



BLACK ARTISTS OF DC

ANNUAL LIST OF ACCOMPLISHMENTS

Volume 9 - 2015

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!

Daniel T. Brooking
BADC Archivist



© 2015 Daniel T. Brooking





BADC WEB SITE
<http://blackartistsofdc.org/>

BADC BLOG
http://badcblog.blogspot.com/2009_03_01_archive.html

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 include 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.

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.

Daniel T. Brooking, BADC Archivist

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

2015 LIST OF ACCOMPLISHMENTS

EXHIBITIONS

JANUARY



Kaleidoscope

Black Artists of DC Exhibition

<http://www.blackartistsofcdc.com>

Presented by Publick Playhouse

Curated by Adjoa Burrowes

January 6, 2015 - March 13, 2015

Opening Reception

Saturday February 7, 2015 @ 6:45 pm

Featured Artists:

**Daniel T Brooking, Adjoa Burrowes,
Carolyn Goodridge, R. Maria Marable,
Magruder Murray, Russell Simmons,
Jeffrey Boston Weatherford**

Publick Playhouse

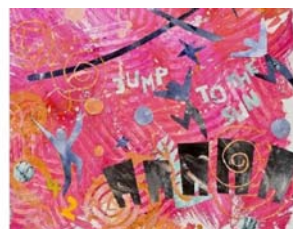
5445 Landover Road, Cheverly, MD (301) 277-1710



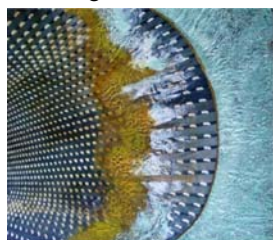
Brooking



Marable



Burrowes



Goodridge



Simmons



Murray

Curators Statement

Kaleidoscopes have an appeal that reaches back to childhood. Holding the hollow, long cylinder filled with small, colored objects such as glass or beads, to the light, was awe inspiring. Peering into one end, and observing the vibrant symmetrical patterns that resulted from light entering the other, was magical. As the tube is rotated again and again, more patterns result from the reflection off the mirrors placed inside at different angles. The kaleidoscope can be a metaphor for many things. An artist can approach it from various angles and choose to focus on one or more qualities it holds. The object and word is ripe for many interpretations. Each of the artists was invited to reflect on the theme as they saw fit. Over 280 attendees at the opening reception.

Bead, Greater Reston Art Center, Reston, Virginia, January 15-February 28, 2015, artist: **Sonya Clark**.

Bead, Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida, January 16-February 28, 2015, artist: **Sonya Clark**.

The Needle's Eye, National Museum of Art, Architecture and Design, Oslo, Norway, January 21-May 16, 2015, artist: **Sonya Clark**.



Identities from the Petrucci Family Collection, Schmucker Gallery, Gettysburg College, Gettysburg, Pennsylvania, January 23-March 7, 2015, artist: **Sonya Clark**.

Featured Objects, Bellevue Arts Museum, Bellevue, Washington, January 31-July 30, 2015, artist: **Sonya Clark**.

Community Arts Series: Artist Studio Tour to DC and Maryland January 10, 2015.

The Anacostia Community Museum shuttle took riders to visit the Children's National Health Center Galleries. Greg Scott demonstrated how art therapists use music, art, dance and puppetry as emotional healing devices. The shuttle also visited the studios of **Amber Robles-Gordon** (fiber, mixed-media artist) and Alan Binstock (glass, metal, mixed media artist).

ARCMANORO NILES



(Biologica: Puppets, Oil on Canvas, 24" x 38")

(Externality, Oil on Canvas, 45" x 62.5")

RECENT PAINTINGS

Opening Reception January 17th 2015
6:00 pm to 9:00 pm

REGINA WOODS & JOHN WRIGHT
357 Monroe St
Brooklyn, NY 11221

On View Monday-Friday until Jan 31, 2015
By Appointment only contact: Woodsartsalon@gmail.com

Archmanoro Niles



Glen Echo Park Partnership for Arts and Culture presents *Jewels*, paintings and collages by **Wayson R. Jones**. *Jewels* is a body of work consisting of original paintings and collages in the Stone Tower Gallery. The works can be thought of as abstract, minimal landscapes, which can be seen from a dual perspective: the horizon line seen from a normal view shifts to become a shoreline or border as seen from the air, Stone Tower Gallery, Glen Echo, Maryland, January 17- March 1, 2015.


The Influence of Our Elders, American History exhibit at the Village of Friendship Heights Gallery, Friendship Heights Village Center, Chevy Chase, Maryland, February 2015. The Village at Friendship Heights continues its annual celebration of African American History Month with an exhibit of African American artists whose work reflects a rich connection to their artistic forbearers who have provided them with a keen sense of culture and history. Curated annually by Llewellyn Berry, the 2015 exhibit presents artists from as far away as Guatemala and Nova Scotia and as near as Capitol Hill and Petworth. Exhibiting are:

Llewellyn Berry	Jim Cureton
John Beckley	Bruce Fagin
Barbara Hardaway	Gail Hansberry
Gloria C. Kirk	Wanda Aikens
Richard Fitzhugh	Hank Douglas
Magruder Murray	Dwight Tyler
Hubert Jackson	Kamala Subramanian
Gwendolyn Aquí-Brooks	Nanno Smith

FEBRUARY

Celebrating Our Common Heritage in the African Diaspora, The Art of **Januwa Moja** and **Uzikee Nelson**, James E. Lewis Museum of Art, Carl J. Murphy Center for Fine Arts, Baltimore, Maryland, February 8th, 2015 – April 16th, 2015.





Light of the Ancestors

African American Inspiration
from the Hearts of
68 Artists

With Special Guest
Faith Ringgold

A Pepco Edison Place
Gallery Exhibition
Presented by Black Artists of DC

February 13 - March 6, 2015
Opening Reception Fri., Feb. 13, 6-9PM

Light of the Ancestors exhibition enlightens audiences of the exquisiteness of the people of the African Diaspora. As a beacon of light and hope for Black History month sixty-eight artists express how the ancestors have inspired and uplifted them. Ethnic oppression is a hot topic, alongside dark and ignorant rhetoric especially during this month. To flip the script, this colossal exhibition of one hundred works of art show wonderful expressions of each artist's "Light," spaced out over a 4,000sf gallery. This show is a place where audiences can come for balance and see the "Light" and authentic beauty of African American inspiration.



Black Artists of DC
1829 Upshur Street, NE
Washington, DC 20018
(202) 297-3040
www.blackartistsofdc.com
Pepco Edison Place Gallery
Gallery Hours
Open Noon-4 pm Tuesday-Friday

Exhibiting Artists:

John Anderson, Jr.	Randolph Gatling	Stacey Lane	A. Lee Smith
Bethel Aniaku	Jonas Gerard	Malik Lloyd	George "Shomari" Smith
Gwendolyn Aquí-Brooks	Tyrone Geter	Larry Lyles	E.H. Sorrells-Adewale
Lois Moore-Blackwell	Jenne Glover	Floydetta McAfee	Phyllis Stephens
Daniel T. Brooking	Ronald Godley	Ramon Menocal	T.H. Gomillion
M. Gasby Brown	Paul Goodnight	Marily Mojica	Tu-Kwon Thomas
Clement Bryant	Jarvis Grant	Betty Murchison	Khalid Thompson
Greta Chapin-McGill	Winston Harris	Magruder Murray	Leslie-Ann Toney
G. Nigel Crawford	David Allen Harris	Lee Nixon	Carmen Torruella-Quander
Alonzo Davis	Tarver Harris	Tim Okamura	Darlene Towson
Tim Davis	Darryl Hines	Meroe Rei	Marjorie Wallace
Monica Dodson	Hubert Jackson	Faith Ringgold	"Sage" Washington
Moné Doucet	Ronald Jackson	Sharon Robinson	Will Watson
Cheryl Edwards	Warren Jackson	Cynthia Sands	Jeffery Weatherford
Brinille Ellis	William Jones	Ernest Shaw	Valerie White
Maurice Evans	Gloria C. Kirk	Arena Simmons	Beverly Whiteside
Alexandra Friend	Grace Kisa	Russell Simmons	Charles Wynn

Opening reception: Friday, February 13, 2015 6-9pm

Closing reception & Artist Talk: Friday, March 6, 2015 6-9PM

Pepco Edison Place Gallery, 702 Eighth Street, NW, Washington, DC 20001

Opposite Image: Faith Ringgold, "Coming to Jones Road Part II #2,

We Here Aunt Emmy Got Us Now", Acrylic on Canvas, 68" h x 63" w, 2010

Carolyn Goodridge wanted to thank all of the team members who gave her such wonderful assistance with hanging *the Light of the Ancestors* exhibition. The exhibition was truly beautiful. Team members: Daniel T. Brooking, Larry "Poncho" Brown, Tarver Harris, Hubert Jackson, Gloria C. Kirk, Phyllis Stephens, Magruder Murray and Tu-Kwon Thomas.



Carol Rhodes Dyson, president of BADC



Pamela Holman, Pepco Edison Place
Gallery Management



Russell Simmons, Artist & Treasurer of BADC



Libation Ceremony by Gloria C. Kirk,
Honoring the Ancestors



Carolyn Goodridge, curator



Kendall Isadore, Master Electric Violinist

Photos by Bruce Guthrie

A hearty “Thank you” to the 400 plus art lovers and artists who attended the opening.



Accepting Faith Ringgold's award,
Professor Curlee Raven Holton,
Executive Director David C. Driskell
Center



Herbert Niles, Deputy Director,



The Artists

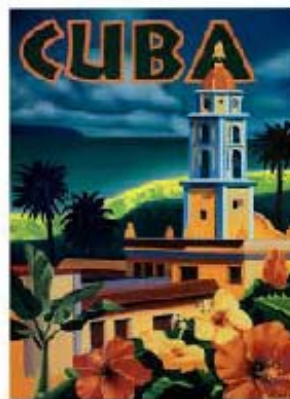


The Attendees

**Akili Ron Anderson of
Howard University's Department of Fine Art and**



***Invite you to
C U B A !!!***



***PRESENTATIONS BY
BADC Members Daniel Brooking, Gloria Kirk
Cheryl Edwards and Aziza Gibson-Hunter***

Sunday, February 15, 2015, 4 pm.

Lulu Vere Childers Hall, Rm. 2022

Presentation BADC Meeting Critique

For more Information, email culcafe2@msn.com or call (202) 903-6179.

MoAAC in cooperation with NYS OGS, ACP, Jr. Art Gallery, Presents:

SUDDEN Juxtapositions



Please join MoAAC in cooperation with
NYS OGS, ACP, Jr. Art Gallery to honor international artist

Ben Jones

Exhibiting Artists:
(works created based on Ben Jones' 1980s Series JUXTAPOSITIONS)

Sonia Barnett, J W Ford, Isma, Richard O. Baker, Elan, Anthony Burton, Lasana Akachi,
Gerald Jones, Andre LeRoy Davis, Javan, Greg Mills

Introduction Ben Jones & Booksigning

- *Exhibiting Artists
- *Award Presentation to Ben Jones
- *Film Screening art of Ben Jones
- "Deliverance"



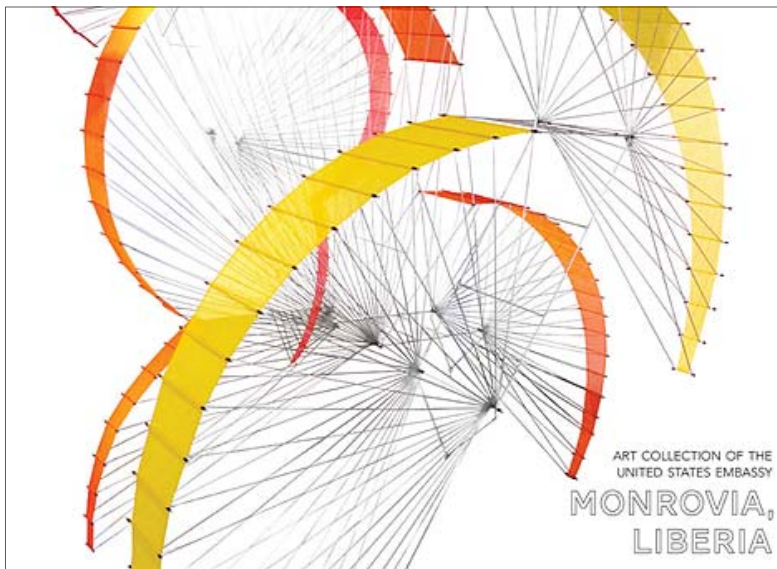
Saturday, February 14, 2015 - 6:00pm

Art Gallery - 2 Floor
Adam Clayton Powell, Jr State Sate Office Building
163 West 125th Street (at 7 Avenue) NYC 10027

Material Fix as part of Toward Textiles, Kohler Art Center, Sheboygan, Wisconsin, February 1 -October 18, 2015, artist: **Sonya Clark**.

Loving After Lifetimes of All of this, CCCD, Asheville, North Carolina, February 1-May-23, 2015, artist: **Sonya Clark**.

Crafting Civil (War) Conversations, McKissick Museum, Columbia, South Carolina, February 2-May 30, 2015, artist: **Sonya Clark**.



Just as the past shapes the present and augurs the future, the art collection serves as both time capsule and beacon. One artist's voice at a time, one work of art at a time, the collection builds momentum. Expressing hope and resilience, a rich cross-cultural exchange emerges and reminds us of our shared humanity and purpose.



ART COLLECTION OF THE
UNITED STATES EMBASSY

THE ARTISTS

Norman Akers
Jonathan Anderson
Duke Appleton
Gwendolyn D. Aqi
Doug Beube
Peggy Blood
Bernard W. Brooks
Griffith J. Davis
Lilya P. Dear
The Eatonville Portfolio
Dawoud Bey
Lonnie Graham
Carrie Mae Weems
Deborah Willis
Wilson Fallah
Mary Fisher
Augustine Fokoe

Inga Frick
Geneika B. Gibson
Claudia Aziza Gibson-Hunter
Charly Heavensrich
Sean Hennessey
Randell Henry
Miatia Kwinzi
Jallah Kollie
Leslie Lumeh
Susan Madaci
Mario Martinez
Fritz Massaquoi
Larry McNeil
Michael Mitchell
Alison Moritsugu
National Quilters Association of Liberia
Michelle Peterson-Albandoz

Michael B. Platt and Carol A. Beane
The Quilts from Gee's Bend
Mary Lee Bendolph
Louisiana Bendolph
Loretta Bennett
Loretta Pettway
Warren Seelig and Sherrie Gibson
Al Smith
Frank Smith
Jaune Quick-to-See Smith
Lisa Tubach
Hawa Ware
Marie Watt
Joyce E. Wellman
Fato A. Wheremongar
David Wolobah
Melanie Yazzie and Sue Melinda Pearson

MONROVIA, LIBERIA

Gwendolyn D. Aqi, Bernard W. Brooks, Claudia Aziza Gibson-Hunter, Michael B. Platt and Carol A. Beane
February 2015

MARCH



Bruce McNeil

Confluence: Considering the Anacostia, a group exhibition of four local photographers and their views of the Anacostia River, March 20, 2015, the exhibit coincides with the first-ever Anacostia River Festival, a celebration of the Anacostia River presented by the 11th Street Bridge Park and National Park Services that will serve as the official closing of The National Cherry Blossom Festival, taking place near the gallery in Anacostia Park on April 12, 2015, Washington, DC, artists: Becky Harlan, **David Allen Harris**, Krista Schlyer, and co-curator **Bruce McNeil**.

Community Arts Series, East of the River Photography Expedition Photographer **Bruce McNeil** reprised his community photo shoot of the Anacostia River, Washington, DC, March 28, 2015.



Brentwood Arts Exchange 5-Year Anniversary Exhibition, Brentwood, Maryland, March 16-May 9, 2015. It seems like art centers grow up so fast these days. One minute they're an abandoned building, the next minute they've worked with hundreds of artists as a hub for a vibrant, dynamic Gateway Arts District community. The 5th anniversary of the Gateway Arts Center and the Brentwood Arts Exchange and 39th Street Gallery within it is March 19, 2015. To celebrate, the Brentwood Arts Exchange brings together selected artists from its exhibitions over the past 5

years to reflect about where we've been and look forward to where we're going, featuring: Alan Binstock, Alan Linder, **Alonzo Davis**, **Bill Harris**, Cianne Fragione, **Daniel T. Brooking**, Ellen Baer, Ellyn Weiss, Hedieh Javanshir Ilchi, Indrani Nayar-Gall, Joan Belmar, Marcia Wolfson-Ray, **Martha Jackson Jarvis**, Monica Jahan Bose, Rachel Schmidt, Sally Resnik Rockriver, Shanye Huang, Sherill Anne Gross, and **Terry deBardelaben**.



A Bigger Picture, this group exhibition showcased 60 pieces of beautiful large scale works of art and commemorated the Fairfax Art League's grand re-opening of its newly revamped Village Gallery, Fairfax Art League Gallery, Fairfax, Virginia, March 27-March 29, artist: **Carolyn Goodridge**.

Alchemical Vessels 2015 March 27–May 22, 2015 *"Love when our local artists support great causes like this" – Josef "Terrific show, incredible creativity – beautiful work!" – Pamela*



Stop by the *Joan Hisaoka Healing Arts Gallery* for your last chance to see the third annual *Alchemical Vessels* exhibition featuring work by 125 local artists in support of the *Smith Center for Healing and the Arts* (Washington, DC) cancer support programs. There are still a number of vessels remaining -- if you are interested in purchasing

your first (or your second) vessel, visit us before we close on Friday to pick up a unique work of art by a local artist! **Alchemical Vessels 2015 features the work of:** David Alfuth, Beth Baldwin, Rhoda Baer, Emily Biondo, Ed Bisese, Julia Bloom, Raya Bodnarchuk, Joseph Bradley, Judy Byron, Lenny Campello, Jessica Cebra, Mei Mei Chang, Hsin-Hsi Chen, Patterson Clark, Billy Colbert, Susan Cole, Paula Crawford, Michael Crossett, Sarah Dale, Catherine Day, JD Deardourff, Jennifer DePalma, Robert Devers, Jessica Drenk, Patricia Dubroof, Pam Eichner, Dana Ellyn, Margo Elsayd, Susan Finsen & Michael Holt, Sharon Fishel, Kathryn Freeman, Marcia Fry, Emily Fussner, Adrienne Gaither, Michael Gessner, Carol Brown Goldberg, Pat Goslee, Matthew Grimes, Andrea Haffner, Courtney Hengerer, Jeff Herrity, Maurice "Mo" Higgs, Ryan Hill, Joseph Hoffman, Jeff Huntington, David Ibata, Martha Jackson Jarvis, Njena Surae Jarvis, Rose Jaffe, Mike Johnson, Mariah Anne Johnson, **Wayson R. Jones**, Maria Karametou, Sally Kauffman, Elizabeth Kendall, Joanne Kent, Hana Kim, Micheline Klagsbrun, Kitty Klaidman, PD Klein, George Koch, Yar Koporulin, Peter Krsko, Bridget Sue Lambert, Maria Lanas, Toni Lane, Khanh Le, Jun Lee, Kyujin Lee, Nate Lewis, Mimi Logothetis, Steve Loya, Akemi Maegawa, Alex Mayer, Donna M. McCullough, Kathryn McDonnell, Maggie Michael, Vanessa Monroe, E.J. Montgomery, Lucinda Murphy, Ziad Nagy, Leslie Nolan, Frederick Nunley, Cory Oberndorfer, Anthony Palliparambil, Jr., John Paradiso, Elena Patiño, Miguel Perez Lem, Brian Petro, Thomas Petzwinkler, Jeneen Piccuiro, **Michael B. Platt & Carol A. Beane**, Pattie Porter Firestone, Tom Raneses, Red Dirt Studios, Ellington Robinson, Carolyn Roth, Bonner Sale, Jean Sausele Knodt, Matt Sesow, Foon Sham, Janathel Shaw, Lillian Shaw, Bernardo Siles, Steve Skowron, Jeffrey Smith, Anna Soevik, Langley Spurlock, **Stan Squirewell**, Rebecca Stone Gordon, Lynn Sures, Tang, Lisa Marie Thalhammer, Valerie Theberge, Michael Torra, Kelly Towles, Dan Treado, Ruth Trevarrow, Tariq Tucker, Pamela Viola, Ellyn Weiss, Lee Wheeler, Catherine White, Sharon Wolpoff, Sue Wrbican, and Jenny Wu

Curators:

Sondra N. Arkin, Artist & Independent Curator | Philip Barlow, Associate Commissioner, DC Department of Insurance, Securities & Banking; Board Member, District of Columbia Arts Center & Millenium Arts Salon | Chuck Baxter, Artist | Robert Devers, Professor of Fine Arts and Ceramics, Corcoran School of the Arts + Design, George Washington University | Thomas Drymon, Curator, doris-mae | Charlie Gaynor, Realtor and Photographer, member of the Mid City Artists | Aneta Georgievska-Shine, Lecturer in Art History, University of Maryland and Smithsonian Institution | George Hemphill, Gallery Director, Hemphill | Francie Hester, Visual Artist | Don Kimes, Professor, Director Studio Art Program, American University Department of Art; Artistic Director, Visual Arts at Chautauqua Institution | Zofie Lang, Artist | Mary Liniger, Executive Director, Art Enables | Akemi Maegawa, Artist | Jayme McLellan, Director & Founder, Civilian Art Projects | Twig Murray, Gallery Director, Athenaeum Gallery | Victoria Reis, Co-Founder, Executive & Artistic Director, Transformer | Nancy Sausser, Curator and Exhibitions Director, McLean Project for the Arts | Andy Shallal, Founder, Busboys and Poets | **Stan Squirewell**, Artist.

BRENTWOOD ARTS EXCHANGE

5th ANNIVERSARY EXHIBITION



March 16-May 9, 2015

Opening Reception: March 21, 5-8 pm

In the Gateway Arts Center | 3901 Rhode Island Ave | Brentwood MD | arts.pg parks.com

BRENTWOOD ARTS EXCHANGE

arts.pg parks.com

Featured Artists:

Ellen Baer, Joan Belmar, Alan Binstock, Monica Jahan Bose, Daniel Brooking, Alonzo Davis, Terry deBardelaben, Cianne Fragione, Sherill Anne Gross, Bill Harris, Shanye Huang, Hedieh Javanshir Ilchi, Martha Jackson Jarvis, Alan Linder, Indrani Nayar-Gall, Sally Resnik Rockriver, Rachel Schmidt, and Ellyn Weiss

Brentwood Arts Exchange:

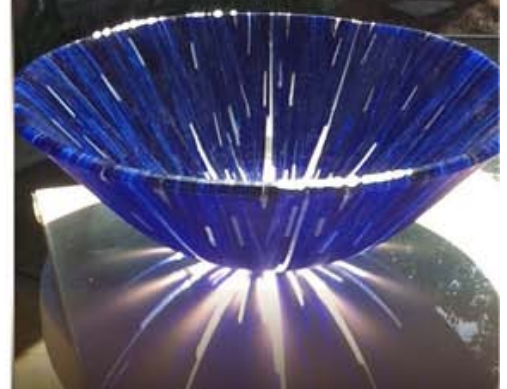
A facility of the Maryland National Park and Planning Commission
3901 Rhode Island Ave.
Brentwood, MD 20722
301-277-2863 arts.pg parks.com

Gallery and Store Hours:

Monday - Friday: 10am-7pm
Saturday: 10am-4pm

The Brentwood Arts Exchange 5th Anniversary and Front Window Featured Artist Bill Donaldson are presented by The M-NCPPC, Department of Parks and Recreation, Prince George's County, Arts and Cultural Heritage Division. Arts programs of the Department of Parks and Recreation are supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant community where the arts thrive.

Front Window Featured Artist



Bill Donaldson
March 16 - May 9, 2015

Parks & Recreation
M-NCPPC

MARYLAND STATE
ARTS COUNCIL



Bejeweled by Kay Fuller. Photo courtesy of Hill Center Galleries.

Hill Center Galleries Multi-Artist Exhibition,
Washington, DC, March 5 – May 3, artists:.

Kay Fuller

Nuances of Nature, Acrylic

Much of my work at Hill Center was influenced by various elements of nature. Trees, clouds, bubbles, rock and root formations show up in many of these abstract paintings. Colors and texture dance across the paper or canvas creating designs that have special meaning to the artist and viewer. What do you see?

Tilden Luna

Which Way Water Flows, Watercolor

These paintings address the opposing desires for autonomy and connection that humans seem to wrestle with throughout our lives. I create specific relationships of colors within one dot, patch of color, or rectangle of earth or sky so each may stand as an autonomous entity. I combine them using the interactions of their colors, frequency, and spacing to build a composition of connections that adds to more than the sum of its parts. Water, like thoughts and feelings, readily flows where it is accustomed to going. We can use awareness of our conflicting desires for autonomy and connection to contain particular flows in ourselves, and grow. Each painting holds a story of growth – feeling by feeling, image by image, dot by dot, thought by thought.

Alan Braley

Paintings by Alan Braley: Watercolor

I strive to reveal the essence of the subject by means of abstraction and color. This emotional involvement helps me avoid the fear and anxiety you feel when you start. To do this I must be forgetful of myself, and project a consciousness into my subject to get its feeling. In this different language of paint we can only rely on partial statements or the power of suggestion. My primary concern is creating my own shapes and colors, fitting nature and objects into them afterwards.

Saya Behnam

To Be, Watercolor, acrylic and Sumi ink on Mulberry, Xuan, or watercolor paper

Three cultures have influenced my work: Western abstract expressionism, Chinese “Literari” free ink style, and Persian calligraphy. Accident, chance, and anarchy in nature are not labels for right or wrong, beautiful or ugly. They are unbiased truths. By surrendering to or guiding them, we respect the beauty and truth of their existence. In my pieces, I follow natural law and respect chance and accident. Dripping colors, organic shapes, and ripped and crumpled paper are external systems out of my control that co-create with me. This process allows me to show their beauty, their truth. Certain visual elements keep repeating in my work; these include organic shapes, varying layers of transparency, the word “To Be” (Hasti) in Farsi, and crumpled or ripped papers with the word “To Be” on them.

Peggy Fox:

Morality Tales and More, Work on Aluminum

I have been developing this work for over twenty years in conjunction with series varying from narrative to abstraction. I first began working on aluminum in 1989 because of the reflectivity and malleability of the surface as a ground, as well as its ability to hold both photographs and paint. I can draw into it, paint on it and collage images on top of it. It reflects the ambience of its surroundings as well as the contents of its surface.

The bulk of this material is from “Morality Tales” which are experiences and narratives on the dilemma of being human. The particular quality of the photographs is integral to, and is the dominant feature of the images. The work begins with my black & white photographs. It grows out of a desire to personalize and elaborate on these initial images by joining them, collaging them, painting on them, and using aluminum as my ground. The aluminum reflects the surroundings to the picture as well as providing a surface that can be worked with paint, engraving and sanding.

I work from a library of my own photographs, combining images that employ an eclectic subject matter. These constructions are narrative in their point of view, and are personal and experiential in nature. Collage traces it’s roots to surrealism and it is this use of the surrealistic discourse from a contemporary point of view that engages me.

Anne Bouie

Testimony of the Ancients, Mixed Media Assemblages

I reference universal spiritual principles found across time, space, peoples and places, particularly as articulated by pre-conversion peoples and cultures. My work acknowledges and incorporates ancient symbols, colors, placement, shapes, and directions. The sequence and quantity of any given combination of objects, artifacts and components is always intentional and conveys multiple messages that offer connections to spirit and traditional wisdom; as manifested through the tangible. I begin with observing the cycles, rhythms, and offerings of the Earth, and being present in day-to-day doings. Adopting a birthing approach, I actually make the work come as bursts of insight and inspiration, or simply starting a piece and having it guide its manifestation. This requires respect for the components, their sources, along with patience and a great deal of faith and trust in the process.

Hill Center Galleries are located in the renovated civil-war-era Old Naval Hospital at 921 Pennsylvania Avenue, SE. For more information, visit hillcenterdc.org or call 202-549-4172.

Re-riding history, Wright Museum of Art, Beloit, Wisconsin, March 13-April 6, 2015, artist: **Sonya Clark**.

40TH ANNIVERSARY CELEBRATION

SANKOFA

LOOKING BACK. GOING FORWARD.



DIVINITY REVEALED

MARCH 5 – MARCH 28, 2015

WITH WORKS BY

AMBER ROBLES-GORDON

LATOYA HOBBS

MARTIN NYARKO

SHEENA ROSE

CURATED BY MIKHAILE SOLOMON

OPENING RECEPTION MARCH 5 2015 AT 6PM

AMADLOZI GALLERY

AT THE AFRICAN HERITAGE CULTURAL ARTS CENTER

6161 N.W. 22ND AVENUE • MIAMI, FL 33142

FOR INFORMATION: 305-638-6771

www.ahcacmiami.org | @AHCACMIAMI


PRIZM

Knight Foundation

MIAMI-DADE
COUNTY

AFRICAN HERITAGE
CULTURAL ARTS CENTER

MIAMI-DADE COUNTY DEPARTMENT OF CULTURAL AFFAIRS

 IT IS POLICY OF MIAMI-DADE COUNTY TO COMPLY WITH ALL OF THE REQUIREMENTS OF THE AMERICANS WITH DISABILITY ACT. THE FACILITY IS ACCESSIBLE. TO REQUEST MATERIALS IN ACCESSIBLE FORMAT AND/ OR ACCOMMODATION TO ATTEND AN EVENT AT THE AFRICAN HERITAGE CULTURAL ARTS CENTER, PLEASE CONTACT GLORIA WILKINS AT 305-638-6771 OR ahcac@miamidade.gov, AT LEAST FIVE DAYS IN ADVANCE TO INITIATE YOUR REQUEST. TTY USERS MAY ALSO CALL 711 (FLORIDA RELAY SERVICE).

Amber Robles-Gordon

APRIL



Photo by Amire Bay



Youth Resiliency Institute in collaboration with
the James E. Lewis Museum present:

FAMILY FESTIVAL FUN DAY!

Saturday April 11th

12 to 4pm

James E. Lewis Museum

Morgan State University

2201 Argonne Drive, Baltimore, MD

FREE & open to the public!

The **ART EXHIBITION** - "Celebrating our Common Heritage in the African Diaspora" by Januwa Moja & Uzikee Nelson // Take Home **ARTS & CRAFTS!** // Let us dress you as Queens and Kings with the "**ART OF ADORNMENT**" by Januwa Moja (take home photos provided) // Experience the talents of Wombwork Productions, Inc. - "**NEXT GENERATION ART ENSEMBLE**" // **SPOKEN WORD** contest! // **DANCE** contest! // Board the train and listen to **STORIES OF THE UNDERGROUND RAIL ROAD** with Baba Uzikee Nelson & Auntie Africa's "**STORY ABOUT THEM PEOPLE**" // **FUN** for the whole family!

For more info: Laura Brown (443) 885 - 3030 or (443) 885 - 3440

Januwa Moja



Tamara Natalie Madden, *Cycles*

Sheroes and Womanists: An Examination of Feminist(s) Subjectivity in Modern and Contemporary African American Art. Curated by students Breeonna Hill (Howard University) and Kourtney Riley (George Mason University) under mentor **Tim Davis** (International Visions Gallery & Consultants), the exhibition features artists whose work explores subjects and perspectives around feminist identity. An exhibition Inspired by the James A. Porter Colloquium, Flashpoint Gallery and CulturalDC, Washington, DC, April 10-26, 2015, artists: Ronald

Beverly, **Anne Bouie**, Adrienne Gaither, **Aziza Claudia Gibson-Hunter**, Kelly Lorraine Hendrickson, Jessica Maria Hopkins, **Gloria Kirk**, Tamara Natalie Madden, Betty Murchison, **Amber Robles-Gordon**, **Stan Squirewell**, **Lynn Sylvester**, Joyce Wellman, Deborah Willis, and Helen Zughaib.

SHEROES + WOMANISTS

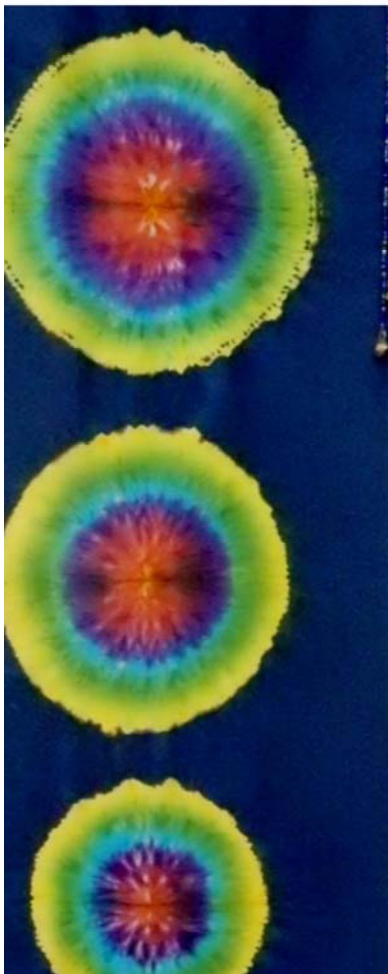
An exhibition inspired by the James A. Porter Colloquium

Ronald Beverly
Anne Bouie
Adrienne Gaither
Aziza Claudia Gibson-Hunter
Kelly Lorraine Hendrickson
Jessica Maria Hopkins
Gloria Kirk
Tamara Natalie Madden
Betty Murchison
Amber Robles-Gordon
Stan Squirewell
Lynn Sylvester
Joyce Wellman
Deb Willis
Helen Zughaib



April 11-25, 2015 at Flashpoint Gallery

Opening Reception: Friday, April 10, 6-8pm



PRISM

C. D Edwards Studio 716 Monroe Street, NE, Washington, DC #9

APRIL 16, 2015 6 pm-8pm

A dispersive prism can be used to break light up into its constituent spectral colors (the colors of the rainbow).

Furthermore, prisms can be used to reflect light, or to split light into components with different polarizations.

Featuring artists: Cheryl Edwards, Lisa Farrell, Lisa Rosenstein, and Lynn Sylvester.

Cheryl Edwards and Lynn Sylvester

APRIL 19TH - MAY 16TH 2015

MY BIG BLACK AMERICA

CURATED BY MIKHAILE SOLOMON

OPENING RECEPTION - SUNDAY, APRIL 19TH 4-6PM

CURATOR DISCUSSION - SUNDAY, MAY 10TH 4-6PM



Wesley Clark
My Big Black America, 16 x 10'
salvaged and stained wood, 2015

AMBER ROBLES GORDON, S. ROSS BROWNE, WESLEY CLARK, T. ELIOTT MANSA
IRIS PHOTO COLLECTIVE: CHARLIE TRAINOR SR., JIM MORIN, RICHARD
KURTZ, PABLO MARTINEZ

Rush Philanthropic

ARTS FOUNDATION

www.rushphilanthropic.org

Amber Robles Gordon

CORRIDOR GALLERY

334 GRAND AVE

BROOKLYN, NY

212-230-5002

COLONIAL BEACH ARTISTS' GUILD
PRESENTS OUR 1ST ANNUAL

Art Lovers Spring Fling



Morphogenesis of Visual Sound (Detail) Carolyn Goodridge

COME JOIN US TO LEARN ABOUT THE
COLONIAL BEACH ARTISTS' GUILD
AND HOW IT PROMOTES THE INTERESTS OF THE TOWN.

MEET LOCAL ARTISTS, WATCH PAINTING DEMONSTRATIONS,
ENJOY & COLLECT THE ART IN THE INN,
PARTAKE OF REFRESHMENTS.

Saturday, April 25th, 4 - 6 PM

MONROE BAY INN
306 HAMILTON STREET
COLONIAL BEACH, VA 22443

RSVP by Thursday, April 23rd
Carolyn.Goodridge@gmail.com



(Up)Coming Events

Gallery Show Opening: Black Lives/White Light

April 3 | 7:00pm-12:00am | \$5

Community Mixtape

April 9 | 6:30-9:00pm | \$15

Duet Roulette

April 11 | 7:30-10:00pm | \$5

Black Lives/White Light: Artist Talk *

April 12 | 4:00-6:00pm | \$FREE

Black Lives/White Light: Teaching the Movement *
ft. Teaching for Change

April 15 | 7:00-9:00pm | \$FREE

Azania to DC: Poetry Show/ Welcoming Party for
South African Poet Delegation

April 17 | 8:00-10:00pm | \$5

Black Lives/White Light: White Artists on Black *
Movement: From Abolition to Now

April 21 | 7:00-9:00pm | \$FREE

Black Lives/White Light: Black Artist Response +
Closing Reception *

April 28 | 7:00-9:00pm | \$FREE

(Up)Rising Festival

May 24 1pm-1am

1600-2400 Blocks of Rhode Island Ave NE

FREE + Open to the Public

<http://uprisingfest2015.eventbrite.com/>

Help us FUNd (Up)Rising by May 9!

<http://bit.ly/uprisingfest2015>

1613 Rhode Island Ave NE
recreativespaces.com



Invites YOU to Join
US for a
Neighborhood
MEET + GREET!
Saturday, April 11, 2-4pm
Family Friendly + FREE
Raffle to benefit
(Up)Rising Festival +
Photo booth provided
by Kea Dupree
Photography!
www.mykea.com



Photo: Steve Obay L



Photo: Dani Pierce



Image: Kate Decicco



Sheldon Scott and **Deirdre Darden** curated Black Lives/White Light, which featured 8 White artists responding to the Black Lives Matter Movement. This all-media show surveyed how White artists have reacted to the fight to preserve and protect Black Lives. Exhibited Artists include: Robin Bell, Patrick Burns, Bill Crandall, Kate Decicco, Michael Fischerkeller, Kathryn Jones, Joe Ovelman, and Lisa Marie Thalhammer.

MAY



Funk Parade Art Expo 2015

May 2nd through May 24th

Presented by

Art Rave DC

651 Florida Avenue NW

Washington, DC 20001 (Corner of 7th Street)

Artists' Opening Party

Saturday, May 2nd - 7PM to Midnight

Live DJ, Refreshments, and Art Demonstrations

Curated by Carolyn Goodridge



Artists

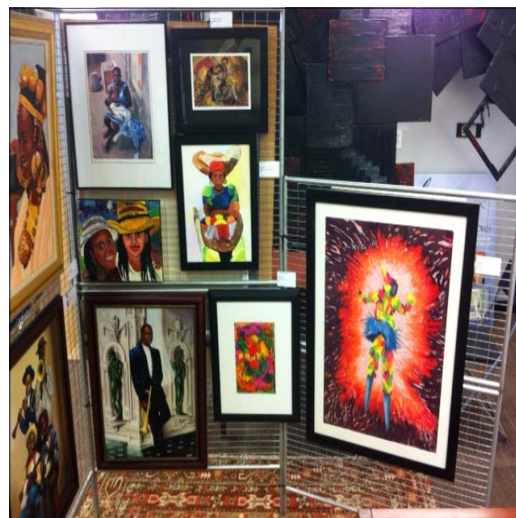
John Anderson
Lois Moore-Blackwell
Daniel T. Brooking
Amanda Brown
Clement Bryant
Helen Burroughs
Michael Dean
Monica Dodson
Timothy Giles
Jeannette Glover
Alexis Goodridge
Carolyn Goodridge
Joanne Graham

Urena Howard
Nihal Kecci
Vicki Marckel
Janie McGee
Magruder Murray
Carmen Torruella-Quander
Zenobia Rickford
Russell Simmons
yaaqhub Ben yaaqhub tate
James Terrell
Darlene Towson
E.L. Whitley

With Special Guest Artist

Poncho Brown

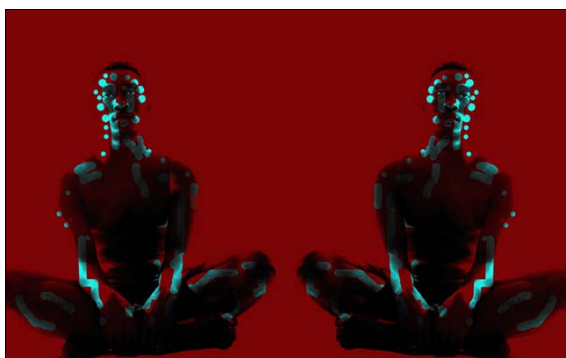
Image Above: "Nina Birds Flyin'" by Janie McGee



Daniel T. Brooking
Carolyn Goodridge
Magruder Murray
Russell Simmons

Art Rave DC Funk Parade Art Expo 2015, at Art Rave DC, Washington DC, group exhibition. with 27 artists (including **Daniel T. Brooking, T.H. Gomillion, Poncho Brown, Carolyn Goodridge, Magruder Murray**, and **Russell Simmons**,) and over 55 pieces of art. The opening was held on Saturday, May 2nd during the Second Annual Funk Parade in Washington DC. There is a Sway presentation highlighting the exhibiting artists and their work. Curated by **Carolyn Goodridge**.
<https://sway.com/uR31czinpvFSisXT>

Flux Art Fair. Harlem, New York, May 14-17, 2015. A contemporary art fair in the culturally rich community of Harlem. FLUX Art Fair is a dynamic artistic platform engaging an international community of collectors and those who simply appreciate art to discover artists and discover the vitality of Harlem. Driven by curators collaborating with artists, FLUX Fair contributes to the vibrancy of Harlem by expanding the scene beyond the walls of the fair, partnering with cultural institutions and creating opportunity for rising Harlem artists within the fair. Guest Curators select lead artists to present significant signature works linking emerging artists to a broader spectrum of art collectors. Artists and curators respond to the curatorial theme: “The 21st Century Artist is a Nomad”. Harlem, an internationally acclaimed crossroads for the modern caravan of creativity, is a particularly relevant place to explore this theme, artists: AI Campbell, Alexis Duque, Andre Woolery, Angelo Bellobono, Anne Pomponio, Anthony E. Boone, Aya Rodriguez-Izumi, Bayeté Ross Smith, Bobbi Van, Bryan Christie, Capucine Boucart, Carlos Arturo Arias, Carlos Rodriguez Cardenas, Christophe Avella Bagur, Coby Kennedy, D.H. Caranda Martin, Danielle Siegelbaum, David Shrobe, Dianne Smith, Dominant Dansby, Elio Rodriguez, Ellen Hackl Fagan, Heather Hart, Ibou Ndoy, Ivan Forde, Ivan Stojakovic, **Jamea Richmond Edwards**, Jeffrey Allen Price, Jocelyn Shu, John Pinderhughes, Jose Rodriguez, Juan Luna, Leah Poller, LeRone B. Wilson, Lina Puerta, Linda Cunningham, Makeba Rainey, Margaret Roleke, Michael Anderson, Ming Smith, Musa Hixson, Najee Dorsey, Nolan Lem, Paul Deo, Shahram Entekhabi, **Shaunte Gates**, Sol Sax, **Stan Squirewell**, Sui Park, Suprina, Tafa, Thabiso Phokompe, Tomo Mori, Uday Dhar, Ula Einstein, Willie Cole and Ya La Ford.



Stan Squirewell



Jamea Richmond Edwards



Shaunte Gates,



BRENTWOOD ARTS EXCHANGE
arts.pg parks.com

At War With Ourselves Artists
 Akili Ron Anderson, Ken Ashton, Aliana Grace Bailey, Anne Bouie, Daniel Brooking, Gwendolyn Aquí-Brooks, Summer Brown, Al Burts, Chanel Compton, Robin Croft, Cheryl Edwards, Carey Francis, Jonathan French, Adrienne Gaither, Jeanette Glover, Carolyn Goodridge, Winston Harris, Antoinette Hodges, Esther Iverem, Jackson Family Art, Hubert Jackson, Gloria Kirk, Viola Burley Leak, Christopher Malone, Ulysses Marshall, Chinedu Felix Osuchukwu, Charles Jean Pierre, James Adam Reinhard, Russell Simmons, James Terrell, William Watson, Jeffrey Weatherford, Jasmine Williams. Curated by Carol Dyson.

Brentwood Arts Exchange
 A facility of The Maryland-National Capital Park and Planning Commission
 3901 Rhode Island Ave. Brentwood, MD 20722
 301-277-2863, arts.pg parks.com

Gallery and Store Hours
 Monday - Friday: 10 am-7 pm Saturday: 10 am-4 pm



*Front Window
Featured Artist*

Kristi Kelly

On View: May 2-July 4

At War With Ourselves is presented by The M-NCPPC, Department of Parks and Recreation, Prince George's County, Arts and Cultural Heritage Division in partnership with the Black Artists of DC. Arts programs of the Department of Parks and Recreation are supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant community where the arts thrive.






Featuring artists: **Akili Ron Anderson**, Ken Ashton, **Aliana Grace Bailey**, **Anne Bouie**, **Daniel T. Brooking**, **Gwendolyn Aquí-Brooks**, Summer Brown, **Al Burts**, Chanel Compton, Sheila Crider, Robin Croft, **Cheryl Edwards**, Carey Francis, **Jonathan French**, Adrienne Gaither, Jeanette Glover, **Carolyn Goodridge**, Winston Harris, Antoinette Hodges, Jackson Family Art, **Hubert Jackson**, **Gloria Kirk**, **Viola Burley Leak**, Christopher Malone, Ulysses Marshall, Tunde Odunlade, **Chinedu Felix Osuchukwu**, Charles Jean Pierre, James Adam Reinhard, **Russell Simmons**, James Terrell, and William Watson.



There is a Balm in Gilead, The Dadian Gallery of the Henry Luce III Center for the Arts and Religion at Wesley Theological Seminary *Washington, D.C.*, May 26 - August 22, 2015, artist: **Anna Bouie**. Reception and Artist's Talk: Tuesday July 14, 2015, 4:00 - 6:00 pm, 2015.

JUNE *Sanctuary*



June 12 – August 15

Opening Reception: Friday, June 12, 7–9pm

Joan Hisaoka Healing Arts Gallery, 1632 U Street,
NW, Washington, DC

A place of refuge or safety; an oasis, retreat, and safe haven; a consecrated place – a sanctuary can serve all of these functions. Seen as a place of safekeeping and as a space where transformation can take place, the idea of "sanctuary" has long

provided artists with the inspiration to create. Curated by Shanti Norris and in collaboration with the Washington Sculptor's Group comes *Sanctuary*, exploring the concept of how space can create refuge.

Sanctuary features the work of Salamah Arden, Alan Binstock, Gloria Chapa, Jeff Chyatte, Joel D'Orazio, **Alonzo Davis**, Annie Farrar, Pattie Porter Firestone, Tom Greaves, Artemis Herber, Liz Lescault, Ruth Lozner, Claire McArdle, Rima Schulkind, Mike Shaffer, Lynda Smith–Bugge, Marcos Smyth, Paul Steinkoenig, Garrett Strang, Isabelle Truchon, Pat Wasserboehr, Janet Wheeler, and Millicent Young.

A Taste of the Caribbean Art Rave DC, Washington DC, June 2015, Guyanese artist, Merlene Ellis is featured with nine other artists. She will be arriving from Guyana the first week of June to attend the artist reception, scheduled for Sunday, June 14th. Art Impact USA is collaborating with the Institute for Caribbean Studies as part of the activities for Caribbean American Heritage Month, June 2015. Curator: **Carolyn Goodridge**.



James Brown Jr. and **Audrey Brown** present their art at the Theodore Hagan Center, Washington, DC as part of the Senior Textile Arts Renaissance Society (STARS) monthly member exhibition, June 2015.



The Artinista and CulturalDC Present Cultivating Taste: The Art of Curation
A Panel Discussion on the Influence and Careers of Curators

Washington, D.C. – On June 16, 2015, The Artinista Art Advisory, a boutique art consultancy, will host a panel to get the inside track on being a curator of fine art. Hosted by Flashpoint (916 G St NW) from 6:30-8:30 pm, Cultivating Taste: The Art of Curation will feature **Jarvis DuBois**, Carolina Mayorga, John Paradiso and Laura Roulet, to speak on their experiences with galleries, artists, creating a cohesive exhibition and how they select the perfect pieces for their shows.

The panel is a series of panels that the Artinista has been hosting through the DC metro area since 2013. Through this panel of experts on curation, from a range of experiences and backgrounds, the audience should gain a behind the scenes look at what it means to curate a fine art show in DC. They will answer the burning questions on their inspirations, how they select the work for their exhibitions and how they got started in curating.

The mission of **The Artinista Art Advisory** is to increase number of professional women art collectors to close the gender gap in fine art collecting. They strive to produce programming and art consultancy services for the DC art community that enhances and educates on the current art market. The Artinista Art Advisory is the place Where Savvy Collections Begin.

Flashpoint Gallery, part of CulturalDC, showcases bold, new work and cultivates emerging and mid-career artists working in a variety of media including site-specific installations, performance pieces, new media and other experimental forms. As a nonprofit gallery free from the constraints of commercial expectations, Flashpoint encourages artists and curators to take creative risks.

New Dominion, Mixed Greens, New York, New York, June 11-July 17, 2015, artist: **Sonya Clark**. This group exhibition arranged by Lauren Ross, curator of Virginia Commonwealth University's Institute of Contemporary Art, gives a subtle nod to Richmond's history and its present. Works touch on tensions between the past and the future, independence and loyalty, individuality and community. I will invite the audience to join me in unraveling a Battle Flag of the Confederacy during the opening.

A kind of confession, Metal Museum, Memphis, Tennessee, June 20-September 13, 2015, artist: **Sonya Clark**. The exhibition is an ongoing conversation about American identity and aesthetics, and highlight important work by artists whose contribution has helped to shape or is beginning to shape that conversation. Exploring questions of whose experiences are told and by whom, this exhibition aims to provide a platform for contemplation and discussion of racial representation in the arts.

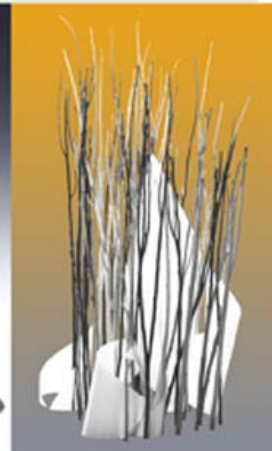


Exhibiting artists include **Aziza Gibson-Hunter**, **Felix Chinedu Osuchukwu**, Brian Petro, Michael D'Antouno and **Esther Iverem**.

Localized at Chapin Row (pop-up exhibition sponsored by ReCreative Space and hosted by The Menkiti Group, Washington, DC, June 8-30, 2015, group exhibition included: **Daniel T. Brooking** and **T. H. Gomillion**.

Crafts on the Creek Art Exhibition, Solomon's Island, Maryland, June 20, 2015, artist: **Gloria C. Kirk**.

Post Avant-Guard/ Conceptualism



Conceptualism, is an art in which the ideas involved in the work take precedence over traditional aesthetic

concerns. conceptualists put their extremely intellectual kind of art at the extreme end of the avant-guard tradition.

Featuring the following artists:

Olubanke King- Akerele (Writer (former Minister of Foreign Affairs, Commerce and Industry for the Republic of Liberia)

Charles M. Berger- Sculptor

Cheryl D. Edwards- Painter

Donna-Marie Robinson- Photographer

Sue Wribican- Photographer

When: June 18, 2015

Where: Cheryl Edwards Studio 716 Monroe St. NE #9, WASH, DC

Time: 6-8 pm



Cheryl Edwards

JULY



Spirits of Cow Ford, Acrylic/mixed media, 32"h x 32"w, 2015

HUBERT JACKSON

"Spirits of the Journey"

Tri-Mission Gallery, US Embassy, Rome, Italy

July 1 - 31, 2015

An Exhibition Commemorating the
150th Anniversary of the End of the American Civil War

Community Liaison Office Brunch

US Embassy, Via Sallustiana 49, 00187 Rome, Italy

July 6th, 9:30am – 11am

Reception

Villa Allegri, 19 Via Pinciana

July 6th, 7:30pm

Lecture: *Sounding the Ancestors*, International Society for Improvised Music, Chateau D'Oex, Switzerland, July 11, 2015, artist: **Sonya Clark**.

Art in the Afternoon, Francine Haskins's Studio, Washington, DC, July 12, 2015, artists: **Francine Haskins**, Betty Baines, **Shimoda**, Laura Gadson, and **Gloria Bradley** .

AUGUST

August Art 2015, The Gallery at Friendship Heights, Washington, DC, group exhibition, curated by Llewellyn Berry. Exhibition Opening Reception: Sunday, August 9th, 11:30 am - 1:30 am. *Annual Exhibition:* , Gallery is open: Monday - Thursday 9:00 a.m. - 9:00 p. m., Friday 9:00 a.m. - 5:00 p.m., Sat./Sun 9:00 a.m. - 2:00 p.m. Phone: 301.656.2797. The 18 participating artists are: **Wayson R. Jones**, Malik Lloyd, Jenne Glover, Merawit Neway, David Cook, **Carolyn Goodridge**, Nanno Smith, Margaret Paris, **Bill Harris**, **Percy Martin**, **Kamala Subramanian**, **Dwight Tyler**, **Magruder Murray**, Thomas Dade, Richard Fitzhugh, Llewellyn Berry, **Gloria Kirk** and **Chinedu Felix Osuchukwu**. The show will run through August 30th.

August Art 2015
Presented by
The Gallery at Friendship Heights
Curated by Llewellyn Berry

Opening Reception
Meet the Artists!
Sunday, August 9, 11:30 am - 1:30 pm

EXHIBITING ARTISTS

Llewellyn Berry	Malik Lloyd
Nina Benton	Percy Martin
David Cook	Janet McCormick
Thomas Dade	Magruder Murray
Richard Fitzhugh	Merawit Neway
Jenne Glover	Chinedu Felix Osuchukwu
Carolyn Goodridge	Margaret Paris
Bill Harris	Nanno Smith
Wayson Jones	Kamala Subramanian
Gloria Kirk	Dwight Tyler

LOCATION
Friendship Heights Village Center
4433 South Park Avenue
Chevy Chase, MD 20815
301.656.2797



Come see
my latest artwork!



A Fine Art and Craft Show in an historic wooded setting.

I'll be at the

42ND ANNUAL
OUTDOOR FINE ART
AND
FINE CRAFT SHOW

August 8 - 9, 2015
August 15 - 16, 2015

REHOBOTH ART LEAGUE

ral

**OUTDOOR FINE ART
& FINE CRAFT SHOW**

AUGUST 8 - 9 & AUGUST 15 - 16

SAT 10 AM - 5 PM AND SUN 10 AM - 4 PM

125 ARTISTS & ARTISANS

ARTIST DEMONSTRATIONS - DELICIOUS FOOD

MUSIC - FACE PAINTING

\$5 per weekend - no entry fee for children under 13

*Complimentary parking at the Kmart on Route 1 and
the Rehoboth Elementary School at 500 Stockley Street.
Jolly Trolley shuttle provided by the Art League.*

CONNECT WITH US

Delaware
Division of the
Arts



REHOBOTH ART LEAGUE 12 DODDS LANE, REHOBOTH BEACH, DE 19971
rehobothartleague.org - 302.227.8408

Group exhibition including: **T. H. Gomillion**

SEPTEMBER



Saturday, September 19, 2015, Hyattsville, Maryland, see over 70 exhibiting artists, enjoy live entertainment, and eat some of your favorite foods block by block in the vibrant community of [Hyattsville](#). Join over 4,500 DC-area art lovers and line the streets of the Arts District Hyattsville shopping center to experience amazing arts and crafts, numerous live performances, as well as tasty local food and drink. This year's visitors will find exciting new housing to tour, including new apartments, condos, and row homes; visit new retail shops; and explore our emerging restaurant district along the corridor.

<http://www.hyattsvillearts.com>

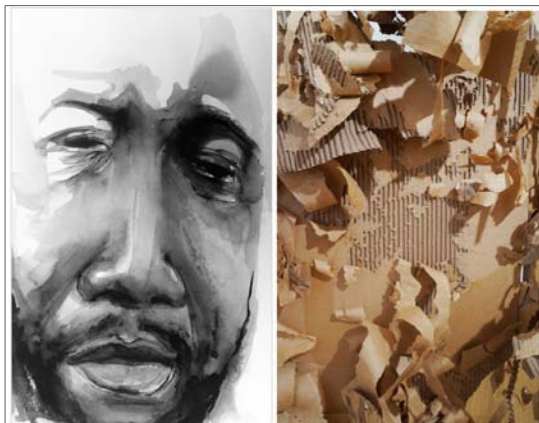
Join us at the newly opened *Shoppes at Arts District Hyattsville* shopping center located in the [Gateway Arts District of Prince George's County](#). Anchored by [Busboys and Poets](#) and [Yes! Organic Market](#), among several other fine retailers and restaurants. Artists include **T.H. Gomillion**.

How We Lost DC by artist collective Delusions of Grandeur, [Honfleur Gallery](#), Washington, DC, September 18-, artists: Wesley Clark, Larry Cook, **Shaunté Gates**, **Jamea Richmond-Edwards**, **Amber Robles-Gordon**, and **Stan Squirewell**.

In *How We Lost DC*, six artists present a range of perspectives engaging the cultural and physical redeveloping of a landscape; the struggles, both personal and political, that are taking place in Washington DC and across the urban terrain of the United States.

Delusions of Grandeur is a collective of African American artists. Members These emerging artists grapple with diverse aspects of the black experience in this exhibition.

rise + fall, Betty Mae Kramer Gallery, Silver Spring, Maryland, September 18, 2015 – December 4, 2015, artists: **Adjoa Burrowes** and Lendeh Sherman. Organized by Kramer Gallery Curator Amina K. Cooper, *rise + fall* addresses current social and environmental issues through exploratory mixed media processes and installation based works. Kramer Gallery is managed by the Arts & Humanities Council of Montgomery County. Visit www.creativemoco.com/riseandfall for more information about the exhibit.



From Left to Right: Lendeh Sherman, *How Does My Agony Fit?* (Tracy Martin), Pigment Dye on Silk Crepe de Chine, 31.5" x 43", 2015.

Adjoa Burrowes, *Naked Box 1* (Detail), Cardboard and Mixed Media, Dimensions Varied, 2015



New Door Creative
Opening September 13, 2015
Cheryl Edwards: *Visual Chemistry*

Chemistry, the study of how matter and energy interact, informs the construct of scientists and of artists. In the art-making practice of Cheryl Edwards, creative investigative inquiry is inspired by familiar sources: human and political condition, spirituality and mythology, cultural custom and patterns; and place. In the absence of the former (manifestations of energy), the physical aspects of place remain. *Cheryl Edwards: Visual Chemistry* exposes an interaction of dichotomies, with imaginative visual interpretation. Edwards explores points of inquiry through the development of series. In the words of the artist: 'working in series allows for thorough examination of what is being said visually.' *Visual Chemistry* is comprised of works from four series, created since 2012. The "CUBA "Series

communicates impressions from a 2014 visit to Cuba. The journey was a kaleidoscopic survey of life, spirituality, culture, art, and political bearing. Two monoprints inspired by political refugee, Assata Shakur, are on view.

The "NDEBELE PEOPLE – DOLLS RITUAL/PLAY" Series examines the use of dolls by the Ndebele People of South Africa. The works depict the traditional use of dolls for play and for performing rituals. An evolution of the Ndebele Series is the "PLAY" Series, from which four works are presented here. These abstract works are created in vibrant mixed media hues, on paper and on board.

The HAPA ('Half-Asian, Pacific-American') Series. The acronym HAPA is rooted in Hawaiian contemporary culture. The HAPA Series is a unique visual exploration of multiculturalism within families and social culture. The series of twelve portraits documents the ancestry of five families. Included from this series in *Visual Chemistry* is "*The Lims*". Featured from The EPI Series are two alluring collagraphs created during a 2015 printmaking residency at the *Experimental Printmaking Institute* at Lafayette College in Easton Pennsylvania..

Earlier series of note include "*The Civil Rights Movements*" (2014), an ongoing series exploring the historical documentation of the civil rights movement in America; "*Occupy America*" (2011), thirty mixed media works that commemorate the Occupy Movement; and "*The Return*" (2007), a narrative that probes the dark period of enslavement of the Senegalese people. The series chronicles their forced departure through the "Door of No Return", and entry into the history of the diaspora.

Cheryl D. Edwards was born in Miami Beach, Florida. She began her studies in art during 1988 in New York City at the Art Student League. A student of the late Ernest Crichlow, she communicates her vision with a vocabulary of shape, repetition, and a richly hued palette that is decisive. Her work has been exhibited nationally, and in Europe and Asia. She is a resident of Washington, D.C., and is a 2015 DC Commission on the Arts and Humanities Fellowship grantee.

Gallery Hours: Summer hours by appointment
 email: newdoorcreative@gmail.com
 phone: 410 244 8244
www.newdoorcreative.com

Zenith Gallery and Zenith Community Arts Foundation
Present:

"BLACK ARTISTS MATTER"

At the Marketplace at the Congressional Black Caucus Foundation

DC Convention Center- Hall E, Booth #540
801 Mt Vernon Pl NW, Washington, DC 20001

Showing select artworks from the

FREEDOM PLACE COLLECTION

Alma Thomas, Romare Bearden, Benny Andrews, Robert Freeman & Richard Yarde

Doba Afolabi, **Anne Bouie**, Cassandra Gillens, **Hubert Jackson**, **Gloria Kirk**, Chris Malone,
Curtis Woody and more.

Market Place Open to the Public

Show Dates: September 17- September 19, 2015

Thursday, September 17th

12 noon - 7:00 pm

Friday September 18th

9:00 am - 6:00 pm

Saturday September 19th

8:00 am - 1:00 pm



Plower - Southland Series
Benny Andrews



Processional Africaine
Romare Bearden



Savoy Dancers #1
Richard Yarde



Etude in Brown
Alma Thomas



Along the River
Robert Freeman



Spirits of Cow Ford
Hubert Jackson



Baga Mask
Chris Malone



Red Rock
Doba Afolabi



Wine and Grabs
Cassandra Gillens



Egungun Masquerade
Gloria Kirk



Behind Closed Doors
Anne Bouie



*My Soul
Has Grown
Deep*
Curtis Woody

IMPLICIT BIAS - Seeing the Other: Seeing Our Self
September 18-December 5, 2015

IMPLICIT BIAS Seeing the Other: Seeing Our Self, a citywide exhibition in partnership with Busboys and Poets, featuring the works the region's most important artists.

Artists exhibiting at Joan Hisaoka Healing Arts Gallery include: Holly Bass, Leslie Berns, Alex Braden, **Tim Davis**, Nehemiah Dixon, III, Justyne Fischer, **Shaunté Gates**, David Ibata, Rose Jaffe, Jeffery Kent, Tim Okamura, Manuel Palacio, Herberth Romero, Gwenn Seemel, Ann Stoddard, Eric Telfort, Raphael Warshaw, Omolara Williams McCallister and Helen Zughaib.

Artists exhibiting at Busboys and Poets include: Salama Arden, **Cedric Baker**, Leslie Berns, Gina Bowersworth, Summer Brown, Travis Childers, Hebron Chism, Larissa Danielle, Nehemiah Dixon, III, Duly Noted Painters, Phoebe Farris PH.D, Adrienne Gaither, **Aziza Gibson Hunter**, Winston Harris, Courtnee Hawkins, David Ibata, Rose Jaffe, Jeff Kent, Aselin Lands, Pamela Lawton, Marla McLean, Gringo, Manuel Palacio, Darien Reece, Herbert Romero, Melina Sapiano, Gwenn Seemel, Shani Shih, Elka Stevens, Eric Telfort, Kim Thorpe, Raphael Warshaw, Will Watson, Jennifer Weigel, Curtis Woody, and Helen Zughaib.

You can enjoy specially curated wines by *Jackson Family Wines* and *Monument Fine Wines*.

This exhibition is open to the public. For more information, please contact:
[spencer](#) at gallerystaff@smithcenter.org or 202.483.8600

All art will be available for sale, with proceeds supporting both the artists and Smith Center's cancer-support programs.

IMPLICIT BIAS - Seeing the Other: Seeing Our Self will be open from
September 18 - December 5, 2015.

Programming events include:

Curator and Artists' Talk on Saturday, October 17 at 3:30pm.

Code Switching: A moving Dialogue with Kelly King, Thursday, October 22, 6:30-8pm

Sightless Party: Hosted by *Holly Bass* and *Micah John*, Friday, November 13, 7-9pm



**Please note: The gallery will be closed
Saturday, September 26 and Saturday
October 24, 2015.**

Images:

(clockwise, starting from upper left)
Tim Okamura, *The Aura*
Nehemiah Dixon, III, *Body Cam Project*
Eric Telfort, *Flight*
Holly Bass, *Pristine*
Justyne Fischer, *Loosie Law*

OCTOBER

Harvest Art, 2015

The Harvest Art, 2015 exhibit will put a semicolon on the summer art season and capitalize the coming fall and winter art exhibit season at Friendship Arts Gallery.

This show will feature 15 artists from glass sculptors and watercolorists to fabric artists and pastels. The array of artists and media will excite and inspire.

Exhibiting are:

Carol Porter	Zoe Isaac
Michael Platt	Bill Harris
Hubert Jackson	Gloria Kirk
Carolyn Goodridge	Jarvis Grant
Joyce Wellman	Alice Martin
Shirley Thompson	Millie Shott
Richard Fitzhugh	Nina Benton
Barbara Hardaway	



All are invited to meet the artists at a reception on **Sunday, Oct. 11, 11:30 a.m. to 1:30 p.m.**
The exhibit runs from Oct. 4th to 31st.

Friendship Heights Village Center
4433 South Park Avenue
Chevy Chase, MD 20815

Monday –Thursday 9 a.m. to 9 p.m.
Friday 9 a.m. to 5 p.m.
Saturday and Sunday 9 a.m. to 2 p.m.

Art in the auditorium is occasionally not available for viewing because of activities in that room. Please check with the front desk receptionist when you arrive. Please note that all sales of art are final.

For additional information, call the Center at 301.656.2797.

Artist's video and flyer by Nanno Smith.: <http://youtu.be/YSKb4G1TSBU>



Michael Platt



Hubert Jackson

Michael Platt, Hubert Jackson, Carolyn Goodridge, Gloria C. Kirk, and Jarvis Grant

American Fine Craft Show Washington, Washington DC Armory, Zenith Gallery, October 23, 24 & 25, 2015, Booth # 370, artists: Joel D'Orazio, Ken & Julie Girardini, Margery Goldberg, Peter Handler, Stephen Hansen, David Hubbard, Robert Jackson, Katie Dell Kaufman, **Gloria C. Kirk**, Susan Klebanoff, Joan Konkell, Chris Malone, Donna McCullough, Hadrian Mendoza, Carol Newmyer, Katherine Owens, Emily Piccirillo, Gavin Sewell, Charles Taube, Tim Tate, Paul Martin Wolff, **Curtis Woody**, and Joyce Zipperer.

Artomatic 2015, Hyattsville, Maryland, October 30-December 12, 2015, artists: **Daniel T. Brooking**, **T.H. Gomillion**, **Michael Platt** and **Carol Beane**, **Wayson R. Jones**, **Curtis Woody**, **Alonzo Davis**, **Marily Mojica**, **Dwight E. Tyler**, **Camille Mosley-Pasley**, **Cheryl Edwards** and **Laura Burns**.



Daniel T. Brooking at his booth ,
photo by Camille Mosley-Pasley



T.H. Gomillion's booth on the left
D. T. Brooking's booth on the right.
Photo courtesy of T.H. Gomillion



Marily Mojica in her space at
Artomatic.

Solo Exhibit, Institute for Humanities, University of Michigan, Ann Arbor, Michigan, October 22 – December 11, 2015, **Sonya Clark**.

NOVEMBER

The Art of a People: Finding a Way Out of No Way--**Lilian Thomas Burwell & Friends**,
Banneker-Douglass Museum, Annapolis, Maryland, November 14, 2015-April 30, 2016,
artists: **Adjoa J. Burrowes**, E. Lynn Coates, Oletha DeVane, Martha Jackson-Jarvis, Letitia
Lee, Betty Murchison, **Carol Beane**, **Michael Platt**, and Gail Shaw-Clemmons.

The story of African Americans in America has been a blueprint not simply for survival, but a testament to the resiliency the human spirit itself. In those seemingly empty spaces as in need itself, humanity has found its potential and built Phoenixes out of ashes. — Lilian Thomas Burwell.

Open Studios, ezStorage studios, Gateway Arts District, Brentwood Maryland, November 21, 2015, artist: **Wayson R. Jones**.

DECEMBER



Wayson R. Jones, *Open Studio*, Dec 5-6, 12-13, and 19-20, 1:00 to 5:00 pm, Studio 314, 4303 Rhode Island Ave, Brentwood, Maryland

www.waysonjones.com/section/426517-December-Open-Studio.html




Pressure Points, District Of Columbia Arts Center (DCAC), Washington, DC, December 11, 2015 - January 10, 2016, artists: **Aziza Gibson Hunter**, Imani Shanklin Roberts, Michael Fischerkeller, Ashley Ja'nae, and Elana Casey. Curated by **Deirdre Darden**. Presented by Black Artists of DC and DCAC. Pressure points are vital points that when engaged, release energy and organize a system of communication throughout the body. In this exhibition, artists use oil and acrylic paintings, multimedia collages, and ink on paper to look at society's pressure points and the external systems which cause internal stress, congestion, ache and fatigue.

This visual analysis is not a protest, or the application of pressure, but instead the energy release that compresses tension and creates dialogue, relief.

pressure points on the sore
shoulder of US
when it's released
onto US
first a rush of pain
through US
then sensations rage
in [the] US
- Deirdre Darden

Art Miami Fair, Goya Contemporary, Miami, Florida, December 1-6, 2015, artista: **Sonya Clark.**



Hubert Jackson *Pasquale Monaco*

The Maestros
An Exhibition of Art from
Master Artists of the United States of America and Italy
Curated by Carolyn Goodridge & Anna Maria Volpacchio

Meet the Artists • Opening Reception
Live Music with Pianist
Chuk Fowler
December 23rd, 2015, 6:00 - 9:00 PM


ground floor gallery
343 5th Street
Brooklyn, New York 11215
(646) 801-3338
www.groundfloorbk.com

Artwork on display through January 3, 2016


•

Live Painting Performance by
Pasquale Monaco
December 26, 2015, 11:00 AM - 5:00 PM

Presented by



State Senator Kevin Parker
www.parker.nysenate.gov



Art Impact USA
www.artimpactusa.org

Carolyn Goodridge and Hubert Jackson

INTERVIEWS

Downbeat Television Interview (Public Access TV Studio in Fairfax, VA) **Hubert Jackson** and **Carolyn Goodridge** were interviewed by host, Kelvin Garvanne. They were invited by Jill McAfee, sister of Floydetta McAfee who exhibited in the *Light of the Ancestors* exhibition. It was a great opportunity for Hubert to talk about his Civil War series and exhibition *Spirits of the Journey* scheduled for July 2015 at the American Embassy in Rome, Italy. Carolyn Goodridge discussed Art Impact USA and her curatorial work in the DC region.

ON-LINE PRESENCE



Tokesplace, February 2015, group exhibition, artists: **Claudia Gibson-Hunter**, Fatou Marie Francois AW (Kine AW), George M'Bourou, Lucky Sibiya, **Bruce McNeil**, **Michael PLatt** and **Ann Marie Williams**.

<http://www.tokesplace.com/>

Museum of Contemporary Art, MOCA DC On Line Gallery online exhibition, October 2015, artists: **Daniel Brooking**; Paulino Cobian - Mexico; Ian Doherty; Johnny Dukovich; Jack Hannula; Duygu Kivanc - Turkey; Lee Klopp; Rodney Ladson; Jeffrey Levine; Linda Lowery; Erik Sandberg; Matt Sesow; Richard Takeuchi (posthumously); Gloria Valdes Tarasca; Juliana Vallejo; Anton Veenstra - Australia; Stephani Vermillion. <http://www.mocadc.org>

TWO TYPES OF SOCIALLY ENGAGED ART –Time Incorporated Network

Colette Gaiter / The Conversation @US_conversation July 3, 2015

<http://time.com/3944951/bree-newsome-confederate-flag/>



Sonya Clark (left) : Unraveling the Confederate flag.

Let's take a closer look at why this is the case. Socially engaged art can be divided into two categories: symbolic practice and actual practice. (Newsome's climb is the latter.)

The ideas of symbolic and actual practice are key concepts in artist and performer Pablo Helguera's book Education for Socially Engaged Art. Helguera, who's also the curator of public programming for New York City's Museum of

Modern Art, sees symbolic practice as socially motivated representations of ideas or issues in an artwork.

An example of symbolic practice would be artist Sonya Clark's timely pieces "Unraveled" and "Unraveling," which went on display at New York's Mixed Greens gallery just days before the Charleston murders occurred.

In the work, Clark presents two Confederate flags. With volunteers, Clark completely unraveled one during performances in the space, with the threads bundled into separate piles of red, white and blue. The other is partially unraveled.

As the website Mother Jones pointed out, Clark uses the flag unraveling "to evoke the slow, patient work of unraveling racism." Her work encourages contemplation and calls attention to what the Confederate flag represents.

Actual practice projects, on the other hand, involve direct action that can have an impact outside of gallery walls. For example, Rick Lowe's Project Row Houses preserved and revitalized an historic Houston neighborhood. Meanwhile, Tania Bruguera's Immigrant Movement International provides public workshops, events, actions and partnerships with immigrant and social service organizations in Queens, New York.

These projects are large in scale, and are grounded in art and aesthetics. They provide actual social and community services in addition to gallery, performance and gathering spaces.

Colette Gaiter is Associate Professor, Art and Social Change at University of Delaware.

This article was originally published on The Conversation

Here's One Confederate Flag That Shouldn't Be Taken Down

Artist Sonya Clark uses the symbol to evoke the slow, patient work of unraveling racism.

—By Gabrielle Canon



In the wake of the tragedy in Charleston, South Carolina, one might not expect to see a Confederate battle flag solemnly hanging in the heart of New York City. But along with reflecting a history of hatred, racism, and violence, this particular flag—on display with tattered, red, white, and blue threads dangling—tells a different story.

Beside it sits the remnants of a separate flag, now reduced to red, white, and blue piles of fabric. The two pieces on display at the Mixed Greens gallery, called "Unraveling" and "Unraveled," were pulled apart by hand by artist Sonya Clark to symbolize the work needed to be done to undo the legacies of racism, prejudice, and injustice, represented by the flags.

"Sometimes it is really hard to undo cloth and sometimes it is a little easier," Clark tells *Mother Jones*. "But no matter what, it is slowgoing. That seemed to be a fitting metaphor for where we are. It is happening, but it is slowgoing. It is better now than it was, but it is slow going."

Clark, a textile artist who serves as the Department chair of craft and material studies at Virginia Commonwealth University, often tackles issues of race and identity in her work. Compelled by the news of police brutality and the Black Lives Matter movement, Clark was inspired to make a piece that would speak to both the current issues and the long history of racism in America.

Artist Sonya Clark hugs a volunteer in front of "Unraveling."



Then, during a tour of the Museum of the Confederacy in Virginia, she came face to face with one of the original battle flags of the Confederacy. She took a photo of the tattered flag, capturing her own reflection in the protection glass, and it sparked an idea.

On April 9, on the 150-year anniversary of the end of the Civil War, she began pulling apart a Confederate flag. Piece by piece, string by string,

she and her studio assistants undid the heavy woven fabric until it became something unrecognizable. The result, and the act of unraveling, serves as an important metaphor.



"We understand cloth in a way," she explains. "We are all wearing cloth. But we actually don't understand how it is made. We live in the United States of America and we are used to a kind of injustice because it is part of the fabric of our nation. There's a way in which unraveling a cloth—using that metaphor, using that sense of a material that we are so familiar with, but we don't actually understand how it was constructed. Undoing it helps us

understand that."

The fully undone flag, named "Unraveled," now reduced to piles of thread, sits next to "Unraveling," the flag that still remains mostly intact. That piece serves a related but separate purpose. It represents the collective work needed to be done to unravel racism, and the dialogue that helps facilitate that work. Starting with a flag that had only partially been unwoven, 50 volunteers joined Clark in pulling apart the heavy cotton threads on opening night of the exhibit. In an hour and a half they were only able to dismantle about an inch, but Clark says the exhibit helped ignite important discussions.

"I don't think we are going to get far in terms of undoing the deep history of racism and the legacies of prejudice and injustice without having dialogue," she explains. "It allowed me to stand next to people who volunteered, to undo the flag together, one on one. So we were having conversations about the process, about our lives, about ourselves."

This isn't the first time Clark has used the divisive image to make a broader point. In 2010 she made her first Confederate flag piece, to highlight how the wealth of this nation was built on the backs of slave labor. Threads stitched into a Confederate flag painted onto canvas depict an overlaying American flag in cornrows and Bantu knots.

A 2010 piece by Sonya Clark.

"I used cornrows because they are of course African diasporic, a hairstyling technique that is pretty traditional. But the cornrows themselves also refer to working the land, and the Bantu knots refer to a group of people who were enslaved and brought across during the transatlantic slave trade," she explains. "Even in the name of those hairstyles, it refers to the people and the working of the land—the free labor that people of African descent provided."



Now, heartbroken by the news of the Charleston shooting, she hopes to expand the discussion. She already has plans for more "Unraveling" flags to give those who are interested the opportunity to participate.

"When I made this piece, I certainly would not have foretold that there would have been people massacred in South Carolina. I am saddened, of course, by that fact," she says with a long pause. "But I do think that what has also happened is that, that awful tragedy has empowered this action of unraveling the Confederate flag. It becomes another example of the work that we have to undo."

Artist Defies Rednecks and Unravels the Confederate Flag—Let's Hope It's For Good

Brian Boucher, Thursday, June 25, 2015



Sonya Clark, *Unravelling*, 2015.
Photo courtesy Sonya Clark.

After the recent terrorist attack in Charleston, South Carolina, America is involved in another "national conversation" about race. This time around, it's partly a discussion over the Confederate flag. This banner of slavery still flies outside the South Carolina statehouse, as it does in other Southern states, even after the massacre of nine black Americans at a church study group by a 21-year-old white man.

Artist Sonya Clark was already on this issue before the June 19 shooting. Her work *Unravelling*, now on view at New York's Mixed Greens Gallery, offers a metaphor for hopes for racial progress via a performance in which she takes apart an actual Confederate flag.

At the June 11 opening, Clark and others worked together to separate the object by hand. Among the 50 or so people pitching in were curator Lowery Stokes Sims and writer/artist Daniel "Danny" Simmons. They worked together for a little over an hour; that labor removed only about an inch of the flag, in a parallel to the seemingly unending fight for racial equality. It's on view, partially dismantled, with most of the central X still showing.

Nearby is *Unravelled*—three piles of thread sorted into red, white, and blue—the result of a previous effort in the studio. Both works are situated immediately at the gallery door, making for a dramatic entrance.



Sonya Clark, *Unravelling*, on view at Mixed Greens, New York.
Photo courtesy Mixed Greens.

Clark's work is part of a show called "New Dominion," curated by Lauren Ross, inaugural curator at the Institute of Contemporary Art at Virginia Commonwealth University (VCU), in Richmond, formerly of New York's White Columns and the Philbrook Museum of Art, Tulsa, Oklahoma. The show includes eight artists living in Richmond; along with Clark are Ben Durham, John D. Freyer, Susie Ganch, Hope Ginsburg, Noa Glazer, Arnold Joseph Kemp, and Richard Roth.

The other works in the show range from Richard Roth's lovely abstract paintings to John Freyer's interactive work that centers on ice water; it started when he shared a cold drink with homeless drug users in his neighborhood while talking about addiction and recovery.

The show's title refers to the state's nickname, Old Dominion, a sobriquet it earned from King Charles II for its loyalty to the crown during England's Civil War in the mid-17th century. But it's a city associated with rebellion, too, having served as the seat of the Confederacy during the American Civil War, making it the perfect site for Clark's provocative work. She began the dismantling in her studio on April 9, the day that General Robert E. Lee surrendered to Ulysses S. Grant.

Clark is the chair of VCU's department of craft and material studies. She holds an MFA from Michigan's Cranbrook Academy of Art, a BFA from the School of the Art Institute of Chicago, and a BA from Amherst.

Museums including the Indianapolis Museum of Art, Wisconsin's Madison Museum of Contemporary Art, and the Montreal museum of Decorative Arts have collected Clark's work. She won half the \$200,000 ArtPrize 2014 juried grand prize for "The Hair Craft Project," for which Clark invited a dozen hairdressers to use her own hair as a creative medium, inspired by the notion of hairdressing as "the primordial fiber art." Canvases adorned with silk thread brought the project into the gallery (see [ArtPrize Surprise Lights the Way](#)).

If you're eager to see more of her work, she's also part of the current exhibitions "Featured Objects," at the [Bellevue Arts Museum](#), in Washington; "Fusion Art of the 21st Century" at the [Virginia Museum of Fine Arts](#), in Richmond; and "Material Fix," at the [John Michael Kohler Arts Center](#), in Sheboygan, Wisconsin.

Both *Unravelling* and *Unravelled* are available to purchase, for \$15,000. If someone buys *Unravelling*, it remains in the partly disassembled state it's in; if it remains unspoken for at the show's end, Clark will submit it to further unraveling in future performances, so that it's eventually dismantled.

"New Dominion" is on view at Mixed Greens Gallery, 531 West 26th Street, New York, through July 17, 2015. Follow [artnet News](#) on Facebook and [@briankboucher](#) on Twitter.

Encaustic Art Workshop

Learn the Ancient Technique of Painting with Beeswax

When

Tuesday, March 17, 2015

or

Wednesday, March 18

10 a.m. - 2:00 p.m.

Where

Jarrett Thor Fine Arts
100 Taylor Street, #101
Colonial Beach, VA 22443

Cost

\$140

Class Limit - 6
Materials, Tools, Lunch
and

DVD Included
For New Students

Registration

Contact Jarrett Thor
(804) 224-7200
jarretthor@aol.com



This workshop is an experience, one journey into unseen techniques of professional encaustic painting. You will gain a clear understanding of this exciting and magical medium. Your grasp of encaustic, its uses and personal applications are the goals. Also get the correct mindset for encaustic painting. This interactive workshop includes demonstrations both in class and on video clips. As part of this workshop you will receive a 2 hour DVD, "The Spirit of Encaustic Art" produced by the instructor, New York artist Carolyn Goodridge.



Encaustic comes from a Greek word which means "burn in". This ancient medium and technique of melted beeswax mixed with pigment was notably used in the Fayum mummy portraits from Egypt around 100-300 AD. Now, in the 21st century encaustic painting still remains a true skill.

Learn how to incorporate and augment your current artistry by getting hands on experience with trade tools and fragrant wax media. The lecture part of the workshop includes a demonstration and analysis of the artist's encaustic brush technique. You really want to attend this workshop!

HAPPENINGS

Mardi Gras Family Festival, Smithsonian Anacostia Community Museum, the annual museum event featured storytelling, face painting, mask-making, other hands-on activities, and live performances, Washington, DC, February 21, 2015, artist: **Januwa Moja**.

Open Studio, **Aziza Gibson-Hunter**, Washington, DC, June 12, 2015

Black Artists of DC: The Cuba Connection, Busboys and Poets, Takoma Park, Maryland, November 22, 2015, **Daniel T. Brooking** gave a presentation on the BADC People to People trip to Cuba, June 3-13, 2015. The presentation will also be uploaded to the BADC web sight. In the continuing support of young artists, BADC also presented **Amberly Ellis** who gave a presentation on working with Cuban filmmakers. She will return to Cuba in December.

AWARDS

Sixth Annual ArtPrize Winners Announced, October 11, 2014, Artforum, on-line.

ArtPrize \$100,000 Juried Grand Prize co-winner was unaware of award

GRAND RAPIDS, MI – Nearly every ArtPrize 2014 artist contending for an award was on stage at the Grand Rapids Civic Theatre on Friday for the sixth annual ArtPrize Awards.

Sonya Clark, who was nominated for a juried award for her entry "The Hair Craft Project" at Kendall College of Art and Design, was in New York City due to a previous commitment.

Riding a New York City subway while the awards ceremony was in progress and unable to get a phone signal, Clark was unaware of what was happening in Grand Rapids. That is, until she exited the subway station.

"My phone started blowing up with text messages with people congratulating me," she said. "I assumed maybe I had won the 2-D prize."

Clark, in fact, did win the ArtPrize 2014 Juried Award for Best Two-Dimensional work, one of eight \$20,000 category prizes announced Friday.

But the text messages kept coming. Finally, Clark got a phone call from KCAD assistant exhibitions director Michele Bosak with the news she had won half of the \$200,000 ArtPrize 2014 Juried Grand Prize.

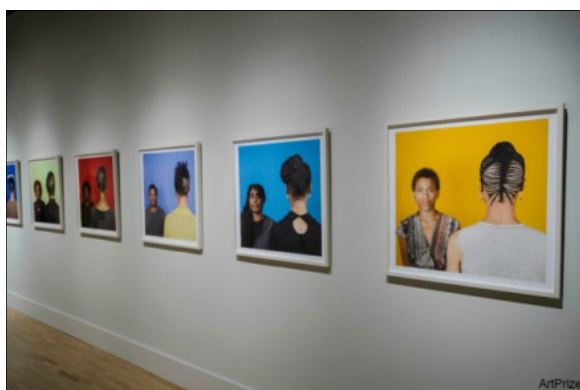
"It feels fantastic," Clark said, speaking by phone hours later. Clark, of Richmond, Virginia, shares the ArtPrize 2014 Juried Grand Prize with Anila Quayyum Agha, whose installation, "Intersections," also was awarded the \$200,000 ArtPrize 2014 Public Grand Prize.

News of the award also appeared in:

New York Observer, Anila Quayyum Agha Wins Both the Public and the Jury Award

KOHN2 News, 'Intersections' and 'The Hair Craft Project' win ArtPrize 2014

Mlive (Michigan Live), ArtPrize \$100,000 Juried Grand Prize co-winner was unaware of award,



Michael Platt

DC's 5x5 Project Named One of the Top 10 Exhibitions in the US Project recognized for allowing artists to create "memorable public art". The DC Commission on the Arts and Humanities (DCCA) is proud to announce that the 2014 edition of its signature public art exhibition, 5x5, was named as one of the top 10 art exhibitions in the United States for 2014.

Hyperallergic, a critically acclaimed art blog, praised 5x5 saying that the exhibition's "open and multifaceted nature allowed participants to generate some truly memorable public art." 5x5 is the only Washington, DC exhibit – and the only public art exhibition – on the blog's top 10 list for 2014.

"It is truly an honor to have 5x5 gain this recognition," said Edmund C. Fleet, Chair of the DC Commission on the Arts and Humanities. "We are pleased to see Washington, DC, receiving national attention for creating world-class art that is enjoyed by thousands of residents and visitors of the District."

"One of the goals of 5x5 is to create contemporary public art that is both memorable and innovative," said Lionell Thomas, Executive Director of the DC Commission on the Arts and Humanities. "Being listed as a top 10 exhibition by the acclaimed *Hyperallergic* blog is a testament to 5x5's success and to the District of Columbia as a world cultural city."

View [here](#) for *Hyperallergic's* entire 2014 Top 10 list.

About the 5x5 Project: 5 Curators, 25 Artists, 16 Weeks, 8 Wards, 1 Cultural Capital

5x5, A Project of the DC Commission on the Arts and Humanities, is the District's largest public art project. A District-wide program of contemporary, ephemeral public art, 5x5 is dedicated to exploring new perspectives on the District of Columbia through the lens of five curators and 25 artists. The 2014 project began in early September and closed in December.

Website: <http://www.the5x5project.com>

Twitter: <https://twitter.com/the5x5project>

About the DC Commission on the Arts and Humanities

The DC Commission on the Arts and Humanities provides grants, professional opportunities, education enrichment, and other programs and services to individuals and nonprofit organizations in all communities within the District of Columbia. The Arts Commission is supported primarily by District government funds and in part by the National Endowment for the Arts.

Carolyn Goodridge became an Ambassador of the National Museum of African American History and Culture. "I intend to make sure the Museum includes contemporary artists in their activities as well as to donate my time and money to the Museum."

As Chief Creative Officer of Siblings Together USA, **Carolyn Goodridge** received a grant approved for: \$32,000 in funding from DOES in Washington, DC for a summer youth program entitled, *Teen Titans, Career Visualization Through Digital Media Arts*. She was also approved for: \$800 in funding from DC Commission on the Arts and Humanities in Washington, DC for two workshops during their Creative Spark Month, March 2015. She delivered two workshops, one at McKinley Technology Education Campus (High School) (March 25th) and with the help of Carol R. Dyson who introduced me to the principal, another workshop delivered to Luke C. Moore HS (April 7th). The Bonsai Drawing Workshops are described here:

<http://www.siblings.together.usa.org/bonsai-drawing-workshop>. There are pictures and a short video together with a brief description of the objectives of the class.

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

Discussion on the Arts and Culture in Cuba-Busboys and Poets, Hyattsville, Maryland March 4, 2015

Led by an esteemed panel:

Magda Resik Aguirre, MSc., Director of Communications and Habana Radio at Havana City Historian's Office. Master of Heritage Management. She is presenter for the Cuban television show *Among Books*. She regularly contribute to several Cuban magazines and periodicals such as *La Jiribilla*, *Juventud Rebelde* ("Rebel Youth"), *Cine cubano* ("Cuban Cinema"), and *La gaceta de Cuba* ("The Cuban Gazette").

Sarah Shellow has been practicing yoga for eighteen years and teaching for ten. She writes about the confluence of yoga and culture in Cuba. She is deeply indebted to the yoga practitioners in Cuba for inspiring her to become a yoga teacher. Currently, she is working with several members of the yoga community in Cuba to continue to build a bridge between people of the United States and Cuba through yoga and meditation. She received her MEd from Bank Street College and her MFA in Creative Writing from Goddard College. She is a school teacher by trade, and is honored to have spent three years training D.C. public school teachers how to teach literacy through Center for Inspired Teaching's Inspired Teacher Certification Program. Some of her writing about yoga in Cuba can be found at www.sarahshellow.blogspot.com.

Miles Jackson Founder & Executive Director of [Cuba Skate](http://CubaSkate.com). Miles Jackson spent his last semester of college studying abroad in Havana at Casa de las Américas, through a University of Michigan Anthropology program. Later in 2010, he and fellow classmate, Lauren Bradley, started Cuba Skate as a DC-based non profit initiative to support and grow skateboarding in Cuba. In 2012 Miles was recognized by GOOD Magazine as a member of their Good 100, and he has been back and forth to Cuba 10 times in five years. In January, Miles was on WAMU's Kojo Nnamdi show discussing how the policy changes will affect Cuba Skate and more importantly, the skaters in Cuba. Miles and Cuba Skate are using skateboarding to build diplomacy between our countries. Cuba Skate's focus in 2015 will be working with California Skateparks, in compliance with Cuban and American governments, to construct what will be Latin America's biggest skatepark in Havana, Cuba.

Januwa Moja was born in Baltimore, Maryland and earned a BFA in Design and Fiber Arts at the Maryland Institute College of Art. Ms. Moja's work has been exhibited at the Smithsonian, Baltimore Museum of Art, the Museum of Natural History in New York City, and numerous other arts and educational institutions across the world. She has traveled extensively in Africa, and has exhibited her works in Brazil, Senegal and London.

Through her work Januwa has been known as a fiber artist for the past thirty-three years, and over the last ten years she has emerged as a glass assemblage and mosaic artist. Ms. Moja has created art and programs that seek to affirm the intrinsic values of culture. It is her desire to continue to create inspirational and healing powers through the arts and its ability to affect social change.

Jorge Luna Roque Director of the **All Stars** from Santiago de Cuba.



				
Sarah Shallows Yoga Instructor & Writer	Jorge Roque Director Reuda all Stars	Magda Resik Author & Historian	Miles Jackson Cuba Skate	Januwa Moja Artist & Designer

BUSBOYS AND POETS CUBA WEEK 2015 PRESENTS
Cuban Arts and Culture



Discussion on Cuban Arts and Culture
 March 4th, 2015 at 6 PM
 Busboys Zinn Room in Hyattsville, MD
 Free and open to all

For more info on this event visit www.busboysandpoets.com



Januwa Moja

Art Prize lecture at Kendall College of Art and Design, Grand Rapids, Michigan, January 30, 2015, artist: **Sonya Clark**.

Talk with Beads with Hlengi Dube at Virginia Museum of Fine Arts, Richmond, Virginia, March 25, 2015, artist: **Sonya Clark**.

Loving After Lifetimes of All of This, Center for Craft Creativity & Design, Asheville, North Carolina, March 27, 2015, artist: **Sonya Clark**.

Willard Taylor, Daniel T. Brooking, Freeman M. Murray, Andrea Murray, William Carter and **Brinille E. Ellis** attended the 12th Havana Biennial, in Havana Cuba, June 3-13, 2015.

Community Arts Series: Artist Studio Tour to DC and Maryland January 10, 2015.

The Anacostia Community Museum shuttle took riders to visit the Children's National Health Center Galleries. Greg Scott demonstrated how art therapists use music, art, dance and puppetry as emotional healing devices. The shuttle also visited the studios of **Amber Robles-Gordon** (fiber, mixed-media artist) and Alan Binstock (glass, metal, mixed media artist).



WHAT YOU DON'T KNOW ABOUT CUBA

A CONVERSATION ABOUT:
LGBTQ CULTURE IN CUBA
RACE AND RACISM IN CUBA
WITH...

Tomas Fernandez Robaina



A respected researcher at la Biblioteca Nacional in Havana and a venerated professor at the University of Havana, Tomás Fernandez Robaina is a prolific author on AfroCuban issues. He started writing in 1968, and in 1994 wrote *El negro en Cuba 1902-1958: Apuntes para la historia de la lucha contra la discriminación racial* (The Blacks in Cuba 1902-1958: Notes on the history of the struggle against racial discrimination). He is the author and compiler of numerous essays and bibliographies on Afro-Cuban history, AfroLatin Americans, as well as women's and gender issues. He has researched and published essays on LGBTQ issues in Cuba. As a lecturer and visiting professor, he has taught courses and conducted seminars at institutions in the United States, Canada, Nigeria, Mexico, Guadeloupe, Martinique, Venezuela, Senegal, Colombia, Spain and Germany.



**PLACE: NEW JERSEY CITY UNIVERSITY, 2039 KENNEDY BLVD
JERSEY CITY, NJ 07305**

DATE: WEDNESDAY, NOVEMBER 18TH, 2015

TIME: 4-6 PM - PLACE: GSUB 129

CONTACT: SHEILA KIRVEN (201) 200-3471 EMAIL: SKIRVEN@NJCU.EDU

Sponsored by: Black Alumni, Administrators, Faculty, Students and Staff Organization (BAAFSSO), Ben Jones, Congressman Frank J. Guarini Library, Council on Hispanic Affairs (CHA), Counseling Center, Deborah Cannon Partridge Wolfe College of Education/ College of Professional Studies, Office of Campus Life, Gothic Knight Ally Safe Zone Program, Latin American, Caribbean and Latino Studies Program (LATI), Lee Hagan Africana Studies Center, Modern Languages Department, Speicher-Rubin Women's Center for Equity & Diversity.

Dr. Tomas was one of the speakers on the BADC People to People educational trip to Cuba.

IN THE ARTIST STUDIO WITH CAROL DYSON

How Does Socially Engaged Art Renegotiate the Aesthetic Experience?

Sheldon Scott



"My work surveys the intersection of Race, Economics, and Sexuality with a critical lens on ideals of exceptionality of the Black Male form, while assessing the social taxes levied on Black Bodies and Psyches."

An emerging curator in Washington, DC. She's exhibited at District of Columbia Arts Center and Re(Creative) Spaces. Darden hopes to continue curating shows that show the possibilities and impact of art on society.



Charles Krause



Charles Krause's interest in the art of protest, propaganda and political change developed over the course of his career as a foreign correspondent for *The Washington Post*, *CBS News* and *The NewsHour with Jim Lehrer*.

He left Chile for Spain, at the age of 24 and began painting professionally in Spain, using the Catalan name Joan for his first name John. His latest series of paintings is two-dimensional and it explores the psychological and cultural divisions that so affect the way we see the world around us.

Artist Joan Belmar



Every 2nd
Sunday @
Busboys and
Poets
Takoma

BUSBOYS
AND POETS

Carol Dyson, President, Black Artists of DC and Deirdre Darden

sonya clark

art news: January - March 2015

What a year!
What a year...

I was overwhelmed by the kindhearted correspondences from so many people congratulating me on the completely unexpected ArtPrize Juried Grand Prize that I won along with Anila Quayyum Agha. On the other hand, the injustices that continue to plague our nation tempered my good news. Ultimately, I am grateful for the opportunities that allow me to engender dialog through my work as an artist and educator. There is much to be done together.

One thing I can rely on is how traveling helps me focus. It also disrupts my surety. I depend on those shifts and the perspectives they provide. I have never once regretted packing my carryon. It helps me carry on. So I spent the final days of 2014 in Ethiopia, a country filled with beautiful people. The palpable pride of being the only country in Africa that was never colonized resonates. I visited our common ancestor, Lucy, at a museum; her fragile bones a map of our existence and our connection. I witnessed the rapid growth in Addis; scaffolding everywhere, the new bones of an old city. There was dancing, exchanging stories, consumption of much injera, and a wedding celebration. I also did a little artist exchange of sorts. I left Richmond with the hairstyling work of Marsha Johnson and returned with a Tigray-inspired hairstyle by Ethiopian artist Ye Bir Guale.

On the subject of traveling and embodied art, sometimes I am lucky enough to go where my artwork is being seen. Other times it goes in my place. In the next few months my work is in a dozen in venues Arkansas, Florida, Maryland, Massachusetts, Michigan, Missouri, North Carolina, Pennsylvania, South Carolina, Virginia, Utah, Washington, Wisconsin, and Norway. I hope to squeeze in a trip to India to do some textile research and will definitely be in Qatar to do a residency. Will you be any of these places? Let me know.

On the home front at VCU Arts this semester I will be teaching an honors class with a focus on South African beadwork. The irrepressible Joyce Scott will be a visiting artist in the class. And I'm collaborating with the Virginia Museum of Fine Arts to bring in artist and historian, Hlengi Dube from South Africa. I also have the privilege of co-teaching a graduate course with my newest colleague, Blair Clemon. All the students and faculty are back and breathing life into our studios and classrooms. I look forward to learning from what unfolds in 2015.

Let us be better and do better together.
[Sonya](#)

IN THE ARTIST STUDIO WITH CAROL DYSON

"In the Artist Studio" is a Busboys and Poets original in-house series focused on bringing awareness to issues surrounding the arts and the artist themselves.

FEATURING

Juanita Hardy



As Executive Director for CulturalDC, Hardy leads a team of 9 and manages a budget of \$1.2M to facilitate cultural and economic vibrancy in the Washington area through CulturalDC's programs and services.

Sondra Hassan



A native Washingtonian. She began quilting in the 1970's and since then has exhibited in galleries and museums throughout the metropolitan area including the Smithsonian, the Sumner Museum, and the Corcoran Art Gallery

George Koch



Painter and founder of A. Salon, Ltd., an artist's service organization in the District of Columbia. Mr. Koch is a founding member of the Cultural Development Corporation, the Cultural Alliance of Greater Washington and the Fringe Festival.

Tim Doud



He received a Residency to Skowhegan School of Painting and Sculpture in Skowhegan, Maine. He has had solo shows at MC Magma in Milan, Italy, Priska C Juschka Fine Art in New York, NY, Galerie Brusberg, Berlin, Germany The Chicago Cultural Center in Chicago, IL and Art Basel in Basel, Switzerland.

Atousa Raissyan



Award-winning contemporary spiritual abstract artist, and accomplished photographer. She won Third Place in Graphics Art as part of Art Buzz 2014 Collection, "Award of Excellence" recipient for Art Lifts Our Spirits Juried Exhibition, "Special Recognition" in 15th Annual Photography Juried Online International Art Exhibition.



Takoma Busboys and Poets, April 12, 2015, 235 Carroll St. NW, Washington, DC 20012

Carol Dyson, President, Black Artists of DC

IN THE ARTIST STUDIO WITH CAROL DYSON

In the Artist Studio is a Busboys and Poets original in-house series focused on bringing awareness to issues surrounding the arts and the artist themselves.

Join us for a discussion on
THE VISUAL ARTS AS A CATALYST FOR HEALING

**Sunday, June 14, 2015
5 PM - 7 PM
Busboys and Poets, Takoma**

FEATURING



David Camero, Mime, Poet, Painter

David is a mixed media painter and performance artist, originally from Venezuela. His passion for masks and La Commedia Dell'Arte, the Fools and Jesters motivated him to found his own entertainment company with diverse characters like Mr. Dragonfly (at the next Cherry Blossom Festival), Chef, Buffoon, Mime Blanche and Il Troubadour Macarron. He is the main founder of Cachito and LeBouffon. His work is currently on view at Busboys and Poets, 14th and V, NW.



Dr. Elva Anderson, Art Therapist

Dr. Elva Anderson's personal mission is to assist in empowering people to transform their lives from the inside out. With her high-energy speaking style Dr. Anderson is frequently recruited to express her views on the arts and creativity development as a means of therapy and wellness. Her treatment style blends the expressive therapies with health education and public health. Dr. Anderson leads outreach initiatives and groups in the community to introduce wellness and the expressive therapies. She encourages the use of the expressive arts to assist with the healing process and one's creativity development.



Larry Cook, Visual Artist and Hamiltonian Gallery Fellow Current Exhibition, *Stockholm Syndrome*, May 19 - thru June 20, 2015

Stockholm Syndrome, a psychological term in which a person taken captive begins to identify and empathize with their captor, is re-defined in Larry Cook's exhibition as a form of cultural amnesia in which contemporary Americans have maintained a complacent and subdued conscience by idealizing and avoiding America's racist history. *Stockholm Syndrome* challenges viewers to revisit the past and consider the evolved nature of racism today, while questioning the notion of progress in a so-called "post-racial" society.



Every 2nd
Sunday @
Busboys
and Poets
Takoma

BUSBOYS
AND POETS



Carol Dyson, President, Black Artists of DC

IN THE ARTIST STUDIO WITH CAROL DYSON

Artist Talk on Socially Engaged Arts Education

Washington, DC is fermenting with creative and innovative opportunities in art and art education. Join us this Sunday for a conversation that will bring us up to date on programs and opportunities within art education as well as artists and educators who are addressing social commentary and issues within their work.

Featuring Panelists:

Omalara DiMolinha Williams



Artist, Art Educator and Activist.

Anne Bouie



Anne Bouie PhD and Mixed-Media Artist

Akili Ron Anderson



Faculty Dept. of Art at Howard University

David Markey



David Markey Arts Education Coordinator for DC Commission on the Arts and Humanities.

**Sunday August 9th 5pm
- 7pm**

Busboys and Poets @ Takoma

234 Carroll St NW, Washington, DC 20012

Every 2nd
Sunday @
Busboys
and Poets
Takoma

BUSBOYS
AND POETS

(Image from the
exhibition, *There is a
Balm in Gilead*)

BLACK ARTS UNITED STATES:

Institutions and Interventions

June 4 - 6, 2015

Mary and Leigh Block Museum
40 Arts Circle, Evanston, IL

Free and open to the public. For more information and
to register, visit: bai.northwestern.edu

THURSDAY, JUNE 4

4-4:30 pm: Welcoming Remarks

E. Patrick Johnson, *Northwestern University*

6-6:15 pm: Remarks

P. Lindsay Chase-Lansdale,
Associate Provost for Faculty

4:30-6 pm: Plenary Panel

Moderator: Michelle Wright, *Northwestern University*
Toi Derricotte, *University of Pittsburgh*
Theaster Gates, *University of Chicago*
Beverly Guy-Sheftall, *Spelman College*
Khalil G. Muhammad, *Schomburg Center for Research in Black Culture*
Nicole Mitchell, *University of California, Irvine*

6:15-8 pm: Reception

Musical entertainment by Members of the
Bienen School of Music Jazz Ensemble
and Spoken Word Performances:
Javon Johnson, *San Francisco State University*
Kashif Powell, *Northwestern University*

FRIDAY, JUNE 5

9:30-11 am: "Temporal and Formal Boundaries of Black Arts"

Moderator: Faye Gleisser, *Northwestern University*
Olivia Young, *University of California, Berkeley*
Nicole Bass, *Yale University*
Amy Mooney, *Columbia College, Chicago*
Tanya Fernando, *University of Massachusetts, Amherst*

3:30-5 pm: "Deconstructing Institutional Regimes"

Moderator: Brittney Proctor, *Northwestern University*
Makeba Dixon-Hill, *Spelman College Museum of Fine Art*
Gayle Wald, *George Washington University*
Sarah Cowan, *University of California, Berkeley*
Kai Green, *Northwestern University*

11:15-12:15 pm: "Performance and Politics from Slavery to Ferguson" (undergraduate performances)

7:30 - 9:30 pm: *Performance of Sweet Tea—The Play*,
by E. Patrick Johnson
Wallis Theater, 1949 Campus Drive, Evanston, IL
(limited seating),

12:15-1:15 pm: Lunch

1:30-3 pm: "Histories of Black Arts Movements"

Moderator: Assata Kokoyi, *Northwestern University*
Claudia Gibson-Hunter, *The Black Artists of DC*
Abdul Alkimat, *University of Illinois at Urbana-Champaign*
Kim Bobier, *University of North Carolina, Chapel Hill*
Maryam Aziz, *University of Michigan*

Talkback with Daniel Alexander Jones,
Fordham University

Reception to follow

SATURDAY, JUNE 6

9:45-11:15 am: "Improvisation, Aesthetics, and Experiments in Blackness"

Moderator: Kantara Souffrant, *Northwestern University*
Mark Mahoney, *University of Minnesota*
Layla Ben-Ali, *University of Pennsylvania*
Adrienne Edwards, *New York University*
Zachary Price, *University of California, Los Angeles*

1-2 pm: Lunch

2:15-3:45 pm: "Memorializing/Contesting State Violence through Black Arts"

Moderator: LaCharles Ward, *Northwestern University*
Kimberly Welch, *University of California, Los Angeles*
Shoniqua Roach, *Northwestern University*
Stephanie Batiste, *University of California, Santa Barbara*
James Gordon Williams, *Syracuse University*

11:30-1 pm: "Black Cultural Producers in Hegemonic Institutions"

Moderator: Chelsea Frazier, *Northwestern University*
Kimmika Williams-Witherspoon, *Temple University*
SJ Brooks, *Boston University*
Ellen Tani, *Stanford University*
Aymar Jean Christian, *Northwestern University*
Faithe Day, *University of Michigan*

4-5 pm: Closing Remarks:
Huey Copeland, *Northwestern University*

5-6 pm: Closing Reception

CO-SPONSORED BY:
Bienen School of Music | Center for Global Culture and Communication | Dance Program
Department of African American Studies | Department of Art History | Department of Art Theory and Practice
Department of English | Department of Performance Studies | Department of Radio, Television, and Film | Interdisciplinary
PhD in Theatre and Drama | School of Communication | The Graduate School
The Office of the President | Weinberg College of Arts and Sciences

BLACK ARTS
INITIATIVE
at Northwestern University



IN THE ARTIST STUDIO WITH CAROL DYSON

ARTrepreneurship 101

Build and sustain your business as a working artist. A conversation with Carol Dyson, Mazi Mutafa and Tim Davis.

#ArtistsStarveNoMore
Sunday September 13th
@ Busboys and Poets Takoma
5pm – 7pm

Free and open all

Mazi Mutafa



Executive Director of
Words Beats & Life

Tim Davis



Artist, Educator and
Gallerist



Every 2nd
Sunday @
Busboys and
Poets Takoma

BUSBOYS
AND POETS



The Washington Informer

Photographer Sets Sights on Anacostia's Waters

Bruce McNeil Enjoys Life East of the River

[Eve M. Ferguson](#) | 4/29/2015, 3 p.m.



D.C. photographer Bruce McNeil captures the beauty of the Anacostia waters in a thrilling photo exhibit now on display in the District. (Courtesy photo)

Ghana, China or Quebec – his destinations have one thing in common: there's a river nearby.

He grew up in New York City, where the Hudson and the East Rivers create the borders around the city's main island. But ever since he made his home in Ward 7, east of the river,

you've been able to find "The River Man" on any given day down by or sailing up the river.

Mc Neil returned to the area some two decades ago from a career in museums in Montreal, where he put in a decade and a half at McGill University's McCord Museum and another decade at the McDonnell Foundation's multi-museum complex.

Now retired, this experienced photographer has turned his energy toward documenting the environmental evolution of Washington's second river, from its source to its tributaries. But why this river that has been much maligned for its pollution?

"I was constantly looking for a signature, a niche, something unique that I could interpret by photography," he said. "And I think found it: the combination of composition, history, aesthetics, and really the current trend of the community itself. I watched the community get involved beyond the cleaning of the river. I saw various organizations form and social groups that come in and approach the politicians and demand a better quality of life. I think this consciousness and bringing together makes this particular area in Wards 7 and 8 more politically conscious and hopefully more in control of their future by participating in the meetings that no one had attended but the volunteer groups," he added.

McNeil's trained lens on the Anacostia River has flowed toward other photographers in the area, and an exhibition now on view at the Vivid Solutions Gallery in the Anacostia Arts Center co-curated by McNeil bears out the growing concern and care for the river.

"Confluence: Considering the Anacostia River" brings together McNeil and local photographers Becky Harlan, David Allen Harris and Krista Schyler in a group show through May 1st and served as a focal point during the "Celebrate the River Festival" that closed out the National Cherry Blossom Festival at the 11th Street Bridge Park on April 12.

The exhibition occupying the state-of-the-art gallery space on Good Hope Road brings together four different perspectives of the Anacostia River. Harris' photographs incorporate the natural images of the river environment with abstractions conveniently provided by nature. Harlan's photographs document the community surrounding the river, from volunteer cleanup groups of children to lovers basking on the banks of the river.

McNeil's contributions trace the Anacostia River from its source near Sandy Spring, Maryland, to the spot where the Anacostia meets the Potomac at Buzzard's Point, enhanced through digital colorization, and Schyler's photos capture the wildlife that call the river and its adjacent environs home.

On Saturday, May 16, another exhibit of McNeil's photographs will open at the Sandy Spring Museum, "The River's Journey: From Sandy Spring to the Patuxent and Anacostia," with an opening reception followed by remarks by the artist. The works in that exhibit will follow the flow from Sandy Spring, where McNeil says "One can drink the water from the ground," to its tributaries, the Anacostia, which was once called "one of America's most polluted rivers," and the neighboring Patuxent River. The showcase is meant to "inspire a feeling of connection and beauty of the rivers and a sense of spiritual transformation.

"I started (this direction) by trying to photograph the debris into an abstract, but it wasn't positive enough," McNeil, now in his mid-70's, added. "That was really the present and the past, but I was more interested in the future of the river. I wanted to show the right side of it, and even though it's not clean now, there is a hope that it will be. That's why I was interested in going back and seeking out the start of the river at Sandy Spring. I didn't know where the river started, but I knew where it ended."

He said he fell upon the Underground Railroad, the conduit that enslaved Africans followed to reach freedom, right next to the spring itself, which then gave him a totally new perspective.

McNeil serves as the subject of two documentary films: "Bruce" and "ReStorying the Anacostia." In addition, he has received the Gordon Parks Photography Award presented by the Black Artists of DC and was a finalist for the Mayor's Arts Award for Excellence in an Artistic Discipline. His works are in the District of Columbia Commission on the Arts and Humanities Art Bank Collection, the McCord Museum Norman Photographic Archives, the Sun Life Insurance of Canada Collection and the Telesis Corporation, as well as in many private collections.

"Rivers to me are like time capsules and highways of history, promise and fresh starts for settlers," he said. "The Quebecois came down the Mississippi River to found Louisiana. "So rivers have a lot of meaning to me. The rivers are what's happening."

Adjoa Burrowes: Taking Art Out of



Its Box

From afar, the shapeless paper sculptures seem to unfurl, unravel and deconstruct like organic matter – like pulpy fruit fermenting on lush undergrowth, harvested cornstalks soggy from autumn rain or colorful moss hanging from willow branches. While approaching the sculptures, you realize that they are in fact cardboard boxes – torn and peeled by the artist’s hands. And upon closer inspection, you recognize hints of letters that suggest brand

names like Nabisco or Sketchers.

In her installation, “reBoxes,” Adjoa Burrowes, Art Education, MA ’15, explored the transformation of industrial prefabricated objects into art and created a version of the object that would fool the eye.

Adjoa started her thesis journey in Professor Judy Southerland’s Cross Media class, where students altered and expanded the implications of everyday objects that could be found on a desk or even in the trash. She found her first object, a bathroom tissue roll, in a pile of carefully -selected trash that the professor spilled onto a classroom table.

“Go for it, pick whatever speaks to you,” Adjoa recalled Professor Southerland saying. “I never considered myself a sculptor before, but after transforming that tissue roll, my horizons started to expand on the kind of art I can produce.”

By peeling back layers of the roll and adding touches of color, Adjoa altered it into something more whimsical — a small creature that could fit in the palm of a hand.

“I’m not sure what kind of creature it was...but it looked alive.”

Exhausting the Implications of an Object Adjoa’s work progressed and she began to research different variations and presentations of ordinary objects. One of her most memorable projects pushed her to create different variations of a measuring tape.

“This was a harder task, because the assignment asked us to create a language version of your object. I represented my measuring tape in braille, if you can believe that...”

Transforming the measuring tape forced Adjoa to think about her thesis project. She wanted her audience to experience what she studied in her Cross Media class – to think about an object subjectively, objectively, emotionally and functionally.

“To research all the aspects of an object makes it easier to deconstruct and create something completely new,” she said. “I wanted my thesis project to make the audience think outside of the box,” she said with a chuckle.



Adjoa Burrowes installation, “reBoxes” can be found in Gallery 31 at the NEXT 2015 Thesis Exhibition.

© 2015 [Unveiled @ Corcoran School](#) | GW Corcoran School of the Arts and Design

Consumption and the Intricacies of Cardboard Boxes

“When I look at a cardboard box, I don’t just see a box anymore ... it has layers that can be peeled, torn and exposed.”

In a previous life, Adjoa was a freelance package designer for companies like Mattel Toys, Disney and Barnum and Bailey Circus. Adjoa decided to use cardboard boxes as a medium for her NEXT thesis project because it was in direct opposition of her previous career.

“For 25 years, I created designs that would go on these huge boxes, that would hold the smallest things,” Adjoa recounted. “Excessive packaging for the purposes of marketing and sales was the rule.”

“Now my art represents a breakdown of that packaging – almost in its simplest form.”

The exhibit serves as a snapshot of consumer habits and speaks to the issues of mass consumption in modern society. Adjoa was conscious of the amount of cardboard boxes she used for her installation, trying to use her own recycled boxes when possible. .

“I wanted my installation to leave a small footprint and I didn’t want to create work that would be behind glass. It’s the reason I recycled my own boxes and made my pieces modular.”

Another reason why Adjoa chose the cardboard box as a medium was because of its intricate layers. She was drawn to the larger boxes in her installation because of the contrasting surfaces of the unadorned smooth liner board and the fluted corrugated layer.

By tearing and peeling back the layers, she was able to expose the complicated textures within the object, further changing the box’s original state into an object she referred to as a “naked sculpture.”

The wall hung installations, however, incorporated color that was originally printed on the box surface, in playful constructions. She pointed out that her piece wasn’t necessarily what one would call ‘pretty.’

“As a younger artist, you sometimes want your work to be beautiful,” she said, “but as a mature artist, you recognize that sometimes art in its most naked, simplest and ugly form has the most to say.”

What’s Next?

Adjoa said she wanted to use bigger cardboard boxes for her next project. “I’d love to use refrigerator boxes,” Adjoa said, “I want to make monumental pieces.”

She is also in contact with a New Orleans shoe designer and hopes that he will donate shoe boxes for future installations.

“I think at this point, I’d like to get the word out. I’m accepting donations from all sorts of places.” Adjoa Burrowes installation, “reBoxes” can be found in Gallery 31 at the NEXT 2015 Thesis Exhibition.

© 2015 [Unveiled @ Corcoran School](#) | GW Corcoran School of the Arts and Design

The Fall 2015 edition of Art @ UMUC magazine featured an *Out and About* article about **Sonya Clark** written by Eric Key and a *Black Power In Art* article about **Akili Ron Anderson** also written by Eric Key.



Sonya Clark



Akili Ron Anderson

October Spotlight on Michael Platt



Michael Platt, *High Jumpers*. Pigment Print.

Michael Platt is widely recognized for his fusion of digital and conventional photography, drawing, and printmaking as a means to explore/expose "the human condition...in particular, the history and experiences of African and African Diaspora culture." His work involves tension between setting and subject, history and identity, and conventional imagery with non-conventional representation.



Michael Platt, *Entering Through the Green Door*. Pigment Print.

Platt's subjects - "the marginalized and the survivors" - exist in spaces that are discarded - a bare forest, a drained fountain, a crumbling room. The self-described "image-maker" assumes the role of storyteller as the supernatural presence of a human figure stirs spirit back into these forgotten places.

BADC Graduate

Thu Oct 22, 2015 11:24 am (PDT) . Posted by:

[ghunterstudio](#)

ARTICLES <http://hyperallergic.com/articles/>

How One Artist Found Affordable Studio Space in New York by Seph Rodney <http://hyperallergic.com/author/seph-rodney/> on October 20, 2015

Stan Squirewell in his Bronx studio (all photos by the author for Hyperallergic)

Among New York artists' ongoing quest for affordable studio space within the city, one artist relates his story of having discovered a studio in the South Bronx that is first and foremost inexpensive, but also an appropriate distance from residential neighbors, provides a great deal of natural light (which is useful for his practice), and is easily accessible by public transportation.

Stan Squirewell <http://www.stansquirewell.com/> is a visual artist originally from Washington, DC, who has a multidisciplinary practice concerned with race and memory perceived through the prisms of mythology. Squirewell became familiar with the Port Morris neighborhood by sharing a studio space in the area with a fellow artist for the better part of a year. However their sharing arrangement was only temporary, so Squirewell began to search for a space for himself last year. He initially focused on properties in Brooklyn, particularly in the Bushwick neighborhood, and found that the prospects there were bleak. He says most of what he was shown were dank, dark basement studios with little or no natural light, with mounds of dog waste outside, and most of these spaces were priced between \$1,500 and \$2,800 per month.

For Squirewell, whose primary source of income is his part-time position as an adjunct faculty member at Medgar Evers College <http://www.mec.cuny.edu/>, teaching art history, these prices were impractical. Earning less than what some of his students make as waitstaff, Squirewell had to find more viable options.

After looking at between 30 and 40 studio spaces in Brooklyn and despairing at the prospects of finding something workable, Squirewell began to search Stephanie Diamond's Listings Project <https://www.listingsproject.com/>. After searching for about a month and half through her online listings, he was able to connect with the owner who had leased space to his previous studio mate. Squirewell negotiated a space with his new landlord, Steven Rosenfeld, creating his own specific layout, which was possible

because the building consists mostly of an open-plan space.

The studio that he has contracted for, on 132nd Street near St. Ann's Avenue, is on the fifth floor, measures about 400 square feet, with two large windows, and costs \$720 per month. What's more, the landlord agreed to replace the old, drafty, windows with new ones, add electrical sockets, install a personal circuit breaker box, and paint the newly constructed walls.

Another studio at this location in the process of being constructed.

Steven Rosenfeld says his business is not very lucrative, nevertheless he told Hypersensitive he is happy to rent to artists because he prefers dealing with a "certain mentality," which he describes as people who "enjoy art and enjoy making art." For Rosenfeld, this outlook makes for what he calls "a symbiotic relationship." He explains that he has been in Port Morris for 10 years and only in the last few years has interest in work spaces picked up, but he sees no signs that this situation will continue to improve. He now rents to about 20 artists studio spaces in the building in which Stan Squirewell's studio is located.

Squirewell feels that this studio lease is a significant blessing for reasons beyond its price and amenities. He is happy to have other artists as his neighbors, plus key businesses nearby. There is an operation that makes wood frames next door, and a business that makes paint brushes on the ground floor. Additionally, the building has a freight elevator and parking spaces in the front. Citing these benefits, plus access to a Home Depot in the Bronx Terminal Market

<http://bronxterminalmarket.com/Pages/Default.aspx> and nearby places to eat, for Stan Squirewell, renting his studio space in the South Bronx is so far a win-win situation.

2015 BADC CALENDAR

THE ART SCHOOL ANNEX ON SHERMAN AVENUE

Howard University

2467 Sherman Ave NW, Washington, DC

January 25, 2015

February 15, 2015 *CUBA*: presentation on the Havana Biennial by Daniel T. Brooking, Gloria C. Kirk, Cheryl Edwards and Aziza Gibson Hunter, Lulu Vere Childress Hall, rm. 2022.

March 15, 2015

April 19, 2015

May 17, 2015

October 18, 2015

BUSBOYS AND POETS, 235 Carroll Ave., Takoma Park, MD

November 22, 2015 Daniel Brooking gave a presentation: *BADC the Cuba Connection*.
Amberly Ellis gave a presentation on her documentary, *Nuestra Cuba* that tells the stories of Cuba's first AfroCuban and female filmmakers: Gloria Rolando and Sara Gomez.

December 13, 2015

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

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
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

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
57th 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 18th Street, NW
Washington, DC 20009
(202) 462-7833
www.dcartscenter.org

E

F

Foundry Gallery
1314 18th Street, NW
1st. Floor
Washington, DC 20036
(202) 463-0203
www.foundry-gallery.org

G

Gallery at Flashpoint
916 G Street, NW
Washington, DC 20001
(202) 315-1305
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 34th Street, NW
Washington, DC 20001
(202) 333-1180
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

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

Hillyer Art Space
9 Hillyer Ct. NW
Washington, DC

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

Howard University, Blackburn Art Gallery,

I

International Visions Gallery
2629 Connecticut Avenue
Washington, DC 20008
202-234-5112
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

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

Marlboro Gallery, Prince George's Community College

Market 5 Gallery
201 7th Street, SE
Washington, DC 20003
(202) 543-7293
www.market5gallery.org

Maryland Art Place
8 Market Place, Suite 100
Baltimore, MD 21202
www.mica.edu

Millennium Art Center
65 Eye Street, SW
Washington, DC 20007
(202) 479-2572

<http://millenniumartsscenter.org>

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

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

Montpelier Cultural Arts Center
12826 Laurel-Bowie Road
Laurel, MD 20708
(301) 953-1993
www.pgparcs.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

Parish Gallery
1054 31st Street, NW
Washington, DC 20007
(202) 944-2310
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

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

The Mansion at Strathmore
10701 Rockville Pick
North Bethesda, MD 20852
(301) 581-5200
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

Touchstone Gallery
406 7th Street, NW, second floor
Washington, DC 20004
(202) 347-2787
www.touchstonegallery.com

Transformer Gallery
1404 P Street, NW Washington, DC 20005
202-483-1102
info@transformergallery.org

U

V

Vivant Art Collection
Gallery Row
60 North 2nd Street
Philadelphia, PA 19106
(215) 922-6584
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

W

Washington Printmakers Gallery, Washington, DC

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

SUPPORTING THE ARTS IN THE WASHINGTON METROPOLITAN AREA AND BEYOND



Carol Rhodes Dyson
President

Russell D. Simmons
Vice President

Amber Robles-Gordon
President Emeritus

Alec Simpson
Executive Secretary

Russell D. Simmons
Treasurer

Claudia Aziza Gibson-Hunter
Akili Ron Anderson
Esther Iverem
Board Members

Magruder Murray
Webmaster

Adjoa Burrowes
Membership

Daniel T. Brooking
Archivist