

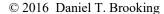
#### Why Jembe?

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.

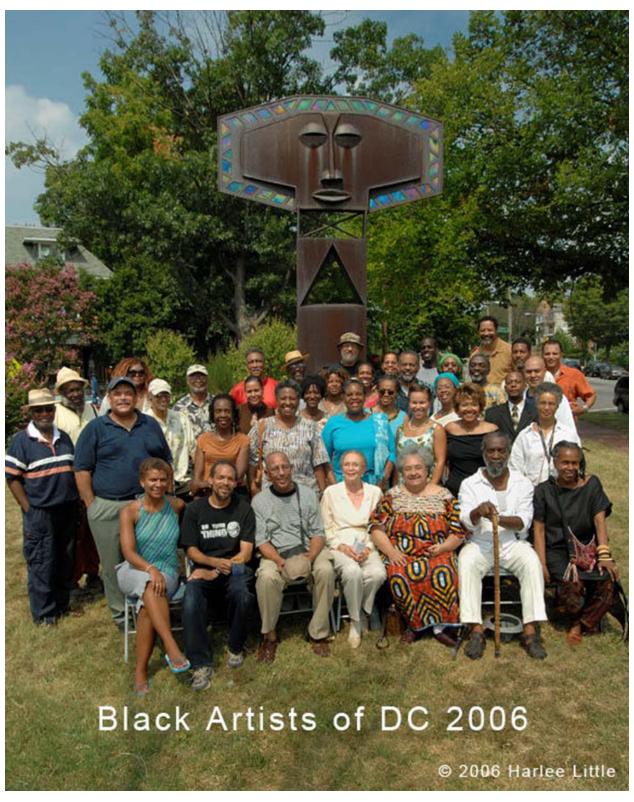
Jembe contains the annual list of accomplishments of the Black Artists of DC (BADC), its friends and associates. It is a yearly compilation designed to recognize the successes of our artists, furnish member contact information and act as a guide to possible venues. The future is often cloudy and much 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









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 cites 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.

# 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

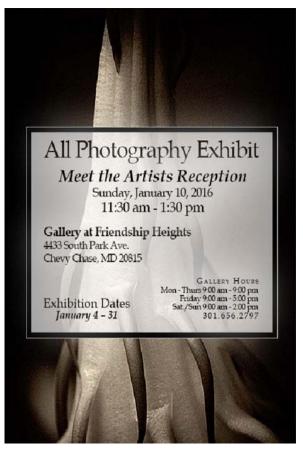
#### 2016 LIST OF ACCOMPLISHMENTS

#### **EXHIBITIONS**

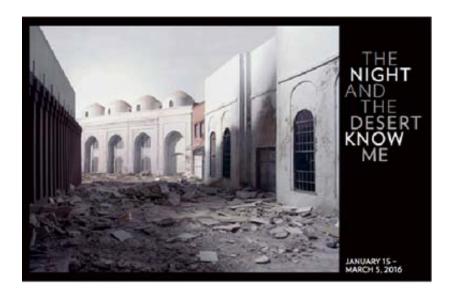
#### **JANUARY**

Art Impact International 2016, Pepco Edison Place Gallery, Washington DC Art, January 9-29, 2016, artists: Bethel Aniaku, Togo; Larry "Poncho" Brown, USA; Andrea Clement, Trinidad & Tobago; Tarver Harris, USA; Festus Izevbigie, Nigeria; Hubert Jackson, USA; Daniel Kathalynas, USA; Vicki Marckel, USA; Pasquale Monaco, Italy; Ernani Silva, Brazil; Nia Tavlarides Stratos, Greece; Gloria Valdes "Tarasca", Mexico; Khalid Thompson, USA; Sally Tsou, China. Special guest artist is the Ambassador of St. Lucia, Ambassador Dr. J. Edsel Edmunds, OBE. Curated by Carolyn Goodridge, Executive Director of Art Impact USA.

"We are embarking on an international mission to benefit artists residing in other nations as well as the United States. We embolden an enriched world-wide community through support of its multi-cultural, multi-national artists. By supporting artists we, in the United States, can cultivate a better understanding among our nations."



Artists: James Bennett, Katherine Bodner, Anthony DiLullo, Hank Douglas, Bruce Fagin, Gail Hansberry, Elke Mathaeus, **Dwight Tyler**, Jack Welch, Chantale Wong, Curator Llewellyn Berry.



#### The NIGHT and the DESERT KNOW ME

January 15 - March 5 2016

Join us at the Joan Hisaoka Healing Arts Gallery Friday, January 15th, from 7-9pm for The opening reception of The NIGHT and the DESERT KNOW ME; Iraqi and Western artists take inspiration from past and contemorary Iraqi poetry. Curated by Shanti Norris and Mary Sebold.

#### **PARTICIPATING ARTISTS and POEM SELECTIONS**

Shakir Al-Alousi— inspired by Rain Song by Badr Shakir al-Sayyab

Najwa Al-Amin—inspired by The City by May Muzaffar

Qais Al-Sindy- TBD

Ahmed Alkarkhi—inspired by an excerpt from a poem by Abu al-Tayyib Ahmad ibn al-Husayn al Mutanabbi

Mawada Allak— inspired by *Diogenes* by Lamish Abbas Imara

Joan Belmar— inspired by *Hugalu (New Series)* by Sargoon Boulus

Wafaa Bilal—inspired by *The Passionate River* by Nazik al-Malaika

Spencer Dormitzer—inspired by Iraqis and Other Monsters by Dunya Mikhail

Michael Platt—TBD

Phyllis Plattner—inspired by an excerpt from a poem by Abu al-Tayyib Ahmad ibn al-Husayn al Mutanabbi

Vian Sora—inspired by *The Mirror* by Kajal Ahmad

Nasir Thamir—inspired by *Gilgamesh* 

The NIGHT and the DESERT KNOW ME is a part of Al-Mutanabbi Street Starts Here DC 2016, a unique cultural festival standing in solidarity with the people of Iraq and celebrating freedom of expression. Coming to DC January–March 2016.

http://www.amsshdc2016.org/???????





#### Jan 24 Howard Students in Ethiopia:

Discussion panel and photo review with Howard students and Januwa Moja. Film- Adwa

#### Feb 28 60s African Liberation movement.

Community Conversation on Kwame Ture Peter Bailey on his book Malcolm: Master Teacher. Josh Myers discusses his research on student activism.

Film- Black Power Mixtape

#### Mar 27 The Black Arts Movement

Panel & Image Review with Januwa Moja ,
Aziza Gibson -Hunter, Nubia Kai and
moderator Ayana Gregory.

Film- Raz Baaba Aaron Ibn Pori Pitts
a film by Charles Ferrell and script
by Nubia Kai

#### Apr 24 Prisons and Police State Brutality

Advocacy, activism and policing our communities. Nkechi Taifa and Khalil Abdullah. Film- In this House

#### May 29 Education of a People

Perspectives on lessons learned, our current situations and the home school movement. Jeff Menzie and Ayize Sabater. Film- Sugar Cane Alley

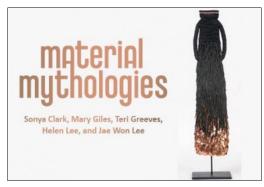
#### Jun 26 What just happened?

Community Reflections on the Obama phenomenon and African People. Mark Bolden and Jared Ball discuss Reflections on colonialism and resistance. Film-George Jackson by Jared Ball

Adinkra Cultural Arts Studio, 3808 34th Street Mt. Rainier, MD 2-6pm Every 4th Sunday

Januwa Moja, Aziza Gibson-Hunter

Material Mythologies, Minneapolis Art Museum, St. Paul, Minnesota, January 21- April 3, 2016. Material Mythologies brings together textiles, beading, metal, ceramic, and glass by five artists from around the country, all of whom are working at the edge of contemporary craft and sculpture. The exhibition features works by **Sonya Clark** (Richmond, VA), Mary Giles (Stillwater, MN), Teri Greeves (Santa Fe, NM), Helen Lee (Madison, WI), and Jae Won Lee (East Lansing, MI).

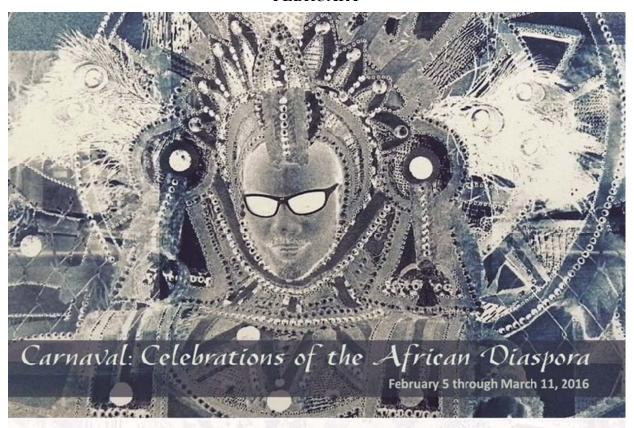


All of the artists in Material Mythologies build upon the traditions of craft techniques and materials while imbuing their work with poignant personal histories and cultural mythologies. With their innovative use of functional and non-functional forms, some of which include thousands and thousands of intricately assembled pieces, these artists and their works decode some of the entrenched assumptions about craft as they relate to gender, labor, history, and what is considered fine art. Together, they have each found fascinating

ways to tell stories, putting special emphasis on the power of language, mythology, and embedded narratives. It is these narratives, specifically those that address bicultural and bilingual identity, that are a significant aspect of this exhibition. Visitors to the exhibition can expect to see almost 20 pieces in all variety of media, including beautifully glazed ceramic, intricately coiled metal, and blown glass sculptures.

AND STILL WE RISE, The Gallery at Friendship Heights, Chevy Chase, Maryland, January 31 – February 28, 2016, artist: Gloria C. Kirk.

#### **FEBRUARY**



# Carnaval: Celebrations of the African Diaspora Curated by Carol R. Dyson and Carolyn Goodridge, this art exhibition reveals the exquisite

diversity of cultural celebration within the African Diaspora. Black History Month 2016! These eighty-eight artists inspire audiences with a colossal exhibition of visual exhilaration and hope.

#### The Artists Aisha Faison

Al Harden Aliana Grace Bailey Ann Marie Williams Anne Bouie Annette Fortt Anticnette S. Hodges Brinille Eliane Ellis Bruce Fagin Carmen Torruella-Quander Cedric Baker Cheery Stewart-Josephs Chinedu Felix Osuchukwu Clement Bryant Clifford Darrett Craig Screven Curtis Woody Daniel T. Brooking Darnell Jordan Dukes **David Harris** David C. Driskell

Delilah W. Pierce Desi Meade E.L. Whitley Edith Sanabria **Edward Savwoir** Flizabeth Caesar Eric Celarier Fenton Sands G. Nigel Crawford Gail Shaw-Clemons George Tuggle Gerald Fauntroy Gloria C. Kirk Greta Chapin McGill Gwendolyn Aqui-Brooks Harolyn Andrews Howard Fleming Howard Etwaroo Ida Mitchell J. Bertram White Jacqueline Pope Jamel Mohamed

James Brown, Jr. James Flowers James Prochnik Janathel Shaw Jay Durrah lenne Glover John Anderson JonaWigfall Jonathan French Julee Dickerson-Thompson Karim Mowatt Keith Subani Kevin Harris Krishna Banwaree, Jr. Lamerol A. Gatewood Larry Lyles Laura Farrell Lawrence Terry Leslie Nesbitt Lois DeCastro Lois Moore Blackwell

Magruder Murray Malik Lloyd Marily Mojica Meroe Rei Mike Easton Nanno Smith Niomi Gibson Noah Williams Rayhart Rik Freeman Roslyn Cambridge Russell Simmons Sabrina Dames Sharon Robinson Stacey Lane Wanda L. Spence Warren Jackson Will Watson William Jones ya'aqhub Ben ya'aqhub tate Zenobia Rickford

GALLERY 702 Eighth Street, NW Washington, DC 20068 Gallery Hours: Noon-4 pm, Tues-Fri For more information Call (202) 297-3040 or visit Artimpactusa.org/carnaval

#### Opening Reception: Friday, February 5th, 5-8 PM

#### **Crystal Award Honorees**

David C. Driskell, E.J. Montgomery Delilah W.Pierce and Alex Belinfante

Presented By Black Artists of DC and Art Impact USA Cover Artwork: Kevin Harris, Self Portrait With Fish Heads (detail), cyanotype

#### Live Performances by

Benjamin Gates, Cellist Keith Subani, Reggae Master







# PEPCO RECEPTION



BADC President, Carol Dyson





"During my first visit to Old Havana (Cuba), I met this intriguing woman whose red flora hat and demeanor, reminded me of a photo of my maternal grandmother (from the island of Saint Martin) who wore floral hats. I thought of the red found in the blood that unites us as Caribbean people, the rich beauty of the flamboyant trees, the delectable red snapper fish, the spicy habanero pepper, the sweet red papaya and the guava berry endemic to Saint Martin."

*Havana Red Smile*, Cuba, **Brinille Eliane Ellis** 2015, Photography, 16 x 20 in. \$300.00 (SOLD)

Brinille was also featured in the *AMERICAN ART COLLECTOR*, an annual publication of contemporary art, since 2004.

http://collector.ac/aac/aac-2017/ http://collector.ac/aac/aac-2017/

State of the Art, Minneapolis Institute of Art, Minneapolis, MN, February 18-May 22, 2016, artist: Sonya Clark.

*Solo Exhibit,* Germantown Academy, Fort Washington, Pennsylvania, February 1-28, 2016, artist: **Sonya Clark**.

Zenith Galleryest, 1978
Celebrating 37 Years in the Nation's Capital
1429 Irls Street NW, Washington, DC 20012
Illery.com 202-783-2963 art@zenithgallery.com
Open Wednesday - Friday, Noon - 6:00 pm

#### In Celebration of Black History Month

#### "FROM HISTORY TO THE DREAM"

Show Dates: February 5- March 5, 2016 At 1429 Iris St., NW, Washington, DC 20012

Featuring Artists: Doba Afolabi, Mason Archie, Francesca Britton, Margaret DeLorme, Richard Fitzhugh, Robert Freeman, Cassandra Gillens, Hubert Jackson, Gloria Kirk, Christopher Malone, Joyce J. Scott, Karen Starika, Curtis Woody and more...

#### MEET THE ARTISTS RECEPTIONS: Friday, February 5, 4-8 pm, & Saturday, February 6, 2-5 pm









Doba Afolabi

Mason Archie

Francesca Britton

Margaret DeLorme









Richard Fitzhugh

Cassandra Gillens







Gloria Kirk

Christopher Malone

Joyce J. Scott





Karen Starika

**Curtis Woodie** 

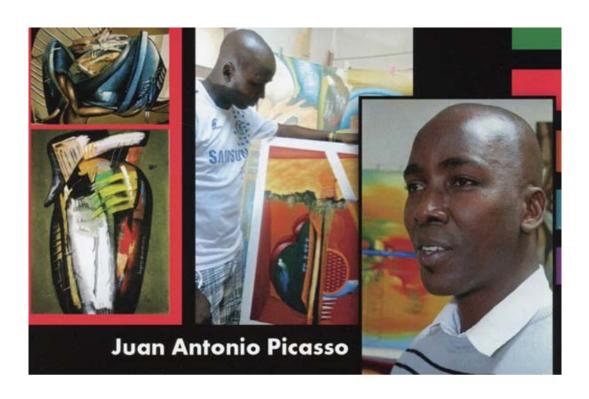
Where: 1429 Iris Street, NW, Washington, DC 20012

Show Dates: February 5 - March 5, 2016

Information: Margery Goldberg, 202-783-2963, margery@zenithgallery.com

Gallery Hours: Wednesday - Saturday 12-6 pm, any other times, please call for appointment

Gloria Kirk, Richard Fitzhugh, Hubert Jackson, and Curtis Woody





# THE CREATIVE CUBAN CONNECTION JUAN ANTONIO PICASSO ARTIST IN RESIDENCE

# February 13th - March 20th, 2016

# Artist Reception: Sunday, February 14th, 2 - 6 PM

For information about the artist and events surrounding this special exhibit please visit

#### WWW.1978ARTSCENTER.ORG

**Gallery Hours:** 2 - 5 PM Saturdays and Sundays 1978 Springfield Avenue, Maplewood, New Jersey

Photographs on reverse by Ben Jones

Members of the **BADC** *People to People* trip to Cuba had the pleasure of meeting Mr. Picasso and attended a solo exhibition of his works.







Opening Reception February 20th 2016 5:00 pm - 8:00 pm

Exhibition on view through March 31, 2016

Featuring Photographers

Anthony Barboza Adger Cowans Jarvis Grant James Haskens

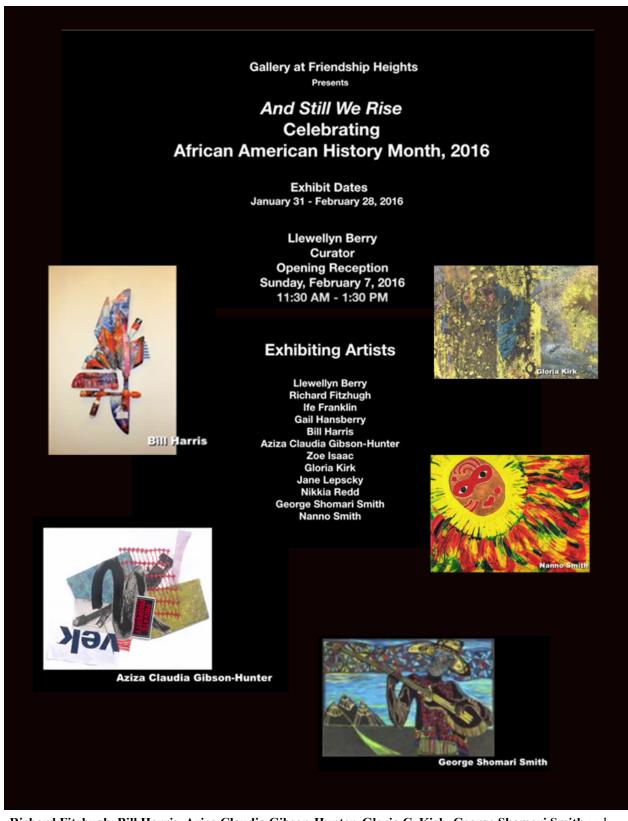




waltongal lery@verizon.net Tel: 804-732-2475 Gallery Hours: Thur & Fri 3pm - 6pm

Design: JGI

**Jarvis Grant** 



Richard Fitzhugh, Bill Harris, Aziza Claudia Gibson-Hunter, Gloria C. Kirk, George Shomari Smith and Nanno Smith

#### **MARCH**

### Zenith Gallery to Present

### Celebrating our 38th Anniversary

### Turning 38... Continuing to Innovate!

Show Dates: March 11 - April 16, 2016 At 1429 Iris St., NW, Washington, DC 20012

#### MEET THE ARTISTS RECEPTIONS Friday, March 11, 4:00-8:00 pm & Saturday, March 12, 2:00-6:00pm

**Featuring Artists:** Kim Abraham, Jan Paul Acton, Doba Afolabi, Mason Archie, David Bacharach, Andrea Barnes, Bert Beirne, Harman Biddle, Francesca Britton, Lenny Campello,



Peter Kephart, Katie Dell-Kaufman, Renee DuRocher, Elissa Farrow-Savos, **Richard Fitzhugh**, Robert Freeman, Carol Gellner-Levin, Cassandra Gillens, Julie & Ken Girardini, Margery Goldberg, Stephen Hansen, Len Harris, Chris Hayman, Philip Hazard, Tony Henson, Frank Holmes, David Hubbard, David Jackson, **Hubert Jackson**, Robert Jackson, Peter Kephart, **Gloria Kirk**, Joan Konkel, Michael Madzo, Chris Malone, Paul Martin-Wolff, Donna McCullough, Hadrian Mendoza, Davis Morton, Reuben Neugass, Carol Newmyer, Tom Noll, Katharine Owens, Patti Porter-Firestone, Alison Sigethy Gavin Sewell, Sica, Ellen Sinel, Bradley Stevens,

Charles Taube, Jennifer Wagner, Marcie Wolff-Hubbard, Mary Voytek, Curtis Woody, Joyce Zipperer and many more!

For over three decades, Zenith Gallery has been a pillar in the D.C. art community. In fact, this year marks our 38th year of business. We attribute our success to our ability to transform with the ever-changing times. We do this by combining our longstanding commitment to inspired, unique artworks with our personalized, high quality customer service.

Over the years, Zenith has been evolving and innovating, just as our artists have. Some of you may recall Zenith's humble beginnings on Rhode Island Avenue when Goldberg formed one of the District's first artist studio complexes. Others of you may have first known Zenith Gallery in our 7th Street location when we were one of several galleries that lined what was known as "Gallery Row." Yet still others of you may have first encountered the current manifestation of Zenith Gallery - found within Goldberg's spacious Shepherd Park home. Present-day Zenith Gallery includes both a front and a rear Sculpture Garden, European-Style salon gallery displays on the main level and upper level of the complex, and, last but not least - a contemporary-style, conventional gallery on the lower level.

In short, today's Zenith Gallery offers much more than merely a white walled art gallery with a few dozen works of art. Instead, you step into a world that is a veritable kaleidoscope of art mediums and genres, with works ranging from abstract expressionistic to photo realism... with pieces that range in size from monumental sculpture to intricately fabricated one-of-a-kind pieces of jewelry.







# VESSELS

#### **EXHIBITION & BENEFIT**

John M. Adams, Delé Akerejah, Najwa Al-Amin, Kwabena Ampofo-anti, Gwendolyn Aqui-Brooks, Earnes Armstrong, Rush Baker, Cedric Baker, Marilyn Banner, Holly Bass, Joan Belmar, Leslie Berns, Kristina Bilonick, Julia Bloom, Kim Boggs, Monica Jahan Bose, Anne Bouie, Calder Brannock, Daniel T. Brooking, Elizabeth Martin Brown, Patrick Burke, Melissa Burley, Patrick Burns, Adjoa J. Burrowes, Sharon Burton, Sabine Carlson, Mei Mei Chang, Gloria Chapa, Hsin-Hsi Chen, Patterson Clark, Calvin Coleman, Joe Corcoran, Ellen Cornett, Sheila Crider, Elizabeth Crisman, David D'Orio, Joan Danziger, Deirdre Darden, Alonzo Davis & Karen Davis, Tim Davis, Anna U Davis, Gregg Deal, JD Deardourff, Kate Deciccio, Elsabé Dixon, Nehemiah Dixon III, Jim Doran, Spencer Dormitzer, Cheryl Edwards, Dana Ellyn, Margo Elsayd, Rita Elsner, Dorothy Fall, Cianne Fragione. Emily Francisco, Helen Frederick, Jonathan French, Emily Fussner, Shaunté Gates, Bradley Gay, Jenne Glover, Peter Gordon, Adam Griffiths, Julie Guyot-Diangone, Rania Hassan, Jay Hendrick, Jeff Herrity, Francie Hester, Tom Hill, Jessica Maria Hopkins. Susan Hostetler, Aziza Claudia Gibson-Hunter, Gary Irby, Annette Isham, Barbara Januszkiewicz, Charles Jean-Pierre, Wayson R. Jones, Jenny Kanzler, Gloria C. Kirk, Micheline Klagsbrun, Yaroslav Koporulin, Zofie Lang, Elaine Langerman, Khanh Le, Nate Lewis, Nathan Loda, Steve Loya, Laurel Lukaszewski, Dalya Luttwak, Janet Maher, J.W. Mahoney, Ulysses Marshall, Antonio McAfee, Omolara Williams McAllister, Matthew McLaughlin, David Mordini, Carson Murdach, Diana N'Diaye, Cory Oberndorfer, Anthony Palliparambil, Jr., John Paradiso, Michael Pierce, Michael Platt, Judith Pratt, Darien Reece, Alana Reeves, Marc Robarge, E. Brady Robinson, Robin Schaefer, Matt Sesow, Wendy Sittner, Casey Snyder, Pierre Sylvain, Diane Szczepaniak, Khalid Thompson, Andrea Uravitch, Gloria Valdes "Tarasca", Jessica van Brakle, Sylvie van Helden, Jenny Walton, Ellyn Weiss, Alice Whealin, Rives Wiley, Jordann Wine, Naoko Wowsugi, Fabiola Alvarez Yurcisin, Helen Zughaib Gwendolyn Aqui-Brooks
Cedric Baker
Anne Bouie
Daniel T. Brooking
Adjoa J. Burrowes, Sharon
Burton, Deirdre Darden
Alonzo Davis
Cheryl Edwards
Jonathan French
Shaunté Gates
Aziza Claudia GibsonHunter
Wayson R. Jones
Gloria C. Kirk

# VESSELS

125 ARTWORKS BY 125 LOCAL ARTISTS

#### BENEFIT

Friday, April 29, 7-9pm

Select an original work of art by one of DC's most influential artists with each \$150 online Benefit-Vessel contribution.

With 125 of the area's top artists hand-picked by 15 preminent D.C. cureters, join us for Smith Center's much-anticipated, fourth annual Benefit and add one or more of the 125 Alchemical Vessels to your art collection! With each \$150 contribution you will gain access to the acclusive Benefit; featuring live music and food by local restaurants, and select one of the fine art vessels in the order in which you made your online contribution. In other words, the first person to contribute \$150 enline gats the first pick of all 125 vessels, and so on, 100% of the proceeds will go toward Smith Center's non-profit cancer support programs.

Tickets go on sale starting at 10am on Monday, March 7th, at www.smithcenter.org/benefit

#### EXHIBITION

March 18 - May 6, 2016

Opening Reception: Friday, March 18, 7–9pm Artists' Closing Reception: Friday, May 6, 7–9pm

This impiring initiative will feature the work of 125 artists, hand-relected by 15 curature, to engage in a community dialogue on having and transformation through the arts. The curamic bowl was chosen as the fundamental element for the calibition the part three years, to symbolize a space where healing can take



place—an idea at the heart of Smith Center's work and mission. We are proud to unwell a new vessel for 2016: The Open Box.

As a healing organization, Smith Center's Joan Historica Healing Arts Gallery looks deeply into the core of what can cause illness and finds holistic and creative ways to restore splendor and meaning. Alchemy is defined as transforming something twoic into an illuminated substance, which why we ask each artist to transform a cigar box by means of his or her own personal aesthetic and medium. The artist takes

a bex that would be normally filled with a polarizing, cardinogenic object, and creates an original piece of artwork, an alchemical vessel to benefit the Smith Center's cancer support programs.

Special thanks to this year's curature: Hally Bass, Melisas Burley, Deletire Danden, Jessica Staffard Davis, Phil Davis, Tim Davis, Jaremy Flick, Lisa Gold, Juanita Hardy, Cory Obamdarfer, Arthony Paliparambil, Laura Roulet, Nancy Sousser, Brooke Seldelmann, and Smith Center for Healing and the Arts.

All perticipating 125 artists generously donate their creative expressions to this project and the exhibition honors their thoughtful visions. Plan a visit to marvel the diverse output from our community's finest artists.

Covan 2016 Alchemical Vaccale by Malice Burley Durien Rasca, Zolla Lang, Back 2016 Alchemical Vaccal by Patrick Burle.



Jean Hamela Healing Arts Galley | 1652 U Street, NW | Westington, DC 20009 www.michamela.org/galley | galley@undfrantscong | 202.405,6400 Galley Hearn Westingday to Friday, Ham-Jym, Saturday, Ham-Jym, & by appaintment





"BADC has a great crew in this years Alchemical Vessels at Joan Hisaoka Healing Arts Gallery! I'm happy to curate Adjoa J. Burrowes, Aziza Claudia Gibson-Hunter, Daniel T. Brooking and Alonzo Davis among many others! exhibition opened last night and is up until May 6th."

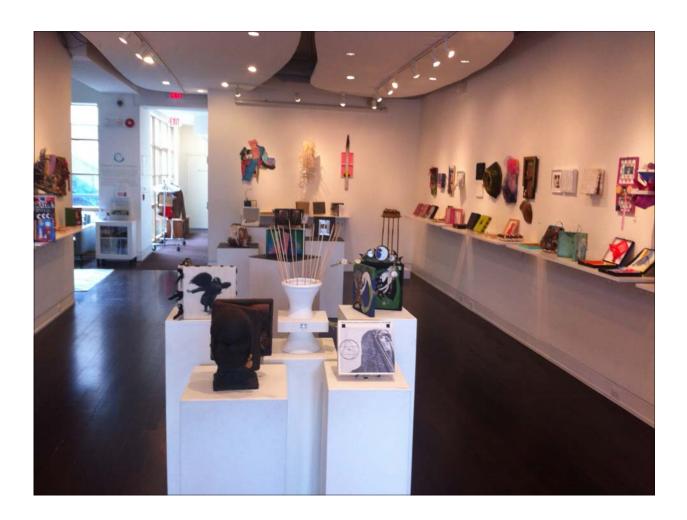
Carol Dyson, President, BADC

Deidre Darden, Adjoa Burrowes, Aziza Claudia Gibson-Hunter and Daniel T. Brooking.



Nanno Smith, Marily Mojica, Gloria C. Kirk, and Cedric Baker

#### 2016 ALCHEMICAL VESSELS 123 ARTISTS











# HILL CENTER GALLERIES MULTI-ARTIST EXHIBITION

Alan Braley - Anna Demovidova - Shirley Fiske - Rik Freeman - Jonathan French Rindy OBrien - Andrea Ottesen - Kris Swanson + Roy Mustelier

> March 3-May 1, 2016 Opening Reception: March 9, 6-8 p.m.

Sponsored by The Meg & George Team at Compass Real Estate

Hill Center Galleries - 921 Pennsylvania Avenue SE - HillCenterDC.org - Galleries@HillCenterDC.org









Jonathan French

TURNING 38... Continuing to Innovate

Opening 3/11/16; Closing 4/16/16

Artists' Talk 4/2/16 "African American Artists in the 20<sup>th</sup> Century and Beyond", **Gloria C. Kirk** (*Egungun Masquerade Ensemble*) with **Hubert Jackson** and Chris Malone Zenith Gallery

1429 Iris Street, N.W., Washington, D.C. 20012

www.zenithgallery.com or art@zenithgallery.com

# Arts/Harmony Hall Presents Wayson R. Jones *In Black and White*March 21-May 13, 2016 10701 Livingston Road Fort Washington, MD



*High Mountain Pass*, torn paper, acrylic, powdered graphite, acrylic medium on canvas, 22" x 30" 2012-2016, by **Wayson R. Jones**. Courtesy of the artist.

In this collection of several related but distinct bodies of work, Wayson R. Jones continues his exploration of monochromaticism, material, and scale. As he states, "I'm invested in making images that evoke primal sorts of associations: horizon and sky, dwellings, and the human face. My goal is to create zones of energy in the picture plane in which masses of dark and light pulse against one another to create a sense of movement and energy." With an eye toward the history of black paintings and the gestural quality of Abstract Expressionism, Jones invites viewers to go beyond the associations of black with mourning and ill intent, to encompass ideas of richness, mystery, and warmth.

#### **APRIL**

Congress Heights Arts & Culture Center Presents Antionette Simmons Hodges *Images by ASH April 1-22, 2016*3200 MLK Jr. Ave. SE., Washington, DC



Antionette Simmons Hodges, also known as ASH, is a native of Buffalo, NY, but has resided in Silver Spring, MD since 1969. She received her B. S. in Education at West Virginia State College (now University), and M. A. in Education at Trinity College in Washington, D. C. Her teaching career includes thirty years as an elementary art teacher with District of Columbia Public Schools, and a year of teaching part time middle school art at Sandy Spring School in Olney, MD. Just before retirement in 1999, Antionette's professional artist career began at Trinity College, with a one women show entitled "Yesteryears."

"I feel that my paintings show a celebration of African-American life from the past and the present. It is my intent to stimulate the emotions of my viewer, whether it be musicians, children, or a lady in a hat. Music has played an important role in my work, as a subject and inspiration." In November 2006, applause at Strathmore Magazine featured her painting, *Music by Moonlight* as a cover. In 2014, *Feelin' the Rhythm* became cover art for *Harlem Blues*, a book written and published in France by Christine Duale' and L' Harmattan publishers."

Antionette is a member of Black Artists of DC and has participated in many juried and group exhibitions in the Washington D.C. area, as well as in Iowa, West Virginia, New York, California, New Jersey, Massachusetts, and U.S Virgin Island.

Faces of Politics, Fuller Museum, Brockton, Maine, April 16-August 21, 2016, artist: Kate Anderson, Syd Carpenter, Joyce Scott, Marcia Docter, Nicholas Kripal, Wendy Maruyama, Amy Orr, Arturo Sandoval, Lindsay Ketterer Gates, John Eric Riis, Ke-Sook Lee, **Sonya Clark** and more...

#### "African American Artists in the 21st Century and Beyond" Featuring Artists Hubert Jackson, Gloria Kirk, and Chris Malone







Saturday, April 2, 2:00-4:00 PM
At Zenith Gallery, 1429 Iris Street NW, Washington DC 20012
Engungun Masquerade by Gloria C. Kirk, I Found You by Chris Malone, Spirit of Cow Ford by Hubert Jackson

Ward 4: "Celebrating the Visual Arts in Upper DC", 4/20/16, Engungun Masquerade by Gloria C. Kirk, Zenith Art Gallery & Fine Arts Services.



Presentazione del Premio Michetti 2016, Museo Michetti, Francavilla al Mare, Italy, July 23-August 31, 2016. Artists: Francesco Arecco, Aris, Renato Calaj, Dominic Carella, Enrico Cazzaniga, Sonya Clark, Francesco De Price, Bruno Di Bello, Nicola Evangelisti, Raul Gabriel, Cesare Galluzzo, Albano Morandi, Marica Moro Giancarlo Norese Mattia Novello, John Padovese, Piero Paladini, Lorraine Pedemonte Tarodo, Francesco Pedrini, Alice Pedroletti, Gian Paolo Roffi, Alessandro Rosa, Giovanni Sabatini, Valdi Spagnulo, Dora Tass and August Muth, Alessandro Traina, Davide Tranchina, and Maria Wasilewska http://www.fondazionemichetti.it/premio-michetti-2016

#### MAY

Joyce Scott and Sonya Clark, 3000 Chestnut Ave. Baltimore, Maryland, May 18-July 18, 2016.

*The Things We Carry*, Gibbes Art Museum, Charleston, South Carolina, May 28-October 9, 2016.



Cornrow Chair, 2011, by Sonya Clark (American, b. 1967), upholstered found chair, stitched with silk thread, courtesy of the artist

The Things We Carry: Contemporary Art in the South features paintings, sculpture, photography, and mixed media works by a diverse group of nationally-known contemporary artists. Together, these artists address the difficult history of the South and the many ways it is manifest today, including responses to the tragic 2015 shooting at Emanuel AME Church in Charleston. The exhibition provides a place where the Charleston community and visitors alike can come together to discuss the city's past and the impact of the tragic Emanuel shooting, as well as celebrate the spirit of Charleston and the community's response to social challenges. Participating artists include Bo Bartlett, William Christenberry, **Sonya Clark**, Andrea Keys Connell, Lonnie Holley, Deborah Luster, Sally Mann, Stephen Marc, Mike Smith, Damian Stamer, and Stacy Lynn Waddell.

*Generations: Joyce Scott and Sonya Clark.*, Goya Contemporary Gallery, Baltimore, Maryland, May 18, 2016 – June 18, 2016, artists: Joyce Scott and **Sonya Clark**.

Friday for the Arts! Opening Art League's May exhibit, Petersburg, Virginia, May 2016, artist: Eugene Vango.



In the Main Gallery, Vango will feature an exhibit of more than 30 of his recent large abstract paintings. The local artist was born in Norfolk, and received his BS degree in Art Education from Virginia State University. Starting in 1966, he held various art teacher positions in the Atlanta and the Richmond Public Schools systems, before going on to Penn State University to study for the Master of Fine Arts, which he received in 1972. Vango did further study for five summers at the Art Student League of New York. In 1986, he was

appointed head of the Department of Art and Design at Virginia State University, from where he retired in 2003. He has participated in more than 30 one-person shows and 60 group shows, and has won numerous "Best in Show" ribbons on the state and national levels.

"Art, to me, is an intellectual pursuit and a source of the most supreme creative pleasure," says Vango. "There is something magical about color and light that prompts an artist to continuously discover the enormous dynamic possibilities of these elements." He explains, "My inspiration at this time comes from my experience with African art and culture, and their rich tradition with the use of color ... that provided the foundations for modern art. Since my knowledge of African art and culture has been expanded, I am beginning to feel comfortable expressing myself in this style."

He explains that he is influenced by abstract expressionists and the artists of the California School of Colorists. He started painting with oils in the late 1960s, but switched to acrylic in the 1970s. And more recently, he has expanded into the field of digital art.

#### **JUNE**

Art Cart: Honoring the Legacy, American University, June 18-14, 2016,

ART CART: SAVING THE LEGACY is a DC and New York based project that helps older professional artists and provides mentorships to students.

The exhibition features **Alonzo Davis**, **Cheryl Edwards**, Annette Fortt, Cianne Fragione, Pauline Jakobsberg, **E. J. Montgomery**, Annette Polan, and Terry Svat. The exhibition includes painting, photography, printmaking, sculpture, and installation by ART CART artists that highlight turning points in the artists' lives including the Civil Rights and Women's Movements.

ART CART: SAVING THE LEGACY began as a response to research on older professional artists which revealed that artists are in many respects a model for society, maintaining strong social networks and an astonishing resilience as they age. Yet 61% of professional visual artists age 62+ have made no preparation for their work after their death; 95% have not archived their work; 97% have no estate plan; 3 out of every 4 artists have no will and 1 in 5 have no documentation of their work at all.

ART CART addresses these challenges by providing aging professional visual artists with direct, hands-on support and guidance to manage and preserve their life's work, and by providing students with an intergenerational, educational experience and mentorship in the preservation of artistic legacy. Over the course of an academic year, teams of students in arts, health and aging, each working with a single visual artist, document a substantial number of works – collecting both high-quality digital images as well as relevant historical, biographical, and artistic background information, including an oral history and a life review.

Curated by Pamela Harris Lawton and **Adjoa Burrowes**, it has a counterpart exhibition in September at New York University's Stovall Gallery with 10 NYC-based artists. Both exhibitions are sponsored by the Research Center for Arts and Culture at The Actors Fund.



Cheryl Edwards, *Ndebele Cradle*, 2011. Installation, 24 x 9 in.

### Crafts on the Creek, 2016

"Crafts on the Creek" is an exhibit of local artists from the Washington, D.C. area. Their exhibit will feature a variety of fine arts and crafts including paintings, jewelry, photography, pottery, and African textiles. Also featured: organic food and juices, homemade jams and jellies, and much, much more. Refreshments will be provided.

Please join us for an afternoon of wonderful art and nature's beauty at the Annmarie Sculpture Garden and Arts Center in Dowell, MD., about one mile from last year's venue. Nearby you can enjoy Solomon's boardwalk, restaurants, and the quaint shops on the waterfront.



Designs by AnnMarie

#### **Exhibitors:**

Ann Gray Evans – Designs by AnnMarie Colette Roundtree – Spoonful of Jelly Nanno "Tootsie" Smith – Mixed Media Janet Whitted McCormick – Pottery Gail Reynolds – Gail's Jewelry Creations Allison Smith – Events by Allison Nicole

Cynthia Sands – African Textiles Francine Haskins - Mixed Media / Fiber Patricia "Pat-Jack" Jackson – Pottery Gloria Kirk – Mixed Media Vanessa Brown – Organic Food and Juices Saturday, June 25, 2016

Annmarie Sculpture Garden and Arts Center

> 13480 Dowell Rd, Dowell, MD 20629

12 Noon until 6:00 P.M. 410-326-4640



Nanno "Tootsie" Smith



Gail's Jewelry Creations



Janet Whitted-McCormick

#### http://www.artimpactusa.org/caribbean-jubilee

The National Caribbean-American Heritage Month Art Exhibition & Celebration: *Caribbean Jubilee* - The Official First Event for NCAHM in NoVa!, Torpedo Factory.

This exhibition showcases twenty artists who have been inspired by the Caribbean, either from the Caribbean or have Caribbean background or affiliation. Thirty-six beautiful works of art give voice to the artists' humanity and spirit of jubilee. The genre and media span from abstract to figurative, landscape to portrait, utilizing paint, collage, photography and art quilt.

The artists featured in this exhibition are:

Al Harden

#### **Alexis Goodridge**

Andrea Clement ya'aqhub Ben ya'aqhub tate

#### **Brinille Ellis**

#### Carolyn Goodridge

Clifford Darrett Desi Meade Fenton Sands

Helen Burroughs

Ida Mitchell

#### John Anderson Jonathan French

Laura Farrell

Lenee Freeman

Paul Blackwood

Pauline Barrett

Roslyn Cambridge

Shantelle Fuller

Tarver Harris

The Tierra Bomba Children



The National Caribbean-American Heritage Month Art Exhibition and Celebration

In June 2005, the House of Representatives unanimously adopted H. Con. Res. 71, sponsored by Congresswoman Barbara Lee, recognizing the significance of Caribbean people and their descendants in the history and culture of the United States. On February 14, 2006, the resolution similarly passed the Senate, culminating a two-year, bipartisan and bicameral effort. The Proclamation was issued by President George Bush on June 6, 2006. Since the declaration, the White House has issued an annual proclamation recognizing June as Caribbean-American Heritage Month, an effort spearheaded by Dr. Claire Nelson, Founder and President of the Institute of Caribbean Studies. This year marks the eighth anniversary of June as National Caribbean American Heritage Month." - www.caribbeanamericanmonth.org

WHEN: Saturday, June 11, 2016 from 2:00 PM to 5:00 PM

WHERE: Torpedo Factory Art Center - 105 North Union Street, Site 2 & Site 3 Galleries,

Alexandria, VA 22314, United States

### Hill Center Galleries cordially invites you to attend an opening reception in celebration of our Regional Juried Exhibition featuring 75 artists June 29-October 2, 2016

Juried by Eric Denker Senior Lecturer and Head of Adult Tours & Lectures, National Gallery of Art

Reception with the Artists Wednesday, June 29, 6-8 p.m.

Awards program at 7:15 p.m.

Sponsored by <u>The JLC Team at Compass</u>

Jackie - Libby - Crystal

Hill Center Galleries
921 Pennsylvania Avenue SE
Washington, DC 20003

All works of art are available for sale and a portion of the proceeds benefits free programming at Hill Center.

#### **Featured Artists**

Mary Ellen Abrecht - Ken Bachman - Sara Becker - David Bellard - Joseph Bellofatto - Alan Braley - Judy Buelow - Kimberley Bursic - Sally Canzoneri - Marilyn Christiano - Paula Cleggett - Karen Cohen - Ron Colbroth - Elizabeth Dranitzke - Sandra Dwiggins - Brinille Ellis - Brian Filipowich - Michael Fleischhacker - Christopher Fowler - Rik Freeman - Laurance Frierson - Kay Fuller - Ric Garcia - Jay Young Gerard- Joseph Giacalone - M. Alexander Gray - Tom Greaves - Ashley Gunter - Tara Hamilton - Sheila Harrington - David Harris - Robin Harris - Pauline Jakobsberg- Kathy Jublou - Anna Katalkina - Aleksandra Katargina - Margaret Kepner - Alex Keto - Kay Layne - Clara Turner Lee - Wan Lee - Yar K. Levin - Barry Lindley - Donna Lomangino - Marni Maree - Dominie Nash - Linda Norton - Hester Ohbi - William Olexik - Larry O'Reilly - Labarron Person - Martha Pope - Carol Reed - Cameron Ritcher - Jon Roark - Maria Santiago - Wil Scott - Judy Searles - Dilip Sheth - Darren Smith - Patricia Smith - Kay Springwater - Alex Tolstoy - Patricia Tuohy - Maria Valle-Riestra - Daniel Venne - Suzanne Vigil - Thomas Walsh - Raphael Warshaw - Richard Weiblinger - Corinne Whitlatch - Andrew Wohl - Thomas Xenakis - Anka Zaremba - Karen Zens

2016 Annual Membership Exhibition, Creative Arts Center of Dallas, Mary Tomás Gallery, Dallas ,Texas, June 25-September 3, 2016 artist: Elizabeth Bentley, Dan Birlew, Caroline Blair, Stephanie Bolt, Kay Dalton, Stacy Elko, **Brinille Ellis**, Karen Ferrer, Jerry Freid, William Holmberg, Cone Johnson, PA Jones, Dace Lucia Kidd, Deepa Koshaley, Stacie Latreille, Chalda Maloff, Nan Martin, Vikki Martin, Barbara Mason, Venu Menon, Kelly Morris, Adam Norton, Aubrey O'Brien, Daniel Pabst, Kathleen Raymond, Linda Rector, Danae Reynolds, Marco Rubino, Sharon Shero, Crimson Shults, Mimi Smith, Terri Thoman, Jennifer Thompson, Kat Warwick and Stephen Weinberg.

#### **JULY**

At the Seams with Third Space Projects Grimsby Art Gallery Grimsby, Ontario, Canada, 7/11 - 7/31/2016, artists: Simone Aziga, Julia Brown, Danielle Dean, Erika De Freitas, Tamara Huxtable, Megan Morgan, Olivia Oneal, Dionne Simpson, and **Sonya Clark**.



**Brinille Eliane Ellis** 

A Walk in the Park, Martino Gallery at Maryland Hall for the Performing Arts, Annapolis, Maryland. July 25-August 27, 2016.

The exhibit is sponsored by the Metro-Washington Chapter of the Colored Pencil Society of America, which is celebrating its twenty-fifth anniversary by commemorating the 100th anniversary of The National Park Service.

Artist Title

Alisha Brown Fairy-kissed Acorns
Alisha Brown Sunlight Magic
Alisha Brown Yellowstone Lace
Arlene Weinstock Yellowstone in May

Betty Hafner Nightfall

Betty Hafner Setting Sun at Gettysburg

Blair Jackson Golden Gate Glory

Bonnie Lane Edge of Shenandoah National Park

Cynthia Walden Rialto Beach in Olympic National park, Washington State

Deborah Maklowski Antietam Spring

Deborah Maklowski Blackwater Blue and Gold

Deborah Maklowski On Jefferson's Steps

Gloria Callahan Spring Thaw

Johanna Swart Almost Fall in Great Smoky Mountains National Park

Johanna Swart Clouds over North Cascades National Park

Joyce Mayer Acadian Splendor

Judith MaysYorktown Battlefield Purple OnionsKaren ColemanColumbine, Aquilegia VulgarisKaren ColemanCaught! (Atlantic Blue Crab)

Linda Soto Grand Canyon

Magruder MurrayBirdieMagruder MurrayRole ModelMartha CrawleyBike Path

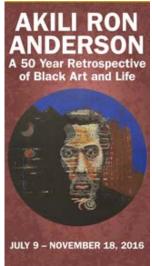
Martha Crawley C & O Canal, Lock 4

Mary Ellen Geissenhainer Dappled

Mary Ellen Geissenhainer First Field Trip
Mary Ellen Geissenhainer On the Creek
Mary Jo Eisenhower Appalachian Trail
Mary Jo Eisenhower Eagle River
Patricia Andril Daybreak

Patricia Andril Towpath in Spring Suzanne Vigil Canada Goose

Suzanne Vigil



Akili Ron Anderson: A Fifty Year Retrospective of Black Art and Life July 9 – November 18, 2016

Opening Reception and Artist Talk: Saturday, September 10, 2016, 2:00 p.m. – 6:00 p.m.

## Main Changing Gallery and Blue Gallery

Art is cultural expression. As an artist I endeavor to realize my humanity and celebrate my ancestors and the creator through my skills, feelings, and insights as a full time practicing artist. I am a person of African heritage, born in America. I pridefully utilize my ethnicity to live, learn and envision imagery that utilizes historical precedents to realize future triumphs. I seek the mysteries and realities that validate and embolden African people, to a status of full world citizenship, with all the powers and responsibilities that accompany that position.

Akili Ron Anderson, an outstanding craftsman with an imagination and a visual language that is not only aesthetically beautiful but cultural strong will be featured in the Hampton University Museum from July 9 - November 18, 2016. Entitled *Akili Ron Anderson: A 50 Year Retrospective of Black Art and Life*, this exhibition will examine the artist's ability to effectively communicate his understanding and love of Black Art and Black Culture. This survey of his life's work will reveal to all his ability to paint in all paint mediums; to excel in printmaking, sculpture - experimenting with wood, ceramics and found objects; and above all, his ability to create the magnificent and monumental stained glass commissions. Akili's art speaks "Loud and Clear." We know, and he knows, that what he is doing "works."

A lifetime resident of Washington, D.C., he has successfully practiced as a full time visual artist since 1980. Mr. Anderson created art for the visual enhancement needs of cultural, religious and public institutions. His designs, fabricates and installs stained glass windows, sculptural forms, fine art paintings and theater sets. He is also well versed in still photography, cinematography, computer graphics, special effects and multi-media presentations. Anderson has been an active member of **AfriCOBRA** since 1979. **AfriCOBRA** is an organization that inverted the conventional meaning of "bad." In the context of **AfriCOBRA**, "bad" means bold; "bad" means aesthetic integrity, and a certain artistic and social commitment.

Mr. Anderson graduated from Cardoza High School in 1964. He attended the Corcoran School of Art and Howard University School of Arts and Science, Division of Fine Arts (1965-1969) and (2005 -2008). He obtained his BFA and MFA from Howard University in 2008. He was the first chairperson of the Visual Arts Department at the Duke Ellington School of the Arts, cofounder of Nation House Organization (Watoto School) and has held many other honors. He is currently teaching full time in the department of Art at Howard University.

This retrospective will span 50 years of art making by Anderson including paintings from Junior High School. Luckily Mr. Anderson's mother kept much of his early work giving us an opportunity to see how his genius began at an early age.

#### **AUGUST**

Southern Accent: Seeking the American South in Contemporary Art ,Nasher Museum, Duke University Durham, North Carolina, 8/31/2016-1/8/2017, (Performance of Unraveling on 8/31 and 10/20/2016), artists: Theaster Gates, Ebony Patterson, Kara Walker, Hank Willis Thomas, Carrie Mae Weems, Jeff Whetstone, Willie Birch, Tameka Norris, Terry Adkins, Mel Chin, Jeffery Gibson, Catherine Opie, Kerry James Marshall, Howard Finster, **Sonya Clark** and more...

*EMERGING ARTIST SHOWING*, **Karin Law** had her first solo exhibition, August 27, 2016, Washington, DC. The exhibition was hosted by Marlena Perrin. Before her exhibition, Karin attended her first BADC monthly meeting to present examples of her work and received a critique of her work and encouragement to pursue her goals.

*Wish You Were Here*, 15th Annual Show, A.I.R. Gallery, Brooklyn, New York, August 13-14, 2016, artist: **Daniel T. Brooking**.

#### **SEPTEMBER**

Art in Embassies Program, American Embassy, Addis Ababa, Ethiopia, 9/2/16-9/2/19 Gloria C. Kirk, I Will Never Leave You.

Bitter, Sweet, and Tender Second Street Gallery, Charlottesville, Virginia, September 2-October 15, 2016, SOLO (Gallery talk 9/92016) Artist: Sonya Clark. The exhibit is a compilation of things I found, conceived of, was given, and had fabricated. The objects consider symbolic value and how we came to treating people as commodities in the context of goods (sugar, gold, silver, textiles, etc.) Each piece charged with its ubiquity, craft, or materiality addresses our troubled and complicated past as it connects to our distraught present. How is that past replayed in our memory? How is it embedded and evoked in the present?

*Emerging Artists Exhibition*, Serengeti Gallery, Capitol Heights, Maryland, September 18-November 13, 2016, artists: Amber Parker, **Brinille Eliane Ellis**, **Carolyn Sharon Goodridge**, Constance E. Moore, Cynthia Katori Walker, David McKenzie, Dilip Sheth, **Hubert Jackson**, Jimise Winston, Nazirah Muhammad, Pam Moultrie and Tony Jerome Spencer.

Expo Chicago (with ), Navy Pier, Chicago, Illinois, 9/22 - 9/25/2016, artist: **Sonya Clark** and Lisa Sette Gallery. "Expo Chicago, the International Exposition of Contemporary & Modern Art, opens the fall art season each September at historic Navy Pier. Entering its fifth edition in 2016, the fair presents artwork from 140 leading galleries from around the world."

**Bernard Brooks** and **Gwendolyn Aqui-Brooks**, *Open Studio*, Washington, DC, September 24 -25, 2016.

Maryland Regional Biennial Juried Art Exhibition, Maryland University, Hyattsville, Maryland, September 18, 2016 to January 8, 2017, artist: **Gloria Kirk, Bernard Brooks** and **Brinille Eliane Ellis.** 

Biennial Maryland Regional Juried Art Exhibition, 9/18/16-12/31/16, **Gloria C. Kirk**, *Egungun Masquerade Ensemble*, University of Maryland University College, Adelphi, MD.

It Takes a Nation: Art for Social Justice with Emory Douglas and the Black Panther Party, AFRICOBRA, and Contemporary Washington Artists, American University, Katzen Art Center exhibition, September 6-October 23, 2016.

Washington artists respond to the graphics of Black Panther artist Emory Douglas with sculpture, paintings, photography and multi-media installations. The exhibition features Emory Douglas and members of the African Commune of Bad Relevant Artists ("AFRICOBRA): Jeff Donaldson, Akili Ron Anderson, James Phillips, Jae Jarrell and Wadsworth Jarrell. Collectively, they create a powerful lens to the socio-political landscape of the late 1960s and 70s that helps to visualize the 1967 Black Panther Party 10-point platform addressing issues of freedom, employment, economic exploitation, affordable housing, education, war, police brutality, prison, due process, and access. The exhibition also includes artists examining these same issues 50 years later, including: Holly Bass, Wesley Clark, Jay Coleman, Larry Cook, Tim Davis, Jamea Richmond Edwards, Shaunté Gates, Amber Robles Gordon, Njena Surae-Jarvis, Simmie Knox, Graham Boyle, Beverly Price, Jennifer Grey, Sheldon Scott, Frank Smith, Stan Squirewell and Hank Willis Thomas. Curated by Sandy Bellamy.

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A Black Vango Party

12 owe yet you down to when it will not be a few years of the party of the pa

Eugene Vango, IBE Arts, Washington, DC, September 24-November 28, 2016.



Work by Joan Belmar

**Prism II**, c. d. Edwards Studio, Washington, DC, September 24-October 24, 2016, artists: Joan Belmar, **Cheryl Edwards**, Lisa Rosenstein, and Wilfredo Valladares. *Prism II* examines the concept of a prism in a metaphorical perspective. Prism is defined as a transparent solid body, often having triangular bases, used for dispersing light into a spectrum or for reflecting rays of light. This exhibit is conceptualizing the reflection of light as it relates to culture, humanity and memory. The Artists have interpreted a prism as a viewpoint of a subject that is important to each artist.



LIFE SOUNDTRACK: PRINCE / BOWIE & ... A Visual Response to Musical Loss, Joan Hisaoka Healing Arts Gallery, Washing, DC, September 16 - November 4, 2016. Curated By Nehemiah Dixon III & Spencer Dormitzer, artists: Ani Bradberry, Hebron Chism, Nicoletta De La Brown, Jim Doran, Nekisha Durett, Rita Elsner, Heloisa Escudero, Emily Fransisco, Adam Griffiths, Key Han, Jeffery Paul Herrity, Tom Hill,

**Wayson R. Jones,** Chandi Kelley, Kelly King, Patrick McDonough, Aaron Mertes, Joseph Orzal, Alma Selimovich

#### **OCTOBER**

Follicular (solo). Taubman Museum of Art, Roanoke, Virginia, 10/1-5/14/2017, artist: **Sonya Clark.** This exhibit will include new works, site-specific installations, and performances created for the museum, the exhibition explores hair as an indicator of race, social status, a symbol of age and authority, a statement of contemporary style, an object of beauty, and adornment.

To Weave Dreams: Arte & Arte 26, Miniartetextil, L'ex Chiesa diSan Francesco, Largo Spallino Como, Italy. October 1– November 20, 2016, artist: **Sonya Clark.** Arte & Arte, Miniartetextil is an annual international exhibition of contemporary art with a revolutionary approach to textile heritage and its materials. The exhibit is held in one of the most important historical sights of Como, Italy, the former Church of San Francesco,

Hair Craft Project Photographs, Welch School of Art and Design, Georgia State University Atlanta, Georgia, October 1– November 14, 2016, artist: Sonya Clark. Photographs from The Hair Craft Project is a project done in conjunction with twelve hairstylists that celebrates textile traditions and craftsmanship of natural hair. The project in its entirety was first exhibited in 2014, went on to win Art Prize, and has been acquired by the Museum of Fine Arts in Boston. The suite of photographs are in an edition and on view at Georgia State.

*Light of Our Future*, Children's National Health System, Washington, DC, October, 2016 to January 14, 2017, artists:

John Anderson KCatia Creole Art Pauline Barrett	Brinille E. Ellis Lidija Eremic Jeremic Jude Flori	Margaret Jacobson Wm. (Bill) Jones Daniel Kathalynas	Terry Sitz Nanno Smith Wanda L. Spence
Tricia Bethel	Niomi Gibson	Trish Kent	Desiree Sterbini
Lois Moore Blackwell	Jenne Glover	Eunice LaFate	Nia Tavlarides Stratos
M. Gasby Brown	Alexis H. Goodridge	Vicki Marckel	Gloria Valdes "Tarasca"
Larry Poncho Brown	Carolyn S. Goodridge	Abigail Morris	Carmen Torruella-Quander
Mecca Bryant	Andew M. Grant	R.D. Nelson	Kathy Waltermire
Helen Burroughs	David Allen Harris	Zsudayka Nzinga	Janelle Washington
Connie Canby	Tarver Harris	Gina Samson	Ralph White
Adrienne Cook	Mendy Howe	Larry Saxton	Beverly Whiteside
Sabrina Dames	Anthony L. Hurt	Gail Shaw-Clemons	E.L. Whitley
Clifford Darrett	Trent Jackson	Russell Simmons	Lis Zadravec
Melchus Davis	<b>Hubert Jackson</b>	Wendy Sittner	
	Warren Jackson	-	

Light of Our Future art exhibition and special event programs offer opportunities for the local District of Columbia metropolitan communities, Children's National Health System patients and their families to enjoy inspiring artwork and music, with a focus on healing, health, and joy. The objective is to calm and de-stress as well as entertain participants during the 3-month run of the exhibition. Music and visual arts in the realm of healing therapies is well known to be an effective component in the healing process.

http://clicks.aweber.com/y/ct/?l=JsFU2&m=3dM8OPiaFSc1sdA&b=GTn\_gu\_xfyCbYIkbPgcklA.

American University/Anacostia Community Museum, *Storytelling Film Initiative*, 10/26/16 and 12/14/16, Film Entitled "Heritage" https://vimeo.com/176066088
American University School of Communication, **Gloria C. Kirk**.

# **Black Artists of DC: A Legacy of Excellence**

10/9/16- 1/2017

The Gallery at the Howard University Blackburn Center www.blackartistsofdc.org





Jute Spirit
Pigment Print on Canvas, 36" x 54"
By Michael Platt

#### **ARTISTS' TALK**

Black Artists of DC: A Legacy of Excellence

Thursday, January 19, 2017—from 6 to 8 pm
The Gallery at the Howard University
Blackburn Center
2397 Sixth Street, NW, Washington, DC
202 806 5979

Artists included in this exhibition are:
Akili Ron Anderson, Anne Bouie
Daniel T. Brooking, Summer Brown
Bernard Brooks
Gwendolyn Aqui-Brooks, Schroeder Cherry
Carey Francis, Jerrell Gibbs
Francine Haskins, Kristen Hayes
Aziza Gibson-Hunter
Martha Jackson-Jarvis, Njena Surae Jarvis
Gloria C. Kirk
Zsudayka Nzinga, Viola Burley Leak
Chinedu Felix Osuchukwu, Charles Jean Pierre

Michael Platt Cynthia Sands, Russell Simmons, James Terrell Julee Dickerson Thompson and Will Watson

## Black Artists of DC: Colorful Conversations

An extension of the Blackburn Center exhibition Howard University Interdisciplinary Building 2201 Georgia Ave., NW, Washington, DC

The display continues a visual dialogue of color and abstraction. Artists included in this exhibition are: James Brown, Jr., Adjoa Burrowes, Kristen Hayes, Zsudayka Nzinga, James Terrell and Eugene R. Vango.

Both exhibitions were curated by Howard alum, Carol R. Dyson,
President of Black Artists of DC and currently
Curator in Residence for Busboys and Poets

#### **NOVEMBER**

Baltimore Rising, Lazarus Center, Maryland Institute College of Art, Baltimore, MD, November 2-November 22, 2016., artists: Derrick Adams, Nether, Lauren Adams, Olivia Robinson, Devin Allen, Paul Rucker, **Sonya Clark**, Joyce Scott, J. M. Giordano, Tony Shore, Logan Hicks, Susan Waters-Eller, Jeffrey Kent, Nate Larson and Shinique Smith

*IMAGINE Peace Now*, Gray Gallery, East Carolina University, Greenville, North Carolina, November 9, 2016-January 16, 2017, artist: **Sonya Clarke**. A group exhibit curated and conceived of by artist, Boris Bally, of several artists who have reimagined decommissioned guns into art objects.

ART MIAMI, Lisa Sette Gallery, Phoenix, Arizona, November 29-December 4, 2016, artist: Sonya Clarke. "Art Miami is the leading international contemporary and modern art fair that takes place each December during art week at the midtown Miami complex in the renowned Wynwood Arts District. It is one of the most important annual contemporary art events in the United States, attracting more than 82,000 collectors, curators, museum professionals and art enthusiasts from around the globe annually

# **Historic Anacostia Arts and Education**

Good Hopes and Dreams in Historic Anacostia

IBE ARTS GALLERY

EUGENE R. VANGO











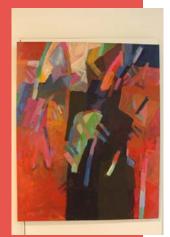












## **DECEMBER**

Ongoing Cuba Exhibition, Tolbert/Bing Studio, Washington, DC, 12/27/16 - (Gloria C. Kirk, Big Momma, Camel Bus, Opera House).

Autumn Joy, Friendship Gallery at the Friendship Heights Village Center, Gloria C. Kirk, Mardi Gras Blanc, 12/4/16-1/8/17.

*Aluminosity*, District of Columbia Arts Center, Washington, DC, December 9, 2016 - January 8, 2017,

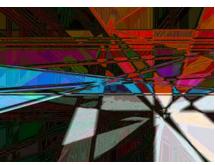


DCAC Aluminosity: Carol Dyson, Gloria C. Kirk, Russel Simmons, Tom H. Gomillion, Nanno Smith, Daniel T. Brooking.

### Aluminosity at DCAC



1. Brooking, Daniel, Gradient 25



2. Brooking, Daniel, Divided Theme



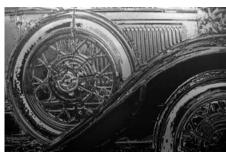
3. T.H. Gomillion, 'The Garden' Acrylic painting printed on aluminum, 20x30, 2016, \$550



4. Gomillion, TH, The Dancers



5. Gomillion, TH, Sunset



6. Kirk Gloria CLASSIC



7. Kirk Gloria TESTED



8. Russell Simmons, Color Field



9. Connected by Russell Simmons,20 x30, printed on aluminum, 2016



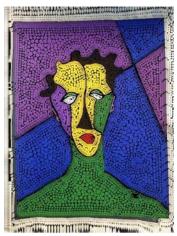
10. Color lines by Russell Simmons,20 x 30, printed on aluminum, 2016



11. PrimordialNannoSmith-Large



12. SteepnessNannoSmith-Large



14. Gomillion, TH, Young Blood



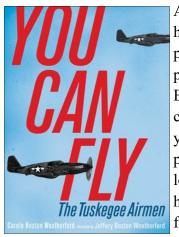
13. SmithNannoSeafloor2

#### **HAPPENINGS**



**Brinille Eliane Ellis** received honorable mention, for her photograph *Havana Red Smile*, in the Art.net "Faces of Humanity" international art competition. It was the first time she entered an international art competition and was thrilled at the news. *Havana Red Smile* also sold at the Februarys 2016 BADC Carnival: Celebration of the Diaspora exhibition held at the PEPCO Edison Place Gallery.

*You Can Fly The Tuskegee Airmen* By Carole Boston Weatherford Illustrated by: **Jeffery Boston Weatherford** For Ages: 9 - 12 - See more at: http://books.simonandschuster.com/You-Can-Fly/Carole-Boston-Weatherford/9781481449380#sthash.sw5lblqB.dpuf



Award-winning author Carole Boston Weatherford's innovative history in verse celebrates the story of the Tuskegee Airmen: pioneering African-American pilots who triumphed in the skies and past the color barrier. I WANT YOU! says the poster of Uncle Sam. But if you're a young black man in 1940, he doesn't want you in the cockpit of a war plane. Yet you are determined not to let that stop your dream of flying. So when you hear of a civilian pilot training program at Tuskegee Institute, you leap at the chance. Soon you are learning engineering and mechanics, how to communicate in code, how to read a map. At last the day you've longed for is here: you are flying! From training days in Alabama to combat on the front lines in Europe, this is the story of the Tuskegee Airmen, the groundbreaking

African-American pilots of World War II. In vibrant second-person poems, Carole Boston Weatherford teams up for the first time with her son, artist Jeffery Weatherford, in a powerful and inspiring book that allows readers to fly, too.



Saturday, July 9, 2016 | 10am – 3pm, Anacostia Community Museum and patrons of the arts, visited community artists in their homes and studios. Artists visited were Sharon Robinson (mixed media), and **Aziza Gibson-Hunter** (mixed media).

American University and the Anacostia Community Museum partnered to create a joint community storytelling film initiative regarding neighborhood change and what it has meat for our lives, family or community. They chose a cross section of people born in Washington, D.C. to tell their stories. **Gloria Kirk** was chosen as a participant and her portion is entitled *Heritage*.

The film was screened at the School of Communication, Forman Theater (McKinley Building), American University Campus, Wednesday, October 26, 2016. This is the culmination of their CMSI Human Rights Film Series. Dr. Nina Shapiro-Perl is the Filmmaker in Residence at U and in change of the project.

**Daniel T. Brooking** was also chosen to participate in the audio section of the project. His recollections were recorded by Samir Meghelli for the Smithsonian Archives.

The Washington Post, online. New museum's gift shop has a \$3,000 quilt, a \$1 pencil and everything in between. Francine Haskins was featured in the article written by Lavanya Ramanathan, September 21, 2016.



Dolls and wall sculptures by local artist Francine Haskins (Smithsonian Enterprises/Smithsonian Enterprises)



May 6, 2016 Gloria Kirk, T. H. Gomillion and Daniel T. Brooking, attended the Opening Night of the Maryland Film Festival held at the MICA Brown Center, as guests of Robin Miller. They met Robin in Cuba as she and her crew were filming Vocal Vida, an all female a cappella group. Daniel, Willie Brown and Dwight McNair were interviewed by the filming crew. When Daniel returned to DC he emailed the director of Vocal Vida and via email sent her photos he took of the group. He also kept in touch with Robin Miller. Robin and her crew converted over 8 hours of footage to a short film on Vocal Vida. The film, *Soy Cubana*, won best doc short film at Chicago International movies and music festival and was chosen to be presented on the opening night of the Maryland Film Festival. http://soycubanamovie.com



## **AWARDS**

Faces of Humanity 2, On-line art exhibition, http://art-competition.net/, artist: Brinille Eliane Ellis received Honorable Mention.

Photographer Bruce McNeil is the recipient of the East of the River Distinguished Artist



Award for 2016. He will present collection of New Work - Between Latitudes Retro. July 29 at 6 pm at the Anacostia Arts Center 1231 Good Hope Road, SE Washington DC 20020

# 3rd Biennial Maryland Regional Juried Art Exhibition

September 19, 2016

Join the University of Maryland University College (UMUC) community and guest jurors Nina C. Dwyer; Vanessa Thaxton-Ward, PhD; and Gretchen Schermerhorn for the university's Third Biennial Maryland Regional Juried Art Exhibition. Enjoy works of art by new and emerging contemporary artists from throughout the region (Maryland; Washington, D.C.; and Northern Virginia) who work in a variety of media.

## 2016 BMRE Award Winners

#### 1st Place - President's Best of Show Award

Mike McConnell, Bear Carver (diptych, right panel), 2015, acrylic on panel, 48 x 60 inches

### 2nd Place - Jurors' Choice Award

Fabiola Alvarez Yurcisin, *Homeland Security Advisory System*, 2013, aluminum, acrylic paint, colored ribbons, and string, size varies

#### 3rd Place - Award of Merit

Jun Lee, Got My Back, 2016, woodcut, 40 x 30 inches

### **Arts Program Honorable Mention**

Lindsay McCullogh, *Summer*, 2016, oil on panel, 24 x 42½ inches Anthony Stellaccio, *Drifter (Home)*, 2014, clay and cemetery dirt, 9 x 7 x 16 inches each Ako Yamro, *Ballerina*, 2013, bronze, 27 x 13 x 13 inches

## Jurors' Recognition

#### Bernard Brooks, Mango Lady, 2014, oil on canvas, 36 x 24 inches

Steven Dobbin, *I Repeat Myself*, 2016, timed, flashing neon sign,  $6\frac{1}{2}$  x 38 x 4 inches David Marion, *Last Drop*, 2015, clay, wood, and steel, 127 x 53 x 53 inches Request additional information by calling 301-985-7937 or visiting umuc.edu/art.

## **Exhibition Dates**

September 18-December 31, 2016

# **Exhibition Hours**

9 a.m.-9 p.m. daily

# Location

Arts Program Gallery, Lower Level
University of Maryland University College
College Park Marriott Hotel & Conference Center
3501 University Boulevard East
Adelphi, MD 20783 | <u>Directions</u>

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



Smithsonian Anacostia Community Museum Artist Studio Tour, Saturday, January 9 | 10am –3pm This popular monthly program visited community artists **Michael Platt** (digital printmaker/mixed media) and **Cedric Baker** (painter).

Cedric Baker



Smithsonian Anacostia Community Museum Artist Studio Tour, Saturday, February 13 | 10am – 3pm This popular monthly program visited community artists **Akili Ron Anderson** (sculptor, mixed media, painter), and Joanna Banks (collector).

Akili Ron Anderson



Smithsonian Anacostia Community Museum, presented live entertainment, face painting, mask making, storytelling, coconut art, parasol painting, shields, balloon art, and the popular "Parasols on Parade" second-line parade. Attendees participated in the popular Art of Adornment workshop with artist and entrepreneur Januwa Moja-Nelson. Annual Mardi Gras Family Festival, Saturday, February 20 | 12 – 4pm



Bernie Brooks and Gwen Aqui Brooks

Smithsonian Anacostia Community Museum Artist Studio Tour, Saturday, April 9 | 10am – 3pm This popular monthly program visited community artists **Viola Leak** (mixed media, painter), **Bernie Brooks** (painter), and (quilter).





Smithsonian Anacostia Community Museum Artist Studio Tour, Saturday, April 9 | 10am – 3pm This popular monthly program visited community artists **Curtis Woody** (painter, mixed-media), and **Thomas Gomillion** (painter) in their homes and studios.

Curtis Woody

Thomas Gomillion

SYMPOSIUM: A Craft Quartet-Weaving People to Create Communities

April 2, 2016

Smithsonian Institution, Renwick Gallery (link)

1700 Pennsylvania Avenue, NW

Washington, DC

Stuart Kestenbaum, former Director of the Haystack Mountain School of Crafts, will moderate a panel discussion between Sonya Clark, chair of the Craft and Material Studies Dept. at VCU, Theresa Secord of the Maine Indian Basketmakers Alliance, David Keefe, creator of Combat Paper NJ, and Alleghany Meadows, a ceramist and founder of Artstream Nomadic Gallery, artist: Sonya Clark.

PROJECT: Haircut for a Poem O, Miami Poetry Festival (link)

Miami, FL

April 15, 2016

Embodying the arts in poetry and haircuts...For one day Miamians can recite Calvin Hernton's The Distant Drum at a select area salon and receive a free haircut. Participants are asked, if and when someone comments on your haircut, to recite the poem again, as well as post on social media text of the poem and #poemforahaircut, artist: **Sonya Clark.** 

PROJECT: Pluck and Grow - Hair Stories

Gibbes Museum of Art 135 Meeting Street

Charleston, SC

May 28 - June 2, 2016

As the celebrates its grand re-opening, museum visitors will be invited to participate in this interactive piece. They can write "hair stories" on a piece of paper - whether that be a poem, a story, or a drawing. The paper will be dyed in varying shades of black, brown, and blonde to give the appearance of human hair and Clark will twist and insert them into a drilled surface. Once on display, viewers can pluck a strand, and replace it with their own hair story on a slip of white paper. As these new stories replace the original ones, the piece will gray with age - as real human hair would, artist: **Sonya Clark.** 

June 11, 2016 The Arts Program, University of Maryland University College, traveled to New Jersey to visit several art galleries and artists. The itinerary included: the Newark Museum, the Mana Art Center, the studio of Philemona Williamson and the studio of Ben Jones. The attendees included: **Daniel T. Brooking**, **Gwen Aqui Brooks**, **Bernard Brooks**, and **Lynn Sylvester**.

http://www.artnet.com/artists/philemona-williamson/ Philemona Williamson

http://art.artandutility.com/~benfjone/ Ben Jones

http://manacontemporary.com Mana Art Center

http://www.newarkmuseum.org Newark Museum



Ben Jones in his studio.



TRAYVON DESIGN AND REVOLUTION 2016 mixed media installation

September 10, 2016 BADC Road Trip to Hampton University, Hampton, Virginia to attend **Akili Ron Anderson**: A Fifty Year Retrospective of Black Art and Life, Artist Talk, Main Changing Gallery and Blue Gallery, July 9 – November 18, 2016. In attendance were BADC members, associates and several of Akili Ron Anderson's students.

#### PERFORMANCES + LECTURES: Sonya Clark

#### 8.31 @ 7:00 pm

Performance: Unraveling Nasher Art Museum Duke University, Durham, NC

#### 9.9 @ 6:30 pm

Gallery Talk Second Street Gallery Charlottesville, VA

### 10.8 @ TBD

Performance: Translations (with Kamala Bhagat) Taubman Museum Roanoke, VA

#### 10.15 @ 10:30am

Featured Speaker Presentation American Craft Council Conference The Kaneko Omaha, NE

#### 10.20 @ 7:00 pm

Performance: Unraveling Nasher Art Museum Duke University Durham, NC

#### 10.25 @ 6:00 pm

Lecture Raab Lecture Series Skidmore College Saratoga Springs, NY

#### 11.9 @ 4:00 pm

Artist' Talk Welch School of Art Georgia State University Atlanta, GA

#### 11.18 @ 4:45 pm

Panelist: Black Portraiture Conference University of Witwatersrand Johannesburg, South Africa



an email newsletter produced by The Washington Diplomat

# Former St. Lucian ambassador joins fellow artists at Pepco exhibit By Larry Luxner

Uploaded on January 21, 2016

With only 180,000 people, St. Lucia — barely half the size of Montgomery County, Md. — ranks as one of the smallest countries in the Western Hemisphere. But the Caribbean country certainly isn't lacking in talent.

Joseph Edsel Edmunds, St. Lucia's former ambassador to the United States, is also a poet and painter. On Jan. 9, the retired diplomat unveiled some of his works at Art Impact USA's first annual International 2016 Art Exhibition.

Edmunds was among a group of 15 artists whose works will be on view through Jan. 28 at the Pepco Edison Place Gallery in Washington's Penn Quarter. The other artists hail from Brazil, China, Greece, Italy, Mexico, Nigeria, Togo, Trinidad & Tobago and the United States.

Edmunds, 84, has been an artist for 30 years, but "I discovered myself in the States," he told the *Diplomatic Pouch* during an opening reception, as hundreds of guests munched on appetizers and admired the 87 works on display.



Joseph E. Edmunds, St. Lucia's former ambassador to the United States, poses with "Dante's Inferno," an acrylic painting displayed during the Jan. 9 opening reception for Art Impact USA's International 2016 Art Exhibition at Pepco's Edison Place Gallery in Washington. Photos: Larry Luxner

"I've always dabbled in the arts, and when I was made ambassador, I was given a beautiful home with four floors, but they didn't provide any art," said Edmunds, who represented St. Lucia from 1984 to 1997, ending his tenure here as vice-dean of the D.C. diplomatic corps. "I'm not a trained artist by any means, but I filled up the whole house with my own works, and exhibited here and there."

After leaving office, Edmunds bought a house in Rockville, "but it was too small to accommodate all my art, so I converted my garage into a studio."

The four pieces now on display are acrylic paintings "Ethereal" and "Dante's Inferno," as well as "Royal White," done in cotton cloth on drywall, and "Foiled Inspiration," a work made of aluminum foil. None of them could be mistaken for the kind of art typically purchased by cruise-ship tourists while in port.

#### Art Exhibition at the Pepco Edison Place Gallery.

"I often say I am an artist from the Caribbean, and not necessarily a Caribbean artist," he said. "When you talk about Caribbean art, you think of canoes, mountains, beaches and coconut trees. But most of my work is a conceptualization. I also dabble in poetry and I have written a book of poems. And as a former ambassador, I delve into world affairs."

Edmunds said he was "discovered" by fellow Caribbean artist and curator Carolyn Goodridge, a Trinidadian by birth who also happens to be executive director of the Washington-based nonprofit group Art Impact USA.

"When you're an artist, you just care about creativity," she said. "But I know the ugly side of the art business. Artists are taken advantage of. So our organization is basically to help artists promote themselves on the business end."



Local musician Benjamin Gates plays the cello during the Jan. 9 opening reception for Art Impact USA's International 2016 Art Exhibition at Pepco's Edison Place Gallery.

Goodridge has a bachelor of fine arts in painting from the University of Florida and a master of fine arts from the University of North Carolina at Chapel Hill. She's been curating art exhibitions for years, but this month's event at

Pepco marked her first time since the organization became a nonprofit last year.

Besides Edmunds, other artists attending the reception included Mexican painter Gloria Valdes Tarasca; Italy's Pasquale Monaco; Hubert Jackson, whose works decorate U.S. embassies in Burundi and Gabon, and Maryland native Vicki Marckel.

"I remember when Carolyn first began the organization. She was so excited," Marckel told the *Pouch*. "Art Impact is a collaboration that provides a format for artists to converge. It's a great synergy which allows lots of people with very distinctive visions to display their art in a way that otherwise wouldn't be available."



From left, Carolyn S. Goodridge, executive director of Art Impact USA; artist Vicki Marckel of Newburg, Md., and Edsel J. Edmunds, St. Lucia's former ambassador to the United States.

Marckel has six oil-on-canvas pieces on display at the Pepco Gallery including "Big Ben," "Walking in New Orleans" and "Dupont Circle." One of her paintings, "Saints of God, Come to Our Aid," was commissioned by the U.S. Conference of Catholic Bishops and presented to Pope Frances during his visit to Washington last year.

In addition to Art Impact, contributors include Washington Area Lawyers for the Arts, Drum Foundation Inc, Law Firm Vendors Association and Community Printing DC.

"The mission of Pepco's Edison Place Gallery is to work with nonprofit arts organizations to sponsor a series of diverse, high-quality art exhibits on behalf of the community we serve," said Debbi Jarvis, vice-president of corporate citizenship and social responsibility at Pepco Holdings Inc. "Pepco also works with local governments to support school enrichment programs, aid to the less fortunate, and many other community needs."



The exhibit, which runs through Jan. 28, can be viewed from noon to 4 p.m. Tuesday through Friday. It is located at 702 Eighth St. NW, Washington, DC 20068. For more information, please call (877) 772-6045 or email curator@artimpactusa.org

Various local artists attend the Jan. 9 opening reception for Art Impact USA's International 2016

# Art Impact International 2016

Art Exhibition Closing Reception
Pepco Edison Place Gallery, Washington, DC
Friday, January 29, 2016

4:00 PM to 4:30 PM - Mix & Mingle, Enjoy the Artwork, Refreshments

4:30 PM to 4:45 PM - Welcome from
Gallery Director, Pepco Edison Place
Carolyn Goodridge, Curator & President, Art Impact USA
Melvin Hardy, Millennium Art Salon
Cultural Impact Award Presentation to Dr. Johnnetta B. Cole,
Director of the Smithsonian National Museum of African Art

4:45 PM to 5:30 PM - ARTIST TALKS

5:30 PM to 6:00 PM Benjamin Gates, Cello Performance

6:00 PM to 6:15 PM
Tasha Coleman,
National Museum of African American History & Culture

6:15 PM to 6:30 PM

Denise Rosier,

Afrocentric Before Afrocentricity Book Preview

6:30 PM to 7:00 PM - Mix & Mingle, Enjoy the Artwork, Refreshments

A Note About Collecting Art
Buy what moves you, what enables you to tune into
what the artist is trying to convey.
Visit museums and galleries and see what type of art appeals to you.
Ask questions not only about the art, but also about the artist.
When you decide to acquire an art piece,
the most important aspect of buying is quality.
Buy the best that your budget permits.

- Laurel Duplessis

To Purchase Art Contact
Carolyn Goodridge
202-297-3040, curator@artimpactusa.org
Or Visit www.artimpactusa.org/purchase-art
(Installment Plans Available)

WASHINGTON MAGAZINE: Around Town: Black History at Zenith Gallery BY EVAN BERKOWITZ · FEBRUARY 10, 2016

# New show at Shepherd Park home gallery celebrates Black History Month with works from living artists



Karen Starika, "Flemish Bons #5" (detail), digitally manipulated photograph. Via Zenith Gallery.

Every corner of the great Margery Goldberg's Shepherd Park home, which doubles as the current iteration of her decades-old Zenith Gallery, is decorated with art.

From the veritable sculpture garden that beckons visitors in from her treelined residential street to the cleverly self-conscious food-themed works in the kitchen, each surface is covered, each wall occupied and each artwork — with few notable exceptions — remarkable. The house is chock-full of eclectica, most of beautiful and much of it extremely prescient.

And, of course, it's all for sale.

The latest Zenith show, *From History to Dream*, surveys a medium- and region-diverse group of artists celebrating Black History Month with unique narrative ability, artistic prowess and even social clairvoyance. The show opened Feb. 5 with two days of meet-the-artists receptions and a soundtrack of reggae, hip hop and soul — the very tones of a cultural history.



Cassandra Gillens, "Treating Myself," acrylic on canvas.

Cassandra M. Gillens's work (\$900–\$6,000) transports the old Caribbean trope of painting African people in deep black silhouette to the abundantly colorful, palpably humid American South. Such an artistic choice requires tremendous color EQ, deliberate, precise brushwork and even carefully chosen subject matter. On all three counts, Gillens shines.

Her choice to use such a common style may be derivative, but her ability to capture the sights and sounds of the South — from a seething Seaboard Air Line locomotive to a steaming pile of scarlet crab on newspaper — rescues the works' originality. The figures' uniformly upturned heads suggest defiance as well.

Curtis Woody's "We Hold These Truths" is a mixed media quilt featuring a square American flag inlaid with photos of African-Americans throughout U.S. history — from slavery through to Freedmen's Bureau schools and beyond.

"The beauty of mixed media art is the flexibility it offers," Woody says in a Zenith Gallery news release. "I juxtapose these visual elements into a language of moods and reactions that allow for the viewers' own interpretations."

His work (\$1,500–\$1,800) traverses history with a distinctly modern graphic flourish. Doba Afolabi's piles of paint (\$1,350–\$4,800) are either transcendent or passé. This critic can't quite tell.



Some works by the Nigerian-born artist are extraordinary: "Reincarnation" uses a Nefertiti-like Egyptian figure to create haunting interplay with a modern, black female figure.

Afolabi may not list Edvard Munch among his influences in the news release, but the shadowy forms he uses in "Reincarnation" and "(Our) Girls Shall Read" owe much more to the Expressionists and Fauves than to the Impressionists Afolabi does list. "Fire Dance" is practically Munch incarnate, albeit with a radically different attitude toward paint.

Works by the well-known Robert Freeman (\$800–\$11,800) dominate the downstairs and are lovely as always, using quick, animated daubs of paint to communicate movement, flourish and life.

Karen Starika's manipulated photographs (\$450–\$800) are iffy. "Flemish Bons #5" and "Richardsonian #2" are lovely, but "Richardsonian #5" and "Deco" just miss the mark. Her work with trees is an acquired taste, but can be striking, as in "Trees #2 Winter."



The most fluctuating artist in the show is Francesca Britton (works \$350 –\$3,600). Her non-portrait works — with "City in the Clouds," a cacophony of color amid billowing light grey, the best among them — are lovely, as are her dueling abstractions of "Heat..." and "South by Southwest... Francesca Britton, "City in the Clouds," mixed media on canvas. Via Zenith Gallery.

Yet some of her portrait work, namely "Girl in White T-Shirt," shows extreme difficulty capturing depth of face, torso, legs and the flowing, white titular garment, even with strong, obvious contouring.

Conversely, "Waiting in My Fur" and "Girl in Yellow Dress" showcase myriad painterly skills, in color, depth and ability to soften lines. The inconsistency is jarring.

Landscapes by Mason Archie (\$5,500–\$7,600) are lovely and happily pensive.

Work by Richard Fitzhugh (\$750–\$2,000) has even more success capturing D.C.'s tranquil

places and its not-so-tranquil ones. Lovely watercolors of Rock Creek Park are abundantly verdant, while an urban scene of Seventh and G Streets Northwest is ablaze with an all-too-artificial light.

Similarly ablaze is the sparkling "Engungun Masquerade" by **Gloria Kirk** (works \$1,800–\$4,500) an enormous fabric work layered with beads, threads and cascading beauty.

Also on view is Christopher Malone, whose spectacularly odd figurines (\$1,200–\$8,000) run the gamut from worship idols to children's dolls — all while interpreting solidly African personages through intricate handmade garments, well-formed expressions and startlingly conspicuous genitalia.

The dolls do not themselves evince the theme of history that underpins the show, but Malone may have stumbled on a fantastic way to explain it.

"From the beginning of recorded time, all over the world, people have been making dolls," Malone says in the news release. "Dolls have been children's play things and have also been used to bridge the gap between our physical world and the spiritual realm."

"Like most traditions," he says, "there's so much more to the story once you dig a little deeper."

From History to Dream runs at Zenith Gallery, located at 1429 Iris St. NW, through March 5.

#### **ALUMINOSITY**

Washington Post, December 25, 2016
By Mark Jenkins

<u>Joan Konkel</u>'s favored metal links the five artists in "Aluminosity," a Black Artists of D.C. show at District of Columbia Arts Center. Most of the artwork is printed on aluminum panels, although one artist incorporates aluminum foil into mixed-media canvases.

Several of the entries are reproductions of painterly originals, but the shiny surfaces are better suited to hard-edged images. These include **Gloria Kirk's** "Classic," a photographic detail of an old automobile, and **Russell Simmons'**s multi-hued "Colorlines." The standouts are **Nanno Smith's i**ntricate paintings, which mix foil and threads into impastoed acrylics. These pictures include circular motifs and silhouetted animal shapes that recall cave paintings. Like earlier painters who were inspired by "primitive" art, Smith imbues simple motifs with sophistication.

**Aluminosity** On view through Jan. 7 at District of Columbia Arts Center, 2438 18th St. NW. 202-462-7833. dcartscenter.org

### Aziza Claudia Gibson-Hunter ruminates on the pain of gentrification

## through mixed media abstraction

By Angela N. Carroll



How do you sum up the pervasive, seemingly inescapable system of gentrification by means of abstract visualization? Can any work elicit the violence of gentrification—the lasting impact that loss of community has on already marginalized communities?

With the "Occupational Hazards" show at New Door Creative, artist Aziza Claudia Gibson-Hunter has created a collection comprised of mixed media assemblages that incorporate literal gentrification ephemera: images of cranes and scaffolding, Tyvek advertisements, orange temporary fencing, and newspaper clippings discussing the matter. This work functions as a living archive, or a timeline that traces materials gathered over the years from gentrifying sites in and around the artist's northwest Washington D.C. neighborhood.

Originally from Philadelphia, Gibson-Hunter landed in Washington, D.C. in the late '70s to pursue a graduate degree in printmaking at Howard University. She remembers witnessing the crack epidemic of the '80s infiltrate communities in Harlem, N.Y. and D.C. "A generation was lost," she says at the Station North gallery. "You could depend on your community and support black businesses on Georgia Avenue. All of that is gone now."

The "Occupational Hazards" series tries to make sense of shifts Gibson-Hunter observed in those neighborhoods, and reflects a dense history marked by the material remnants of gentrification.

Her work offers a personal reflection on gentrification from the perspective of someone affected by it. "I tend to find a subject matter that moves me and then I will find materials that support the concept, materials that will help express the work," Gibson-Hunter says. "A lot of the work is about agency, the will to be without other people infringing on that."

One of the more evocative assemblages in the series, "We Knew the Plan Was Real," reads like a fever dream, a prophetic warning of the coming changes. The piece reimagines a construction site with a brightly textured skyline, and scaffolding supported by a plastic bag gridding. Red lines strike through bluish yellow horizons—a visual stand-in for redlining and its resounding effects on communities in Washington D.C. and Baltimore. Gibson-Hunter says she was trying to understand gentrification systematically.

"You see those little bags," she says, pointing at the collage. "I'd see them on the street. They were used for the distribution of crack. For me that's where gentrification begins. It begins with someone deciding that they want to occupy a space and then the guns and drugs are dropped into the space to begin the clearing of the land. And it's years before you see white faces."

The found objects used for the collages, though sourced from construction sites, maintain a squeaky cleanness, a new-new sheen that is both enticing and reflective of a psychological trapping used to usher in the acceptance of revitalization efforts.

"The neighbors begin to think, maybe the newness will be for the better," Gibson-Hunter adds.

A primary strength of the series is that it frames gentrification as an industry. The literal materials used in revitalization efforts are used to critique gentrification, often in subtle ways. In "Of Vultures and Blackbirds," four target-branded bird silhouettes sit atop a black swoosh that cuts across concrete gray color blocks. "No Trespassing" signs jut out from the surface. A red line echoes the red text of the sign. The work is a warning and a proclamation; the viewer can imagine who is being targeted, and who is being kept out of newly acquired territories. But the work never explicitly defines a specific villain or victim. Rather, by broadly focusing the signifiers of gentrification as subjective markers, viewers are able to situate themselves, and their own lived experiences into personal readings of the collection. It's a potent rumination on the quiet brutality of gentrification.

Gibson-Hunter expounds on her interpretation of "occupation," as it's used in the title of the series, "in terms of occupying space as well as occupation, as a field of work." Some of the works use playing cards as place holders for the powerful, whose buying power allows them access and ownership of properties.

"The thing is that it's an assault on your sense of memory and space," Gibson-Hunter continues. "These were neighborhoods where people worked and played and loved and now it's almost if it wasn't that. Many people lost their homes. It was criminal." The sense of loss the artist describes from the forced displacement she observed in her community is a recurring theme throughout the collection.

This show is the culmination of a decades-long survey by Gibson-Hunter of the construction sites and articles of gentrification in Washington, D.C. The neighborhoods within the Station North Arts and Entertainment District—where the *New Door Creative* gallery is located—are undergoing similar revitalization projects. This series of work reminds us that transparent communication and inclusion in the planning of these communities is vital to preserve communities and ensure that those most in need are the primary benefactors of needed resources.

"This body of work is me expressing being a person that has watched this and is trying to understand the system of it," Gibson-Hunter continues. "It was like the Washington Post and a few other newspapers were kind of making fun of blacks who believed that gentrification was part of a larger plan, but we all knew that the plan was real, and we're living it out now. It all came to fruition."

"Occupational Hazards" is on view at New Door Creative through October 15. There will be a gallery talk Sunday, Oct. 2, from 3-6 p.m. For more information, visit newdoorcreative.com.

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# **The Washington Post**

# Museums

By Mark Jenkins May 6 at 11:13 AM

**Aziza Claudia Gibson-Hunter: French Doors** On view through May 13 at Honfleur Gallery, 1241 Good Hope Rd. SE. 202-365-6291. <a href="https://honfleurgallery.com">honfleurgallery.com</a>."

The doorways in Aziza Claudia Gibson-Hunter's artworks are not entrances; they're hubs around which the eclectic compositions revolve. The D.C. artist's "French Doors" comprises 13 collages, each centered on a photograph of an elaborately embellished portal from Paris's Chateau Rouge area, home to many people of African descent. The pieces feature craggy edges and spontaneous gestures, West African textile patterns and abstract-expressionist swoops of pencil and white paint.

Titles such as "Crossroads at Cameroon" and "Boukman's Ghost" invoke France's imperialist history. (Dutty Boukman was a 19th-century revolutionary in French-ruled Haiti.) In a statement, Gibson-Hunter writes that African migration to Europe is a continuation of colonialism. Yet the contrasts in the artist's assemblages are dynamic without appearing angry. And the freehand gestures that both crown and unify the pictures are arcs of triumph.



A Breath of Legacy" by Aziza Claudia Gibson-Hunter, 2014, 55" x 46 6/8", mixed media collage. (Aziza Claudia Gibson-Hunter/Honfleur Gallery)

## PRESS FOR Sonya Clarke

Menconi, David, "Southern Accent's past is present," *The News Observer*, August 27, 2016

Haggo, Regina, "At the Seams unravels homey images of domestic crafts," *Hamilton Spectator (Canada)*, July 16, 2016

Noor, Tausit, "Battle Hymn of the Republic: the Measure of Kehinde Wiley in the American South", Momus, July 13, 2016

Delia, Sarah, "Revisiting The Work of Sonya Clark: Unraveling The Confederate Flag", Charlotte, NC, NPR, July 4, 2016

Gibertini, Anna,"Sonya Clark at the Gibbes Museum makes art with human hair", *The Post and Courier*, June 9, 2016

Benys, Laura, ed., Into Quarterly: Richmond. Summer, 2016. pp. 30, 107-109

#### **ON-LINE PRESENTS**

# Picasso Is Coming to 1978 Art Center in Maplewood — Juan Picasso, That Is By: Joy Yagid | January 8, 2016

Gallery 1978 proudly presents its Black History Month artist: Juan Antonio Picasso. Juan Picasso, an Afro-Cuban relative of Pablo Picasso, is from Havana Cuba. The exhibit runs from February 13 to March 20, with an opening reception on February 14 from 2 to 6 p.m. Juan Antonio Picasso is one of forty living descendants of Pablo Picasso's grandfather who lived in Cuba in the late 1800's and fathered four children with Cristina Serra, an Afro-Cuban woman.

In the 1999 documentary "Los Picassos Negros" (The Black Picassos), Juan is featured as the only known descendant to make a living as an artist. The Picasso name may have garnered him heightened visibility and comparisons with Pablo Picasso, but Juan's inspiration is provided by his Afro-Cuban ancestors.

The positive diplomatic shifts between United States and Cuba have revived interest in visiting and experiencing the Cuban culture. Ben Jones, an artist and a retired professor from New Jersey City University, arranged and accompanied many tour groups to Cuba and was the catalyst for connection with Juan Picasso along with Gallery 1978's curators Nettie Thomas & Evelyn Graves.

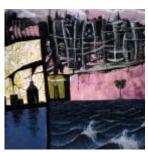
Gallery 1978 is located at 1978 Springfield Avenue in Maplewood, NJ, and is open on Saturdays and Sundays from 2 to 5 p.m. For off hours viewing, please email 1978artscenter@gmail.com.

The opening reception is February 14 from 2 to 6 p.m. Visit the website for related events: www.1978artscenter.org.









Members of the BADC 2015 People to People educational trip to Cuba had the pleasure of meeting Mr. Picasso and attended a solo exhibition of his works.

Congress Heights Arts & Culture Center Presents **Antionette Simmons Hodges** *Images by ASH*. Antoinette Simmons Hodges was featured in an article in East City Arts, by <u>Editorial Team</u> on March 28, 2016.http://www.eastcityart.com/openings-and-events/congress-heights-arts-culture-center-presents-antionette-simmons-hodges-images-ash/

### Agora Culture, Studio Visits

### Stan Squirewell in Residence at Rush Galleries- New Works and New Inspirations

Author: Jessica Stafford Davis

theagoraculture.com @theagoraculture

Posted On: August 5, 2015

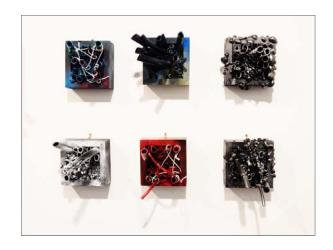
Stan Squirewell is an artist in residence at the Rush Galleries in Chelsea. A Washington, D.C.-native, Squirewell's works are included in the public collections of the Reginald Lewis Museum in Baltimore, MD and the University of Maryland David Driskell Center, as well as in notable private collections

We visited with Stan Squirewell who is currently in residence at the Rush Galleries in Chelsea. Squirewell is a Washington, D.C. native who graduated from the Duke Ellington School of Arts and received his MFA from Maryland Institute College of Art (MICA). His works are included in the public collections of the Reginald Lewis Museum in Baltimore, MD and the University of Maryland David Driskell Center, as well as in notable private collections. Squirewell, known for his photography-based work, is currently revisiting painting, a medium he has not investigated in over a decade. His move back to this medium is influenced by the birth of his first child. Seeing the process of the new life and experience has changed him.

The new work has a softer palette than the black and white contrasted photography seen in "Anomology Plates Series" or the stark, bold colors in "Algorithmic-Carbon Series." While not a religious person, Squirewell considers himself to be spiritual, and the works speak to the universal power that connects us all. The geometric shapes and colors honor what he terms as "sacred femininity."

In addition to the paintings, we were able to see and discuss his new wall-hanging sculptures. I first saw them on display at the Flux Fair in Harlem this past spring and was intrigued by their complexity. These works result from Squirewell's desire to translate his photography work into 3-D objects. They become what Squirewell views as embodiments of the "TestroEstro" — chemical binary systems created from his imaginations and memories of travel, space and time. The result is his take of what we will be in our future, living and breathing micro systems of futuristic.





# Winston Kennedy's work on display at OCFAC

## Special to The T&D



**Winston Kennedy,** an artist, scholar and professor emeritus of Howard University, is exhibiting his work at the Orangeburg County Fine Arts Center during April.

Kennedy taught printmaking and painting, drawing, art management, sculpture, photography and other art courses at Howard for more than 29 years. He was previously chairman of the Art Department and director of the Gallery of Art.

He was also chairman of the Department of Art and director of the Arthur Rose Museum at Claflin University.

Kennedy has exhibited his prints in galleries and museums in the United States, South America and Europe. He has lectured and written on two noted African American printmakers, James Lesesne Wells and Dox Thrash. His chapter on African American printmakers is included in the book "A Century of African American Art: The Paul Jones Collection, 2004."

A graduate of North Carolina Central University, Durham, North Carolina (BA, magna cum laude 1970) and the University of North Carolina at Chapel Hill (MFA 1972), Kennedy is currently working on a book-length project that examines the history of African American printmaking from 1724 to the present. The results of his research will lead to the first comprehensive book on African American Printmaking and a traveling exhibition on the same subject.

Additionally, he is examining the images of how the African American male is portrayed in fine art and popular prints.

Kennedy has significantly expanded a previous research paper delivered at the African American Diaspora Conference at the University of Paris 7 during the fall of 2000 and subsequently at the Porter Colloquium in 2004 and at the Black Masculinity Conference at the City College of New York Graduate Center in 2005.

He is a 2002-2003 Schomburg Scholar at the Schomburg Center for Research in Black Culture, New York Public Library.

In addition to his work in art theory and history, he maintains an active studio practice. His current studio production involves a series of woodcuts and paintings. His current artworks visualize the movement of Africans from the island of Jamaica to the Lowcountry of South Carolina.

Are We There Yet? A brief history of art and Black Lives Matter by Sheldon Scott ART 21 magazine, Jan / Feb 2016 Issue "MOVEMENT", JAN 18, 2016



Sheldon Scott. *Self Portrait as John Henry (Hammer)*, 2014. C-print on archival paper, 38 x 26 inches, ed: 10. Courtesy of the artist and Connersmith Gallery.

In the spring of 2015, I curated a show with my partner, **Deirdre Darden**. It was an all-white artist response to the Black Lives Matter movement, called Black Lives/White Light. The open call asked for white artists to create or submit work that spoke to the preservation and protection of black lives, as they understood it. The concept struck many as offensive and prompted a lot of questions about the motivation for centering white voices regarding this issue. But I knew that, long before Black Lives Matter was a hashtag, generations of black and non-black artists have been making work about the challenges of blackness in this country. In other words, before the offended people had found themselves enlightened with new awareness of the realities of being black, artists worked with those themes. I wanted to survey the ways in which new white voices could engage this human-rights movement.

Later that year I found another show that examined the same movement, this time through the lens of blackness, deep amid the email announcements for events during Art Basel Miami Beach. It was a link to a video https://vimeo.com/147937733 about the opening of Sanford Biggers show, Matter, at the David Castillo Gallery. It was the kind of email that forces me to rearrange my agenda,

possibly flake out on friends, miss an opportunity to network, or pass up the chance to enjoy a top-tier open bar. It was one of those things you didn't plan for. The video referenced an episode of Fat Albert, in which the animated protagonist is approached and ultimately shot by police officers. It then showed a plastic inflated figure of Fat Albert lying face down, arms at his side, evoking Michael Brown's body on that hot August day in 2014. Other works in the show are BAM, a bronze statue with a companion video that depicts the sculpture being pelted and parts of the body flying off, and Matter, a quilt that directly refers to Black Lives Matter, a movement that has brought about, among many things, a new consciousness that strongly affects the way art is viewed and created.

Throughout the landscape of American black liberation, from the anti-slavery actions of the nineteenth century, to the civil rights campaigns of the 1950s and 60s, to #blacklivesmatter, one sees the same sentiments expressed, but the current movement has a tremendously effective aggregate and a global reach as seen in Black Lives/White Light and Bigger's Matter. Historically, white artists had to speak for oppressed blacks who couldn't do so for themselves.

In speaking with American art historian and curator, Tuliza Fleming, I learned how American artists, both black and white, have historically addressed issues of racially-based violence and oppression in their art. For example, the artist Thomas Satterwhite Noble a white, anti-slavery,

Confederate captain created works like the contested The Modern Medea (1867) and The Price Of Blood (1868) that documented the horrors of slavery and its tyranny over families. Harry Sternberg, another white artist, created Southern Holiday in 1935, a time when blacks pushed to tell their own stories but still faced potentially dire consequences for producing works that challenged racism; they found ways to speak through the anti-lynching initiatives of the NAACP and leftist groups. There were works by bold black artists during that era as well like, Aaron Douglas' Crucifixion (1927) depicting the era of Jim Crow with its burdened and lynched black bodies. In the 1960s and 70s, black artists like Jon Onye Lockard, Betye Saar, and Dana Chandler found ways to challenge viewers who were new to the works and vocabularies of black artists. But that did not and does not relieve white voices of responsibility in this human rights movement.

Now that we know the movement existed in art for some time, and we have this platform that has become an anti-black-racism and human-rights movement on a global scale, what is our responsibility as audience and artist? Audiences should stop wanting to freeze the content and context of black art, to view the atrocities of race in this country from a safe, historical perspective. And artists will continue to challenge ourselves to make work that further pushes the dialogue of race in this country. *Biggers' Matter* does just that. Even though it referenced a cartoon show, when I looked at it, I knew I was looking looked at *now*.

SHELDON SCOTT http://sheldonscottstudios.com/

http://blog.art21.org/2016/01/18/are-we-there-yet-a-brief-history-of-art-and-black-lives-matter/#.V2RwgI-cEy8

#### Sonya Clarke

My last newsletter started with a new word. This one announces a new font made to look like my hair clippings. Bo Peng, a talented VCUarts alumnus, helped me with this endeavor. Curious? My signature below is written in the hair font.

Speaking of hair, I recently returned from Charleston where I was the inaugural Artist-in-Residence at the newly reopened Gibbes Art Museum. I installed an interactive piece about hair for the run of the Spoleto Festival. Why hair? Individuality, race, gender, culture, and our shared DNA, all these things and more are wrapped up in our hair. Folks wrote stories and reflections about their hair. From those stories, I made the piece, Pluck and Grow. Also at the Gibbes, my colleague, Andrea Keys Connell, and I are among the eight artists in the exhibit, The Things We Carry. The exhibit is a response to the Charleston murders that took place exactly a year ago today. Weeks before those nine lives were senselessly taken, I performed the unraveling of the Battle Flag of the Confederacy with 50 people in NYC. I will perform Unraveling again at Duke University's Nasher Art Museum as part of the Southern Accent exhibit. If you are nearby, I invite you to come help.

Like so many of us, my heart is heavy. How I wish this newsletter were not coming to you on the heels of yet another national massacre. The cycle of prejudice, hatred, and violence is predictable and must be broken. The murders in Orlando and Charleston demonstrate the direness of the work to be done. National and worldwide solidarity makes me hopeful. So, I'm going to pack some hope in my bag and take it with me to France where I will be a BAU

Carmago Fellow later this summer. While I'm abroad, I'll be figuring out ways to make sense of the senselessness and build unity through art. It will be an Art Assignment like the one I did for PBS. Let's see how I do. Sonya

#### Washington Project for the Arts (WPA) Newsletter: August 19, 2016

#### MEET A MEMBER

## **Daniel T. Brooking**



Daniel Brooking, "Gaze," 2015. Digital print.

First of all, I do this for me! My work is often hard edged because I like images to be well defined. None of my work is sketched or preplanned. I may appear to simply start but only because I have been jarred out of the day-to-day world by an intriguing idea. For me, light and color create an intimate dance.

I am influenced by the senses, all of them. A good meal can inspire as well as a fine sculpture or a fabric's weave. Touch, sight, sound, taste and smell all reach me and stir my imagination. Sometimes there is a sensory overload and one has to pull back to judge which is more important but, the joy of it all is worth it.

I follow the spirit of Sankofa, reaching back into the past to find a memory, bring it forward to inform my art and make it new. I am fascinated by masks and their place in traditional cultures as well as the "masks" we wear everyday in our modern world. With the aid of the computer, I produced a series of original masks. My masks represent a pantheon of gods and goddesses both benevolent and sinister. They are influenced by my travels to Africa, Asia, South America, the Caribbean, the Middle East and the American west.

As a member and Archivist of Black Artists of DC (BADC), I interact with experienced artists from many fields and I am exposed to new techniques. BADC members, James and Audrey Brown, introduced me to textile arts, the wonders of Japanese Shibori and silk. My creative juices always flow when I acquire new information and new artistic skills.

Artists should never limit themselves to a particular genre; learn as much as you can, do as much as you can and never stop.

Daniel Brooking, artist statement

## 2016 BADC CALENDAR

January 17, 2016, BUSBOYS AND POETS, 235 Carroll Ave., Takoma Park, MD March 13, 2016, BUSBOYS AND POETS, 5th and K Streets, N.W., Washington, DC April 17, 2016, BUSBOYS AND POETS, 625 Monroe Street, N.E., Washington, DC May 22, 2016, BUSBOYS AND POETS, 625 Monroe Street, N.E., Washington, DC June 26, 2016, BUSBOYS AND POETS, 235 Carroll Ave., Takoma Park, MD September 18, 2016, 625 Monroe Street, N.E., Washington, DC October 23, 2016, BUSBOYS AND POETS, 235 Carroll Ave., Takoma Park, MD November 20, 2016, LAMOND RIGGS LIBRARY, Washington, DC December 18, 2016, LAMOND RIGGS LIBRARY, Washington, DC

#### 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 <a href="https://www.american.edu/katzen">www.american.edu/katzen</a>

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

R

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

 $\mathbf{C}$ 

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

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

Corcoran Gallery of Art 500 Seventeenth Street, NW Washington, DC 20006 (202) 639-1700 The Corner Store Gallery 900 South Carolina Ave., S.E. (9th and S. Carolina Ave., S.E.) Washington, DC 20003 Kris Swanson - (202) 544-5807

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

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

D

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

> E F

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

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
<a href="http://www.ganttcenter.org/web">http://www.ganttcenter.org/web</a>

Joyce Gordon Gallery 406 14th Street Oakland, CA http://joycegordongallery.com Govinda Gallery 1227 34<sup>th</sup> Street, NW Washington, DC 20001 (202) 333-1180 www.GovindaGallery.com

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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 Diekmeyer

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 20008 (202) 338-0325

Honfleur Gallery 1241 Good Hope Road, SE Washington DC 20020 www.honfleurgallery.com Contact: Briony Evans Creative Director

Briony Evans, Creative Director Phone: 202-889-5000 x113 Cell: 202-536-8994

Howard University, Armour J. Blackburn Center 2397 Sixth Street, NW, Washington, DC 20059 202-806-5979

T

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

 $\mathbf{L}$ 

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 301 Largo Rd, Largo, MD 20774 · (301) 546-7422

Market 5 Gallery 201 7<sup>th</sup> 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://millenniumarstscenter.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.pgparks.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

 $\mathbf{o}$ 

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 P

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

 $\mathbf{S}$ 

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



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