Ferraro, (202) 365-8392  
[www.vividsolutionsdc.com](http://www.vividsolutionsdc.com)

#### W

Washington Printmakers Gallery, Washington, DC

Wohlfarth Galleries  
3418 9<sup>th</sup> Street, NE  
Washington, DC 20017  
(202) 526-8022

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