



BLACK ARTISTS OF DC

ANNUAL LIST OF ACCOMPLISHMENTS

Volume 13 - 2019

January to December

Why Jembe?

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

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

Daniel T. Brooking
BADC Archivist



© 2019 Daniel T. Brooking





Black Artists of DC 2006

© 2006 Harlee Little

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

The Beginning

Black Artists of DC (BADC) began in 1999 when three artists: Viola Leak, PLANTA and Aziza Claudia Gibson-Hunter decided to address the lack of communication and support between local Black artists. BADC has grown since then to include members, associates and supporters from every discipline; who at one time lived, were educated, or worked in the Washington DC metropolitan area. The group meets monthly to critique new works and to discuss and address issues that impact the artistic community in DC. Support is given to established and emerging artists with a great emphasis on art education in the public schools and mentoring young artists. BADC is composed of artists, arts administrators, educators, dealers, collectors, museum directors, curators, gallery owners and arts enthusiasts. BADC, has grown nationally and internationally, including artists from other US cities and from Asia, South America, Africa and Europe. They all lend their artistic skills and insight to the cause of supporting and enlivening the arts in DC. They also act as resources for other artists by encouraging them to explore new techniques and to improve their professional approach to art. BADC compliments the diversity of a cosmopolitan nation's capitol.

Mission Statement

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

Goals and Objectives

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

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

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

Daniel T. Brooking, BADC Archivist

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

Workshops

Classes

Studio Visits

Critiques

Business Meetings (a chance for your input)

Excursions

Group Exhibitions

Mentoring

Summer Bridge Training Program

Archiving your achievements

Attend lectures with world class artists

Posting on the BADC Blog

Weekly listings of:

- Artists' opportunities

- Calls for exhibitions

- Residencies

- Grants

- Fellowships

- Employment

- National and international articles on the arts

- Invitation to artist's events

Subscription to Jembe (the annual list of accomplishments)

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

An international community of Supportive artists

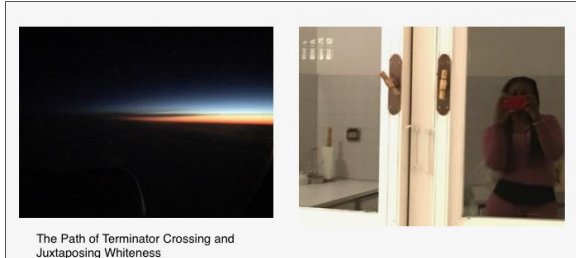
The opportunity to gain hands-on experience in art management, public relations, advertising/web and print, and more

2019 LIST OF ACCOMPLISHMENTS

EXHIBITIONS

JANUARY

In January 2019, Robles-Gordon participated in an Artist/Scholar residency at the American Academy in Rome. In 2020, Robles-Gordon will be featured in solo exhibitions at American University, Katzen Art Center and at La Universidad del Sagrado Corazón in San Antonio, Puerto Rico.



These two bodies of artwork are about claiming and occupying space. The exhibition features photography and large-scale painted collages. The large-scale collages and some of the photography reflect the phenomenon, known as the *Terminator*

Crossing, “the line that divides the daylight side and the night-side of a planetary body”. In this work, the planet is the Earth.

Juxtaposing Whiteness, are a series of self-portraits and images of my apartment at American Academy in Rome (AAR), in Rome, Italy, taken during my two-week residency. In the images, I’m either documenting the whiteness of the environment and or using my body and personal items to interrupt the whiteness.

This work also reflects the attempt to integrate both blackness and color within the white and traditional classically influenced spaces that I have encountered during my residency. To further articulate this concept, I am hosting this exhibition in my apartment at the AAR to specifically highlight the apparent othering that happens to people of color that are excluded from the rightful historical, societal and cultural narratives that hence formulate subsequent global norms, behaviors and political outcomes.

Somewhere, as I crossed between the night of France and the day of Italy, I looked into the night and committed to reflect, claim and testify the all-encompassing beauty that is blackness and all that is derived from within it.


I have chosen to include both of these varied sets of images and mediums to convey an instance of how these varying perspectives of dark and light and black and white, can naturally exist simultaneously in nature and or be introduced purposely and yet harmoniously.

Please join me for wine and artwork.

Exhibition: American Academy in Rome, Via Angelo Masina, 00153, Roma, MA


Apartment: 272 , Friday, January 18, 2019 , 8-9 pm

Amber Robles-Gordon



FACETS

Art Reception and Artist Talk
Friday, January 25, 5:30 - 8:00 PM



702 8th Street NW, Washington DC 20068
Art Exhibition on View
January 10 - 31, 2019

Llewellyn Berry	Hubert Jackson
Daniel T. Brooking	James Maurice Jones
Larry Poncho Brown	Wm (Bill) Jones
Yasmin Bussiere	Vicki L. Marckel
Alexis Cameron	Reneé Nelson
David W M Cassidy	Michael Platt, Jr.
Brenda Chandler	Sharon Robinson
Keiona Clark	Nanno Smith
Jay Durrah	Wanda L. Spence
Justyne Fischer	Zsudayka Nzinga Terrell
Richard Fitzhugh	James Stephen Terrell
Carolyn Goodridge	Winifred B. Wallace
T.H. Gomillion	E. L. Whitley
David Allen Harris	Cheryl Deene Hurd
Warren A. Jackson	Luis Peralta Del Valle

Gallery Hours: T-Fri - 12 Noon - 4:00 PM

Facets, Pepco Edison Place Gallery, 702 8th Street, N.W., Washington, DC 20068.
January 9-31, 2019.

Reception and Artists' Gallery Talk: Friday, January 25th (5:30 pm – 8:00 p.m)

Curator: **Carolyn Goodridge**.

ARTIST SPOTLIGHT OF THE WEEK: REMEMBERING MICHAEL B. PLATT 1948-2018



Michael B. Platt is a 2007 recipient of the prestigious Franz and Virginia Bader Fund Grant. Long known as a printmaker, Platt now prefers the more encompassing designation, “imagemaker.” His artwork recently has turned to digital imagery and book art that combines image and poetry—fragments, allowing us glimpses of our selves. He continues to create artwork that centers on figurative explorations of life’s survivors, the marginalized, referencing history and circumstance in the rites, rituals and expressions of our human condition.

Platt has exhibited internationally and nationally. His latest one-person shows were *In Transit*, International Visions -The Gallery, Washington, DC, 2007 and *Just Above Water*, at the University of Maryland, 2006. Numerous private collections have his art in their permanent holdings as do the Corcoran Museum; the Smithsonian Museum of American Art; the Library of Congress’ Prints and Photographs Collection and its Rare Books and Special Collections; the Schomburg Research Center in Black Culture of the New York Public Library; the Yale University Art Gallery; the Harris Poetry Collection of the Rockefeller Library of Brown University; the David C. Driskell Center Collection of the University of Maryland and the Hampton University Art Museum.

In 2003 Howard University’s James A. Porter Colloquium commissioned Platt to create the inaugural print [*Two Sisters #2*] for its 2004 conference. In 2004 he participated in the DC Print Portfolio Project, sponsored by the District of Columbia Commission on the Arts and Humanities in conjunction with the David Adamson Gallery. In 2006 Platt was invited as a Commissioned Artist to participate in an exhibition organized by the Reginald F. Lewis African American Museum in Baltimore in collaboration with the Maryland Historical Society and the Maryland Institute College of Art for their multi-venue 2007 exhibit, *At Freedom’s Door: Challenging Slavery in Maryland*. April 2007, Platt’s work was exhibited in the ArtDC-International Art Fair, held in Washington, DC’s new Convention Center. [121 words]

Artist’s Statement

For the past three years my imagery has centered on ritual and the transformation of the human spirit that occurs when it confronts imagined or actual events and circumstances. Most recently, using digitally manipulated female figures to manifest such transformations in my prints, as well as the artist books and broadsides done in collaboration with poet Carol Beane, I have addressed issues of slavery, Hurricane Katrina, waiting, and searching for home.

Michael B. Platt + Carol A. Beane: Influences and Connections-
January 26 - March 17, 2019
Presented by the Alper Initiative for Washington Art
American University
Katzen Art Center
4400 Massachusetts Avenue, NW
Washington, DC 20016

Opening Reception-January 26, 6-9

Standing at the foot of Australia's sacred sandstone monolith known as Uluru, Michael B. Platt and Carol A. Beane envisioned a world invisible to many others. The world is at once primordial and imminent, spiritual and mortal. This exhibition is a collaborative offering from one of Washington's most prolific pairs; an offering of visibility from one world into another. Inspired by the ancestral stories told by the indigenous keepers of Australia's most sacred grounds, Platt and Beane fuse poetic image with word. The union culminates in an aesthetic experience of the human spirit that transcends time, place, and identity.

FEATURING THE POETRY OF CAROL A. BEANE

Writing wind-songs
my words find themselves
in undulations and ululations;
floating in stark abstractions
of light, tracteries of shadow
moving among the grasses
and sand, over waves, and
in city spaces, conjuring memories;
deciphering voices
in the rocks and the red dirt;
waiting at the waterhole
to ensnare the longing,
palimpsests for other times of being.
sounds in the air in the vastness of
ancient spaces, disappearing,
unintelligible to the undiscerning ear,
though telling stories, upon stories,
upon stories, long through the night.



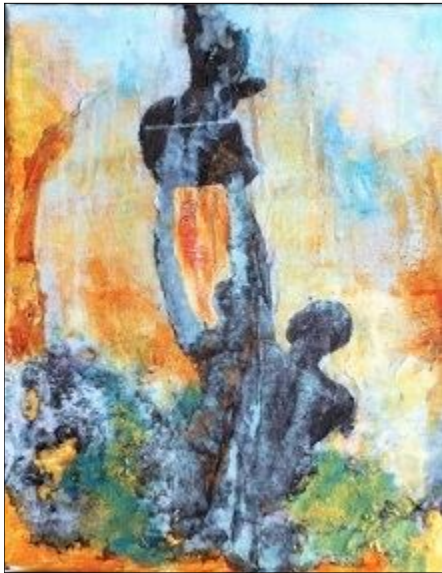
MOTIVATION BY INSPIRATION: A BLACK HISTORY MONTH EXPLORATION

Monday, January 14 – Saturday, March 9, 2019

Public Reception: Saturday, January 26, 2019, 3-5 pm Harmon Hall Gallery.

Join us for this year's Black History Month Exhibition entitled,
Motivation by Inspiration: A Black History Month Exploration.

This year's collection features African American visual artists from Maryland, Washington D.C., Virginia, and Kentucky. A diverse group of themes is explored as we travel through conflict, migration, identity, and expression. As we move through themes of pain, we push towards triumph. Each artist finds inspiration through their own exploration of the African American perspective.



Artist: Alanso Robles-Gordon, Beverly Paul, Bryand Small, C.R. Wills, **Carey Francis**, **Carolyn Goodridge**, **Cheryl Edwards**, Diane English, Elizabeth Stewart, Eugene Hammel, **Ida Mitchell**, **Jabari Jefferson**, **Janathel Shaw**, Jamine Williams, **Jay Durrah**, Kamilah House, Lex Marie, Licia Priest, Mark Priest, Mikail Wright, Monique Dove, Sharon Burton, Sharon Lee Minor, Shawn G. Hart, Stephanie Kiah, **T.H. Gomillion**, Taurean Washington, Tricia Boyce, Warren Jackson and Winston Harris.

ANNAPOLIS (MD). Banneker-Douglass Museum.

Songs of the Caged Bird.

January 8-June 8, 2019



Claudia Aziza Gibson-Hunter
Simba Simbi

Group exhibition included: **Daniel T. Brooking**, Joseph Edwards, Diane English, **T. H. Gomillion**, **David Allen Harris**, **Claudia Aziza Gibson-Hunter**, **Esther Iverem**, Ulysses Marshall, **Ida Mitchell**, **Greta McGill**, **Kamala Subramanian** and **Lilian Burwell**. Artist Talk, Saturday, February 16, 2019. The exhibition is inspired by the late Maya Angelou's "I Know Why the Caged Bird Sings" and urges visitors to reflect on the artistry that springs forth from restriction. The panel discussion moderated by Lilian Burwell, encouraged artists to share their creative processes and expound on their works. Panelists include: Daniel T. Brooking, Aziza Gibson-Hunter, Greta Chapin-McGill, Tony J. Spencer, and Kamala Subramanian.

FEBRUARY

Russell Simmons: *Something Old & Something New:* Artists & Makers Studio, Rockville, MD., February 1-20, 2019. Opening reception on February 1, 2019, from 6-9 pm. This is a solo exhibition of Russell Simmons artwork. <https://artistsandmakersstudios.com/news-and-events/>



Caribbean Dreams
by Evangeline. J. Montgomery

THE ART OF INTERPRETATION, sponsored by Howard University, February 7 - 27, 2019, Pepco Edison Place Gallery, 702 Eighth Street, N.W., Washington DC 20068

Curator: Mimi Wolford. HUAC GWDC sponsors this art exhibition for the purpose of raising funds to provide art materials and scholarships for outstanding students enrolled at Howard University. The theme for the exhibition this year is: *Powerful Voices: Africa and the Americas*. During the February 7-27, 2019 period artists' works will be on exhibit and available for sale to the general public.

<https://www.artimpactinternational.org/powerful-voices>



Cheryl Edwards

I am happy to announce that 8 artworks from my 'Play' series will be part of an exhibition for a period of 3 years in the new U.S. Ambassador's residence in Conakry, Guinea. This is the Arts in Embassy program in the State Department. The U.S. Ambassador to Guinea is Simon Henshaw. I am showing 3 of the 8 works here.

Dear Patrons, Artists, and Followers of Black Artists of DC (BADC), February, Black History Month, is a busy time for Members of BADC and Black Artist of the DC metropolitan Area. Please visit our BADC Member News Page” and our “Metro Area New Page” for all the events in the Metro Area, across the Country, and the World.

Following are several up coming openings and events:

Harambe-The Common Bond: with BADC Member and other Blacks artists exhibiting, Opening Reception, Sunday February 10th, 11:30 am until 1:30 pm, at the Friendship Heights Village Center, 4333 South Park Avenue, Chevy Chase, MD; [View More Info](#)

Musicalia: Feature Artist, our own Web Master, [Magruder Murray](#), Opening Reception, Saturday, February 16th beginning at 1:00 pm, now through March 31st at the Gaithersburg Art Barn, 311 Kent Square Road, Gaithersburg, MD; [View More Info](#)

Songs of the Caged Bird: featuring several BADC Members and other Black Artists, Artists Talk, Saturday, February 16th 3 pm until 5 pm, now through June 8th at the Banneker-Douglas Museum, 84 Franklin Street, Annapolis Maryland [View More Info](#)

Something Old & Something New: Continuing solo exhibition of our President, **Russell Simmons**, now through February 20th, at Artists and Makers Studios, 11810 Parklawn Drive, Rockville, MD; [View More Info](#)

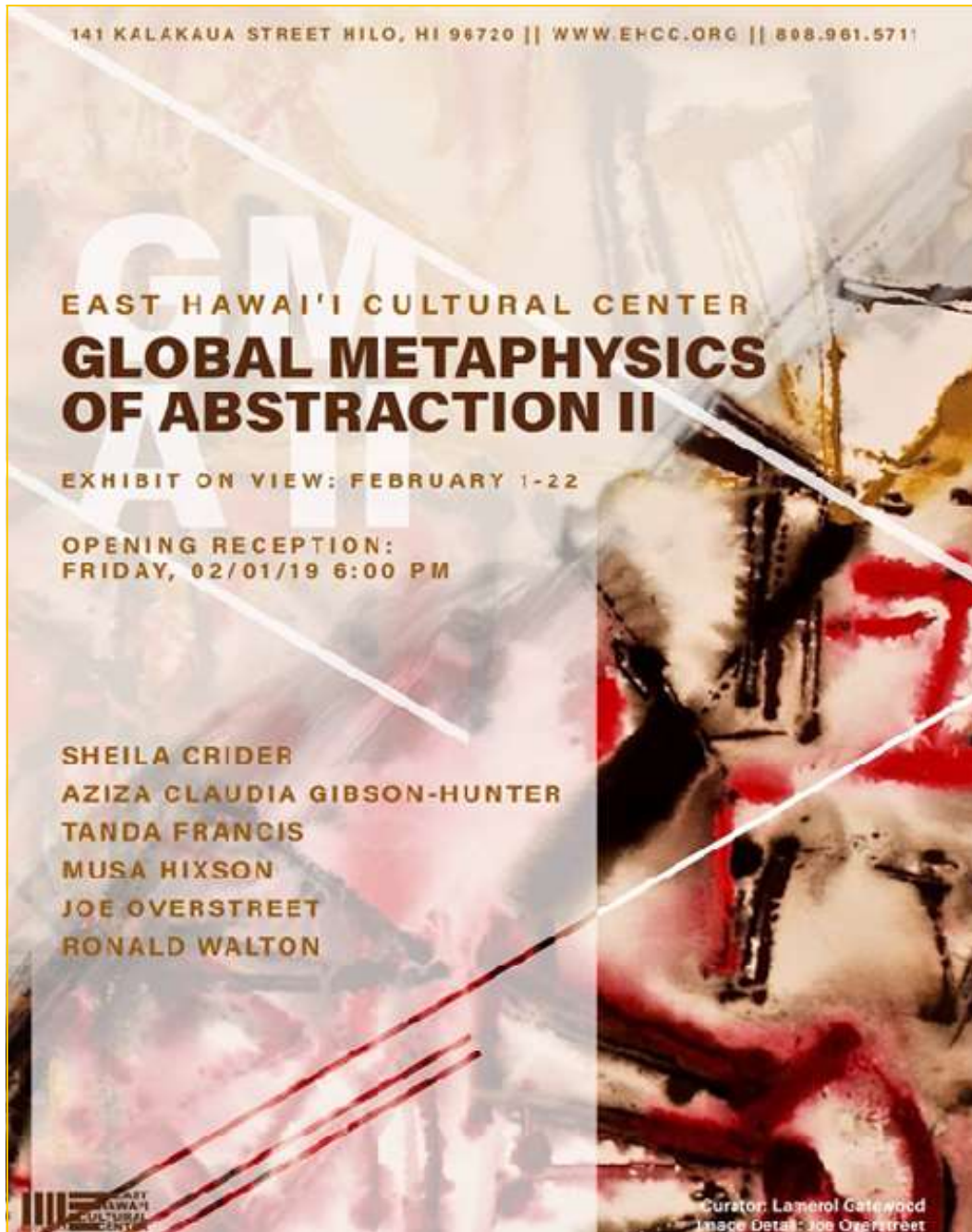
Michael B Platt and Carol Beane Exhibition: **Carol Beane** talk, February 21st, 5:30 until 6:30 pm, at American University, Katzen Art Center, 4400 Massachusetts Avenue, Washington, DC; [View More Info](#)

For those traveling to Hawaii in February:

Global Metaphysics of Abstraction II: featuring our Board Member, **Aziza Claudia Gibson-Hunter**, now Through February 22nd, at East Hawai'i Cultural Center, Hilo, HI;

For Those Traveling to Rome:

American Academy in Rome Artists in Residency: Featuring **Amber Royals-Gordon**, now, at American Academy in Rome, Via Angelo Masina, 00153 Roma, MA Apartment: 272;



My first exhibition in Hawaii. The crew there has been outstanding, and it is an honor to exhibit with Sheila Crider, Tanda Francis, Musa Hixson, Joe Overstreet, and Ronald Walton. *Global Metaphysics of Abstraction* is, a good way to start the year. Many thanks to curator, Lamerol Gatewood.

Claudia Aziza Gibson-Hunter

Global Metaphysics of Abstraction II

Sheila Crider and Aziza Claudia Gibson-Hunter of Washington, DC; Tanda Francis and Musa Hixson of Brooklyn, NY, Joe Overstreet of Manhattan, NY, and Ronald Walton of Petersburg, VA.

Visiting Artists Crider-Francis-Walton will be in conversation about art at the UHH Campus Center 301, Tuesday February 5, 2:00 - 3:15 pm

Global Metaphysics of Abstraction II (GMAII) 2019 exhibition of works by six (6) African-American artists opening *Friday February 1, 6:00 pm at the East Hawaii Cultural Center, 141 Kalakaua Street in downtown Hilo.*

Three (3) of the featured artists, Sheila Crider, Washington D.C. Tanda Francis, Brooklyn, NY, and Ronald Walton, Petersburg, VA., will be present to attend the First Friday opening event and in *panel presentation about their work at the University of Hawaii at Hilo, Campus Center room 301, on Tuesday February 5, from 2:00 to 3:15 pm.*



"Contemporary abstraction can be a short-hand depiction of real life driven by material and process...the objects...speak beyond aesthetics evoking...intellectual and visceral experience"
Sheila Crider August, 2018

The exhibition and panel presentation are free, open to the public, and in support of Diversity and Equity Initiatives on the UHH campus and for the community at large. Please join us in this kick-off of the 2019 Black History Month calendar of events at the University of Hawaii - Hilo.

The artist panel presentation made possible with support from the UH Hilo Diversity Committee.
For additional information about the exhibition or Artist Panel Presentation please contact
Professor Michael Marshall at mdmarsha@hawaii.edu

Sheila Crider and **Aziza Claudia Gibson-Hunter** of Washington, DC; Tanda Francis and Musa Hixson of Brooklyn, NY, Joe Overstreet of Manhattan, NY, and Ronald Walton of Petersburg, VA.

From: D. Brooking <dtbrooking@verizon.net>
To: ghunterstudio <ghunterstudio@gmail.com>
Subject: Fwd: Banneker-Douglass Museum - Capital Gazette
Date: Sat, Feb 16, 2019 11:43 pm

Subject: Banneker-Douglass Museum - Capital Gazette

Banneker-Douglass Museum

[Capital Gazette](#)



Paul W. Gillespie / Staff

BADC Artist Claudia Aziza Gibson-Hunder

Songs of the Caged Bird exhibit. The Banneker Douglass Museum, in Annapolis, and their Songs of the Caged Bird exhibit are featured in the Capital Gazette Entertainment guide.



Paul W. Gillespie / Staff

Songs of the Caged Bird exhibit. The Banneker Douglass Museum, in Annapolis, and their Songs of the Caged Bird exhibit are featured in the Capital Gazette Entertainment guide.



BADC Artist Amber Robles -Gordon

Paul W. Gillespie / Staff

Museum Executive Director Chanel Compton, left, and Shillica Howard, curator of exhibits, right, discuss the Songs of the Caged Bird exhibit. The Banneker Douglass Museum, in Annapolis, and their Songs of the Caged Bird exhibit are featured in the Capital Gazette Entertainment guide.



Paul W. Gillespie / Staff

Displays in the permanent exhibit. The Banneker Douglass Museum, in Annapolis, and their Songs of the Caged Bird exhibit are featured in the Capital Gazette Entertainment guide.



Paul W. Gillespie / Staff

Displays in the permanent exhibit. The Banneker Douglass Museum, in Annapolis, and their Songs of the Caged Bird exhibit are featured in the Capital Gazette Entertainment guide.

The Banneker-Douglass Museum, in Annapolis, and their "Songs of the Caged Bird" exhibit are featured in the Capital Gazette Entertainment guide.

Paul W. Gillespie

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Sent from my iPhone



The Howard University Alumni Club of Greater Washington, DC [HUAC-GWDC] will host **THE ART of INTERPRETATION**. This fine art exhibit and fundraiser, via art and ticket sales, will benefit our Scholarship Fund and provide art supplies/equipment for the Howard University School of Fine Arts.

THE ART of INTERPRETATION examines the idea that "to each his own". This is a unique, personal mantra, that when brought together with other views, can create harmony or stir chaos, while stimulating conversation and building connections. The artists' renderings contextualize and visualize feelings of jubilation, intrigue, curiosity, passion, sadness and other emotional expressions.

Our theme is: **POWERFUL VOICES: AFRICA and the AMERICAS**. African-American, African, and Caribbean art make an increasingly vital contribution to the exhibit. Decorative arts include: ceramics, furniture, quilts, sculptures, paintings, jewelry, and photography. This captive art produces cultural diversity and a synthesis of cultures that mirror American society as a whole.

Experience our exhibit at the PEPCO EDISON PLACE GALLERY, February 7th through the 28th, to celebrate the rich history of art in the African Diaspora. The Opening Program, February 7th, will be a festive evening [6:00 to 8:30 pm], with a cocktail reception, live music, plus art and souvenir booklets for sale. Tickets are \$35.00 per person. The gallery is located at: 702 - 8th Street, NW.

Our special Black History exhibit will be open to the public, throughout the month, Tuesdays through Fridays, from 12 Noon to 4:00 pm. Admission is FREE.

[IN MEMORY OF MICHAEL B. PLATT](#)

Musicalia

Arts Barn

February 8 - March 31, 2019

Artists' Reception Saturday, February 16, 1-3 PM



Michael Auger
Goodloe Byron
Domenic Cicala
Peter Foiles
Shanelle Jacobs
Michael Kuchinsky
Bill Mapes
Grace Newcomer



Alfredo Ortiz
Roxana Rojas-Luzon
Meghan Schaap
Linda Slattery Sherman
Francine Stowe-Sinkler
Carol Sontheimer
David Terrar
Katherine Thomas
Alexey Zoob



Featuring art by Magruder Murray

Art History Series Lecture by Dr. Andrew H. Weaver: Of Color, Space, and Texture
How We Use Visual Language to Talk about Music, February 16, 1-2 PM

Arts Barn
311 Kent Square Rd
Gaithersburg, MD
301-258-6394

Magruder Murray



“Stay Fly” from local artist **Jamea Richmond-Edwards** at CityCenterDC at CulturalDC’s Mobile Art Gallery as part of their 10th installation.

Stay Fly by [Jamea Richmond-Edwards](#) presented in CulturalDC’s Mobile Art Gallery, runs Friday, February 8—Saturday, April 13.

Stay Fly engages viewers around the concepts of haute couture and status symbols. Like her paintings, the exhibit draws attention to the historical and often complex relationship between Black consumers and luxury goods.

Jamea’s colorful, textured portraits are inspired by the flamboyant style of the 90’s, growing up in Detroit, Michigan and *Ebony* magazine’s “Fashion Fair” spreads, which featured beautiful Black models dressed in the latest couture.

“Jamea’s installation in particular highlights the potential of CulturalDC’s Mobile Art Gallery. We are providing a unique opportunity for an artist to display their work directly next to the subjects they are in conversation with. We’re also thinking critically about other artistic disciplines, like fashion, and their representation in our curatorial repertoire,” says Kristi Maiselman, Executive Director of CulturalDC.

She will transform CulturalDC’s Mobile Art Gallery with large and small-scale collages, and personal designer items. *Stay Fly* finds a home amongst the high-end retailers at CityCenterDC. Richmond-Edward’s work has garnered the attention of art critics including the *Washington Post* and the *Huffington Post*’s “Black Artists: 30 Contemporary Art Makers Under 40 You Should Know.” She is the recipient of a 2018 Joan Mitchell Foundation Grant.

Jamea Richmond-Edwards was born and raised in Detroit, MI. She graduated with a Bachelor of Art degree from Jackson State University in 2004, where she studied painting and drawing. Jamea went on to earn an MFA from Howard University in 2012. Throughout 2019, her work will be on view in the Rubell Museum in Miami. Jamea has exhibited her artwork nationally and internationally including the Delaware Art Museum, California African American Museum, Charles Wright Museum in Detroit MI and her current representation Kravets Wehby Gallery. Her work has been highlighted in *Art News*, *Departures* and *NY Mag’s The Cut*. She resides in MD with her husband and three sons.

MARCH



BEN JONES: AN ARTIST'S JOURNEY: IN CONVERSATION WITH JORDAN CASTEEL

Wednesday, March 13th, 2019

5:00pm - 8:00pm

WHERE

Express Newark, room 213

Hahne & Co

54 Halsey Street, Newark, NJ

**FEATURING • Short film—The Art of the Journey:
The Ben Jones Story • Vibrant conversation with
artist Ben Jones and Professor Jordan Casteel •
Reception to follow**

ADMISSION IS FREE

Parking Available at
25 New Street
Fees will apply

SPONSORS

Rutgers-Newark Alumni
Association
and

Rutgers University
Alumni Association

For more information
contact:

Rutgers University
Alumni Association at
Newark@RUF.Rutgers.edu

Fashioning the Black Body—project + gallery
St. Louis, MO 63110

March 15 – May 4, 2019

Fashioning the Black Body surveys how fashion, style, and the garment act as devices of investigative storytelling. The exhibition is curated by Dario Calmese and includes artists Bisa Butler, Soly Cissé, Renee Cox, David Antonio Cruz, Kenturah Davis, Hassan Hajjaj, Basil Kincaid, Mario Moore, Chris Ofili, Fahamu Pecou, Katherine Simóne Reynolds, Jacolby Satterwhite, **Stan Squirewell**, Mickalene Thomas, and Kehinde Wiley.

As a form of identification, self-actualization, and agency, the select artists engage the fashion object from various points of its ontogeny. In turn, *Fashioning the Black Body* becomes a dialogue about space: the space between black skin and cloth, the space that exists between the historically commodified and fetishized black body, and the space claimed for one's self-defined identity.

“Far from the reaches of frivolity—a domain to which fashion is usually relegated—Black people have continually engaged the fashion object beyond its utilitarian functions into a device of pride, protection, resistance and camouflage,” states curator Dario Calmese.

Through the work of these artists, the Black body is transubstantiated into a semipermeable membrane between the gaze and the contents it holds—and more concretely—the tenuous distances between who we are, who we want to be, and how we are perceived.

Dario Calmese is an artist working in photography whose practice includes live performance, video, and text. He received his master's in photography from School of Visual Arts and his bachelor's in psychology at Rockhurst University in Kansas City. Classically trained in the performing arts, he uses his knowledge of movement, gesture, and psychology to create characters and narratives that explore history, race, class, and what it means to be human.



APRIL



Microcosm – Macrocosm, 716 Monroe Street, NE Brookland, DC 20017, c.d. Edwards studio #9 and American Poetry Museum Studio #25.

OPENING RECEPTION, Saturday 4/13, 5pm to 8pm

Viewing of Prints and Special Program

Talk – Toyin Ademuwagun, Esq.

Poets – Samuel Miranda & Toni Medina

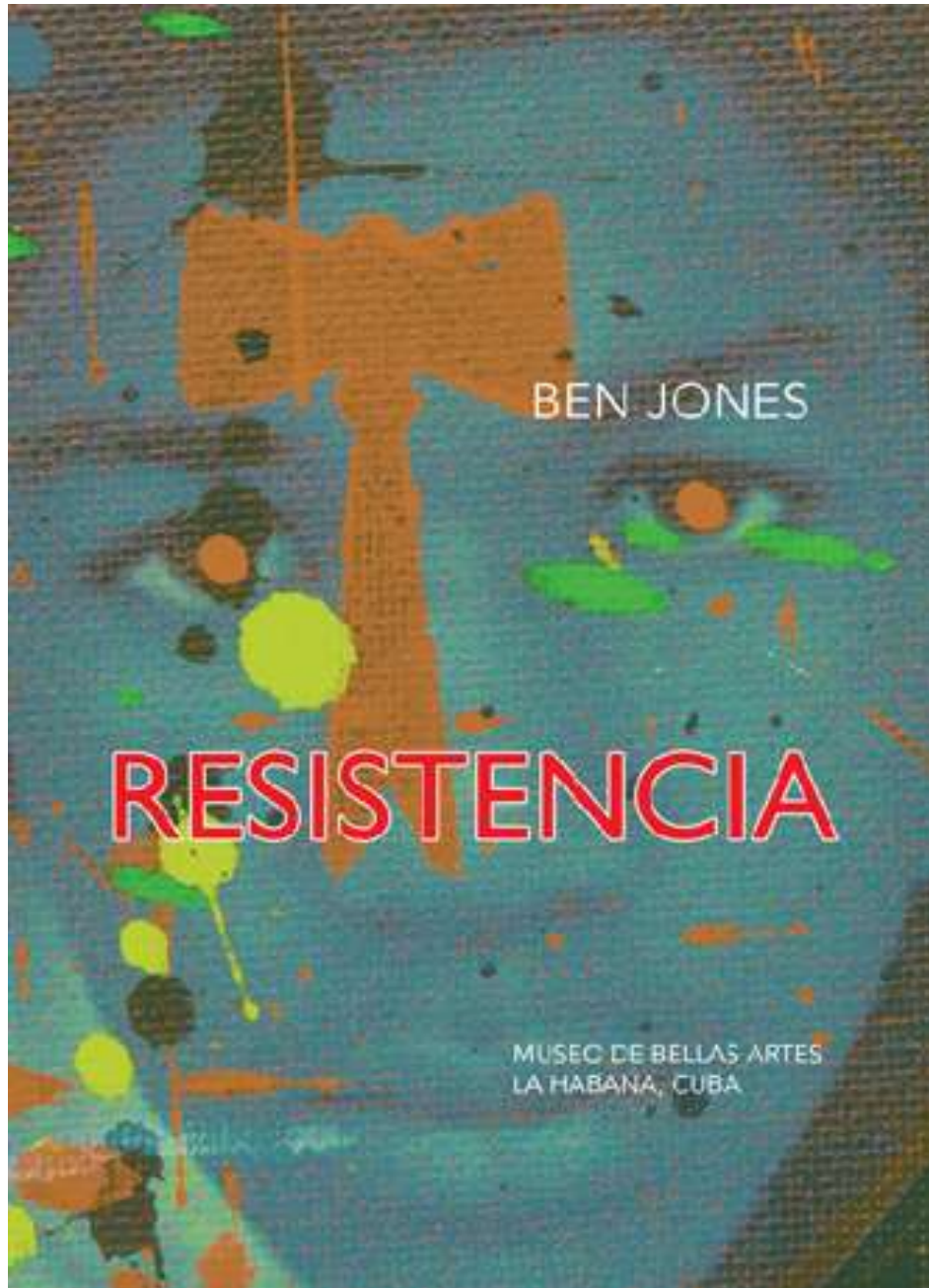
Music – Pepe Gonzalez (bass player)

Local Artists: Helen Frederick, Soledad Salame', Randi Reiss-McCormack & **Cheryl Edwards**
The International Print Exchange Programme (IPEP), (www.internationalprintexchange.org/)
India, a non-profit initiative through which printmakers share work with each other across the globe organize this print exhibition featuring forty printmakers. Participants individually exhibit the IPEP compiled portfolio in their respective locations. IPEP boosts networking among printmakers and creates awareness about printmaking as an art form.

The intention of the 2019 theme Microcosm-Macrocosm is to describe human beings and their place in the universe, revealing a deep and seamless relationship between everything known and unknown, internal and external, animate and inanimate. The idea of awakening the mind to this connection is pertinent to our present times, when every individual needs to be conscious of not only happenings in the global context, but also how one is responsible and accountable for actions with regard to the planet and the universe.



I am happy to announce that 8 artworks from my *Play* series will be part of an exhibition for a period of 3 years in the new U.S. Ambassador's residence in Conakry, Guinea. This is the Arts in Embassy program in the State Department. The U.S. Ambassador to Guinea is Simon Henshaw. **Cheryl Edwards**



**Museo Nacional De Bellas Artes Edificio de Arte Universal HEMICICLO/
ANPHITHEATER - 4TH FLOOR Calle San Rafael No. 1 La Habana, Cuba**

Sábado, el 13 de abril, 2019 11am

Se presentará la nueva película RESISTENCIA en Ben Jones del cineasta cubana Dania IIsástigui Avilés.



06:33:160:60+
YEARS COUNTRIES PARTICIPANTS EXHIBITORS



Curated by Lina Vincent
with Helen C. Frederick, Seema Kohli

Organizing participants

Helen Frederick, Scledad Salame'
Cheryl Edwards, Randi Reiss-McCormack

Exhibition

Opening reception 13 April 2019, 5-8pm, Saturday

Speakers Tziyin Adenewagun, Esq.
Poeta Samuel Miranda, Toni Medina
Music Poppi Gonzalez (Renaissance)

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Fridays & Saturdays by appointment.

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Cheryl Edwards

GLOBAL METAPHYSICS OF ABSTRACTION II
New York

Sheila Crider
Aziza Claudia Gibson-Hunter
Tanda Francis
Musa Hixson
Michael Marshall
Joe Overstreet
Ronald Walton
Lamerol Gatewood, Curator

April 17 – May 25, 2019
Reception: Sunday, April 28, 3-6 pm
Gallery Tour: Saturday, May 4, 2 – 4 pm
Wilmer Jennings Gallery at Kenkeleba
219 East 2nd Street
New York, New York 10009
212-674-3939



Press Release

For immediate release: April 4, 2019
Contact: Corrine Jennings (212) 647-3939

GLOBAL METAPHYSICS OF ABSTRACTION II

From **April 17 to May 25, 2019**, the **Wilmer Jennings Gallery at Kenkeleba** is pleased to present ***Global Metaphysics of Abstraction II***, an exhibition that has traveled to New York City from its inaugural presentation at the East Hawaii Cultural Center, at Hilo. The seven artists featured in the exhibition are Sheila Crider, Tanda Francis, Aziza Claudia Gibson-Hunter, Musa Hixson, Michael Marshall, Joe Overstreet and Ronald Walton. Twenty-nine works on canvas, paper, fabric and board demonstrate a breadth of creativity and the wealth of exploration and productivity.

The exhibition, which articulates several abstract languages, is curated by Lamerol Gatewood, a painter in his own right. Gatewood illuminates the exhibition concept, "Metaphysics, the branch of philosophy that deals with the concept of Being, is the motivation and objective spearheading this exhibition. It presents a carefully selected group of artists, each driven by the process of self-exploration, and each engaged in creating works that relate to the African American community, locally and globally."

Taken as a whole, the artists' use of line and shape, proportion and color in **Global Metaphysics of Abstraction II** conveys meaning directly. In themselves, the works exemplify how drawn lines and marks can communicate without any association with representational imagery. Gatewood posits, "The works are inspired by nature, the universe, and/or social and political topics, and in their conception, their themes are coupled with a powerful aesthetic drive to create. The expansiveness of the forms are grounded in non-traditional as well as conceptual approaches to abstract drawing, painting, watercolor, and collage-based processes."

A viewer may decipher encoded meanings in these works, such as in Michael Marshall's evocative, mixed media painting, *Tumultuous Waters*, and find perceived language in Musa Hixson's acrylic and chalk on burlap, *Bone Script*, or Tanda Francis's acrylic on paper, *Vessel* and Aziza Claudia Gibson-Hunter's collaged paper series, *POTENCHA*. In such series as Ron Walton's *The Motherland*, Joe Overstreet's *Navigations*, and Sheila Crider's *Fencing Out Color* pigment thickly applied to linen, board and reed fencing creates rich surfaces enhanced by radiant color.

Opening Reception: Sunday, April 28, 3 – 6 pm
Gallery Talk and Tour: Saturday, May 4, 2-4 pm
Gallery Hours: Wednesday to Saturday, 11 am to 6 pm
Location: 219 East Second Street at Avenue B

Kenkeleba programs are funded in part by the New York City Department of Cultural Affairs, in partnership with the City Council, and many generous friends.

Stan Squirewell 1 April – 13 April 2019 Private View, Tuesday 2 April 2019, 6-9pm
FACTION Art Projects @ Gallery 8 London 8 Duke Street St James's London SW1Y 6BN

Harlem-based artist Stan Squirewell's first solo show in London to open on April 1st.

Following an exhibition of Stan Squirewell's work at FACTION's Harlem space, the FACTION team brings him to London for a display of multilayered collages which through elements of mythology, sacred geometry and science tackle themes of race and memory. This exhibition will mark Stan Squirewell's first solo show outside the US.

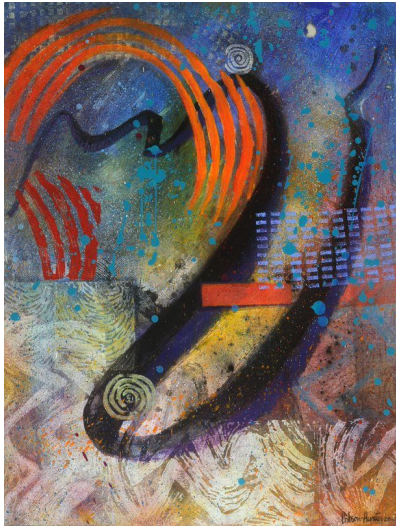
Squirewell's newest works which have evolved over two or three years of archival study and exploration are heavily influenced by a recent revelation of his paternal ancestry.

Squirewell says:

'For most of my life I believed my family were African Americans who had arrived in the US on slave ships, and it wasn't until my twenties that I discovered my true heritage, that they were indigenous Americans. As a teacher working closely with the national curriculum I constantly see how history, even now, is curated. My art attempts to rewrite these assumed histories. The beauty of the works capture the viewer, but it's the ugly that intrigues and leads them to look deeper.'

Discovering his ancestry has prompted Squirewell to question his identity, particularly in the western hemisphere. It also speaks to his battle with the omnipresent slavery narrative, when he himself comes from a black family that is not believed to have a history of slavery. Through portraiture he challenges histories and presents a more empowering narrative for black identity, seeking to change the terminology around the very word 'black'. The portraits have a 16-18th century aesthetic with a contemporary awareness. The depicted figures are both real historical figures and fictitious characters that are in some way related to the artist. Through demonstrating the misrepresentations of history, they critique what we colloquially describe as fact. Each artwork is complete only after he ceremoniously burns both the collage and its hand-carved frames which include motifs and markings from ancient indigenous American and African cultures. The titles of Stan Squirewell's works reference particular moments in our shared history. One work entitled 'Willendorf', is inspired by the prehistoric female figure of 'Venus of Willendorf', while another, 'Amerindian' refers to the '\$5 Indians' – those who, 125 years ago, paid for falsified documents that proved them to be Native American.





Move by Claudia Gibson-Hunter, 2010



Song of "Schoolboy" from *"Portraits and Windows"* by Soomin Ham, 2017

The County Collects II, an exhibition featuring a selection of artwork from the 2018 Contemporary *Works on Paper Collection* acquisition, in the Betty Mae Kramer Gallery & Music Room.

Works by: Barbara Davis Kerne, **Claudia Gibson-Hunter**, Sandy Sugawara, Gretchen Schermerhorn, Wendy Ross, Kevin MacDonald, Susan Goldman, William Willis, Ilya Bolotowsky, Dorothy Cavalier-Yank, Muriel Hasbun, Soomin Ham, and **Llewellyn Berry**

Exhibition Dates: April 2019 - August 2019

Library Series: Graduate Collection

Artist Jabari C. Jefferson showcases Homecoming Exhibition at ArtReach Community Gallery, Town Hall Education Arts Recreational Campus (THEARC)



WASHINGTON, DC – ArtReach Community Gallery presents its much anticipated solo exhibition, Library Series: Graduate Collection, by DC-based artist, **Jabari C. Jefferson**, at the Town Hall Education Arts Recreation Campus (THEARC). ArtReach is located at THEARC, 1901 Mississippi Ave., SE, Washington, DC, 20020.

Kicking off the ArtReach Community Gallery spring exhibition lineup, The Library Series: Graduate Collection runs from April 1 - 19, 2019. The collection encourages viewers to investigate the concepts of self-development and self reflection. This exhibition draws attention to the historical and often complex relationship of Black presence in spaces of education. Metaphorically, the library is one's own experiential database of betterment.

Jabari's vibrant, textured multimedia paintings are inspired by the values instilled in him as a young man by his father, a librarian at the Library of Congress, and his grandfather, a retired archivist for The National Archives. Books and education were an essential component of his childhood. With his large-scale oil paintings and multimedia works, Jabari will transform the gallery space at ArtReach, THEARC.

The Library Series: Graduate Collection by Jabari C. Jefferson, presented in the ArtReach Community Gallery, runs from Monday, April 1 - Friday, April 19.
Opening Reception: Friday, April 5th, 6 p.m. - 8 p.m. Gallery Hours: Monday through Saturdays from 7 a.m. - 10 p.m.; Sunday 10am-5pm at THEARC, 1901 Mississippi Ave., SE, Washington, DC, 20020. Admission is free

About Jabari C. Jefferson

Jabari C. Jefferson was born and raised in northwest Washington, DC. A recent graduate of The School of The Art Institute of Chicago, he spent time at the International Center for the Arts Painting Residency in Monte Castello, Italy. He has exhibited at Greenwood Art Center in South Carolina, Pepco Edison Place Gallery in DC, Anacostia Art Center in DC, Art Barns in Gaithersburg, MD, Artist Makers & Studios in Rockville, MD, and Art Collective Gallery in Arkansas. He currently resides in Hyattsville, MD, where he develops his studio practice and a career in art education.

About ArtReachGW

ArtReachGW builds programs and partnerships that foster community connections and civic engagement through the visual fine arts.

<https://www.jabarijefferson.com>

MAY

Smith Center for Healing & the Arts

Joan Hisaoka Healing Arts Gallery

1632 U Street NW

Washington, DC 20009

202.483.8600

www.smithcenter.org

*Alchemical Vessels 2019: The Transformative Power
of the Written Word* April 11 - June 1, 2019



The 7th Annual Alchemical Vessels Exhibition and Benefit at the Joan Hisaoka Healing Arts Gallery - *The Transformative Power of the Written Word* - is inspired by Smith Center's Cancer Support Programs community. We have selected written pieces authored by Smith Center participants over the years from which 100 artists have been asked to respond to create their vessel. The ethos of Smith Center is the transformative experiences and practices that take place throughout the center. The wellness programs offered at Smith Center give participants the unique opportunity to explore the process of healing through personal expression, integrative healing practices, and community support.

Together, our community of artists, healers and those in need of healing, has experienced alchemy — the inexplicable, magical, and profound transformation of the human spirit. Since 2013, our Alchemical Vessels exhibitions have featured the responses of hundreds of artists to the promise of this transformation and the 2019 exhibition promises to be no exception. As words enable us to define our truths, experiences, and emotions, this year, we want to recognize the power of the written word to serve as a vessel for healing.

2019 participating artists include: Negar Ahkami, Sobia Ahmad, Julie Ainsworth, Lina Alattar, Maremi Andreozzi, Damon Arhos, Andrew Baritz, Meg Biram, **Daniel T. Brooking**, Nikki Brugnoli Whipkey, Patrick Burns, **Adjoa Burrowes**, Renee Butler, Craig Cahoon, Rosyln Cambridge, Martin Cervantez, Kung Chee Keong, Kay Chernush, **Schroeder Cherry**, Naomi Christianson, Irene Clouthier, Mandy Cooper, Susi Cora, Tory Cowles, Sala Damali, Marcel Deolazo, **Julie Dickerson-Thompson**, Elsabe Dixon, Patricia Eprem, Sharon Fishel, Lillian Fitzgerald, Kate Fitzpatrick, Maya Fletcher Sun, Elaine Florimonte, Cianne Fragione, **Carey Francis**, Barbara Frank, Helen Frederick, Emily Fussner, Ric Garcia, Beth Hansen, Sarah Hardesty, Robin Harris, **Francine Haskins**, Mira Hecht, Alessandra Hernandez, Jeff Herrity, Lisa Hill, Leslie Holt, Gary Honig, Noelle Imparto, Bahar Jalehmahmoudi, Benjamin Jancewicz, Barbara Januszkiewicz, Guy Jones, Christopher Kardambikis, Anna Katalkina, Nilou Kazemzadeh, Jean Kim, Gary Kret, Kate Kretz, Jeremy Kunkel, Shelley Lowenstein, Jayne Matricardi, Carolina Mayorga, Scot Mckenzie, Tim Moran, Cynthis Mosley Sands, Kelsey Nieto, Lisa Noble, Jen Noone, Shanti Norris, **Zsodayka Nzinga (Terrell)**, Anthony Paliparambil, Elizabeth Piper Board, Kelly Posey, Rafeal Rodriguez, Azadeh Sahraeian, Rael Salley, Renee Sandell, Rhonda Silver, Anne Smith, Champ Taylor, **James Terrell**, Evans Thorne, Jerry Truong, Denise Valdez, Ellyn Weiss, Michael West, Josh Whipkey, Dawn Whitmore, Elise Wiarda, Jenny Wu, Thomas Xenakis, Bobby Yi, Abigail Yitagesu, Saaraliisa Ylitalo

The Exposure Group African American Photographers Association Inc.
Howard University Museum
Founders Library (Building #29)
500 Howard Place NW, 1st Floor
Washington, DC 20059

May 7, 2019

Media Contacts: George Tolbert (202) 747-4030 or Bonita Bing (202) 747-4031

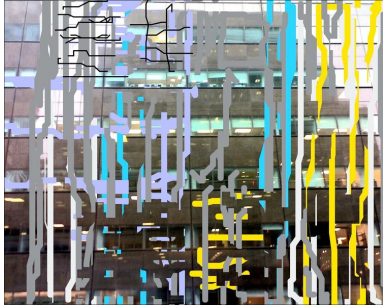
(Washington, D.C.) --- The Exposure Group African American Photographers Association Inc. is pleased to present “Colors of Life,” a group member traveling photography exhibition opening on the campus of Howard University. The exhibition will be on display for public viewing beginning on Monday, May 13, 2019 at the Howard University Founders Library located at 500 Howard Place, N.W. (Building #29). The museum is free and open to the public from Monday – Friday, 9 a.m. – 5 p.m.

“Colors of Life”, now in its 7th year, celebrates the spectrum of members photographic genres, subject matters and life experiences inside and outside of the nation’s capital. From travel photography to landscapes, cityscapes, portraits, architecture, and photojournalism, this juried show is a visually impactful body of work that will fascinate anyone with an interest in photography. Featured photographers: Sandy Adams, Bonita Bing, Cleveland Bryant Jr, Zandra Chestnut, Jeanine Cummins, W. Bruce Fagin, Lisa Fanning, Sharon Farmer, Maurice G. Fitzgerald, Michael Gross, David Hamilton, Gail Hansberry, Richard Jenkins, Donnataria R. Jones, Edward C. Jones, Marvin T. Jones, **Gloria C. Kirk**, Vicki McGill, Caroline Reed, Karl Rudd, Edward Savvoir, Francesca Scott, Michael G. Smith, and George Dalton Tolbert, IV.

The Exposure Group is a membership driven; non-profit professional organization open to photographers worldwide since 1978. The mission of the organization is to improve the skills, professionalism, and productivity of its members through information, education, demonstration, and compensation in the photography business. The Founders Library is a national historic landmark opening for service on January 3, 1939. The building is named The Founders Library in honor of the 17 men who founded the institution and to whom the charter for Howard University was issued in 1867.

Directions: Green/Yellow Line Metro (Shaw-Howard University)

FOR MORE INFORMATION CONTACT: George Tolbert, Vice President, at 202-747-4030 or Bonita Bing, President, at (202) 747-4031 or email: president@exposuregroup.org



Wish You Were Here 19—A.I.R. Gallery
155 Plymouth Street Brooklyn NY

Annual Postcard Show

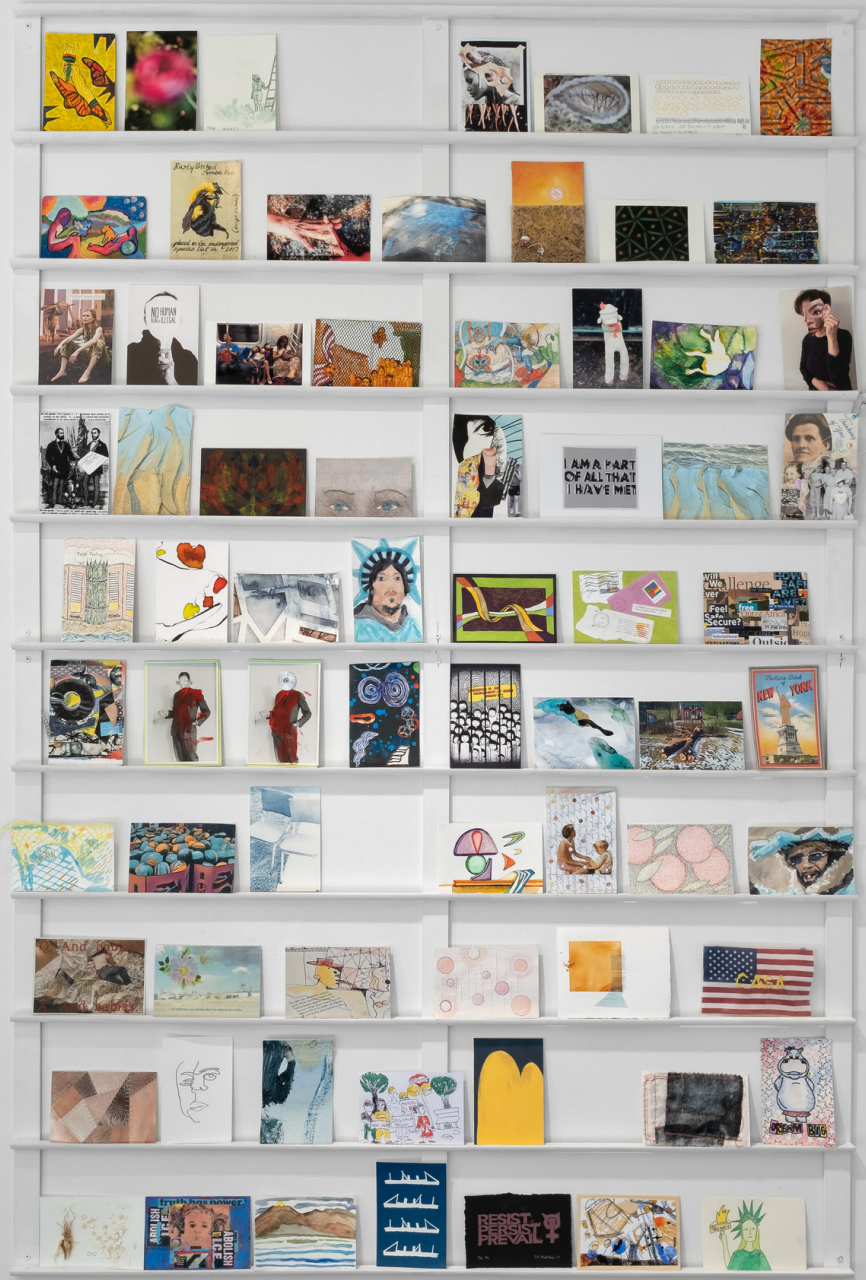
May 23 – June 23, 2019 Opening Reception: May 23, 2019, 6-8pm

A.I.R. Gallery is pleased to present Wish You Were Here 19. Each year hundreds of artists come together in support of A.I.R. Gallery by donating a small work for the annual postcard show. Past exhibitions have included work by notable artists, including Mary Beth Edelson, Dottie Attie, Mary Grigoriadis, Barbara Zucker, and many more. We invite all artists to participate by donating a postcard-sized work in any medium. Each original work is sold for \$45 and all proceeds go to benefit A.I.R. Gallery programs.

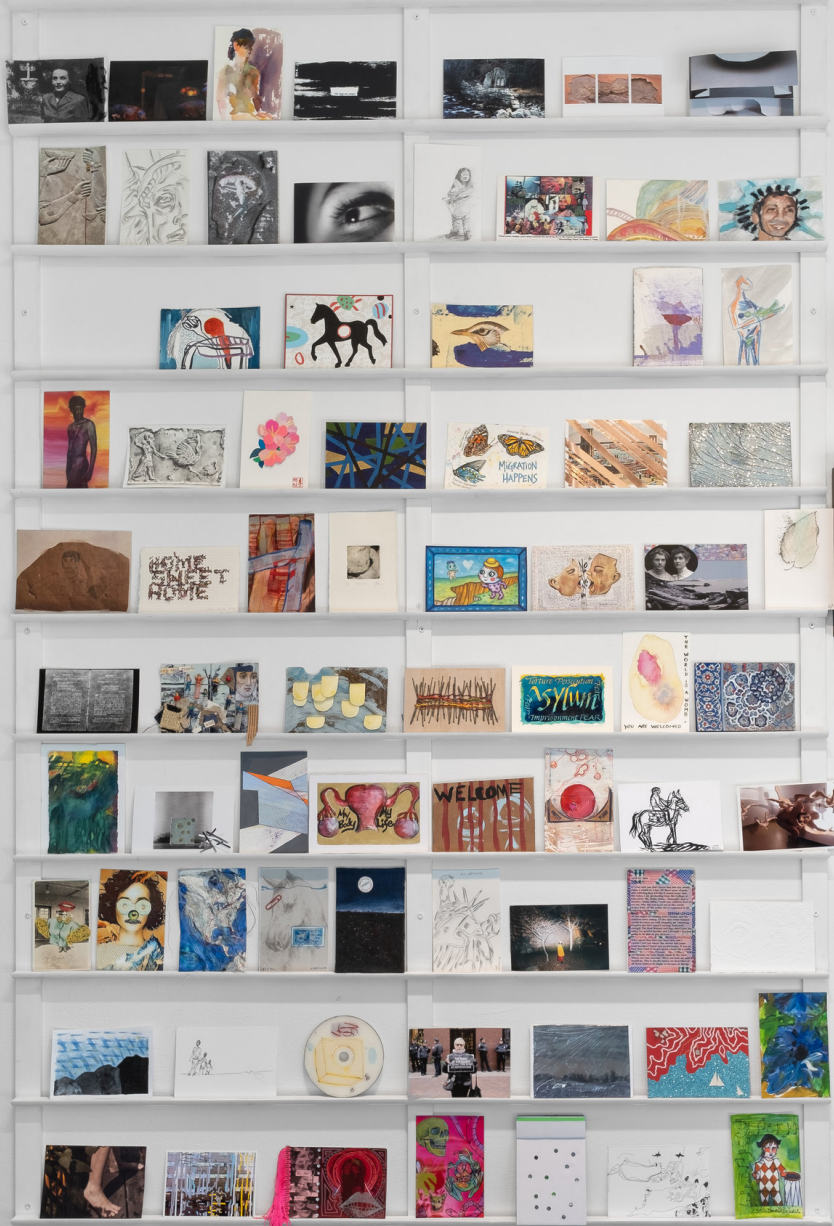
Participating Artists: Abby Zonies, Abigail Engstrand, Abigail Engstrand, Abigail Smithson, Adela Wagner, Adrienne Wortzel, Agustina Paula Fioretti, Ajibola Lawal, Alicia Mersy, Andrea Geller, Anna Martin, Anna Song-song, Anna Wehrwein, Aphrodite Navab, April P Hammock, Arlene Finger, Aurore Chabot, Barbara Bervoets, Barbara Garber, Bernadette Cay, Bert Yarborough, Bonny Leibowitz, Brendhan Garland, Brian James Spies, Bridget Moreen Leslie, Callie Danae Hirsch, Capucine Bourcart, Carole d'Inverno, Carole P. Kunstadt, Caroline Kaplowitz, Catherine Kunkemueller, Cathy Leavitt, Cecilia Muhlstein, Cedric van Eenoo, Chadchom Cheskun, Charlotte Tarantola, Charzette Torrence, Chevalier Daniel Boyer, Chiara Mannarino, Chloa Nelson, Choichun Leung, Christa Malay, Christine Sloan Stoddard, Claudia Sohrens, Clio Hasegawa-Rude, Colleen Sweeney Gahrman, Cynthia Winika, Dafna Steinberg, **Daniel T. Brooking**, Damian Iordanov, Darrell Urban Black, David E. Matthews, Deborah Zerden, Diana G Frey, Diana Leidel, Doris Kloster, Eleanna Martinou, Eleanor Winters, Elise Putnam, Elissa Swanger, Elizabeth MacKay, Elizabeth Meggs, Elizabeth Nelson, Elizabeth Verhagen, Emily Jean Wicke, Emma Sywyj, Eric Li, Erin Brookey, Erin Kuhn, Erin Liljegren, Eugenia Cuellar, Eva Davidova, Fanny Allia, Fiona Mary Prendergast, Francine Fox, Gail Rosenblum, Gina Lucia, Gina Randazzo, Graham Fletcher, Greg Colburn, Gul Kozacioglu, H.A. Halpert, Hannah Kerin, Hannah Oud-Biemold, Heather Weathers, Holly MacKinven, Hwa Young Caruso, Hyun Jung Ahn, I-Ching Lao, Ingrid Butterer, Isolde Kille, Iuliana Foghis, Jacqueline Ferrante, Jane Burns, Jane Gilmor, Jane Shoenfeld, Jay Bell, Jeanne Brasile, Jerome Forsans, Jessica Lee, Jill Bronfman, Joan Ryan, Joann Amitrano, Jody Zellen, Joe Bloch, Johannah Herr, John Caruso Jr., Joo Yeon Woo, Joyce Billet, Joyce S. Chan, Judith Hugentobler, Julia Dubovkykm, Julia Kim Smith, Juliana Vallejo, Julio Panisello, Juna Skenderi, June Jasen, Jung Eun Song, Kaitlin K Walsh, Karen L. Kirshner, Karen Piddington, Katherine Martinez, Katherine Statsenko, Kathleen Desmond, Kathleen Reichelt, Kathy Flynn, Katsura Okada, Kelsey Brod, Kevin Kelly, Kiley Ames, Kim Rae Taylor, Kuniko Matsui, Lady Silvia Boyer, Lafina Eptaminitaki, Larissa Borteh, Laura Karetzky, Lauren Holmes, Lauren Rayburn, Lauren Simkin Berke, Laurinda Stockwell, Leendert van der Pool, Leila Daw, Lena Wennberg, Leslie Atkins, Leslie Hickey & Ilona Pachler, Linda Herritt, Linnette Vaizquez Polanco, Lique Schoot, Lisa Cooperman, Lisa Kellner, Loren Dann, Lydia Waldmann, Maalys Girodon, Mana Mehrabian, Manal Abu-Shaheen, Margery Albertini, Mara Lefebvre, Maraya Lopez, Marcia Neblett, Margaux McAulay, Margi Weir, Marie Odenstrand, Marina Lisboa Bacha, Marisa Malone, Marissa Shell, Marna Chester, Marne Meisel, Mary Crenshaw, Mary Worthington, Maryalice Johnston, Maryann Riker, Maxine Mosher Henryson, Meg Boe Birns, Melissa Unger, Micaela Amateau Amato, Michela Griffio, Mid Oak, Milja Sigrid Dann, Mimi Gross, Mira Dayal, Monica Saldana, Monika Poeschke Schroeder, Morgan O'Hara, Nancy Azara, Nancy Ellen Robinson, Nancy Morrow, Nancy Rodrigo, Nathan Acevedo, Nina Yankowitz, Noreen Dean Dresser, Noriko Okada, Norma Vila Rivero, Olga Tsoudis, Orlando Lacro, Page Perrault, Paloma Martinez-Miranda & Charlie Perez-Tlatenchi, Pamm Hanson, Patricia Erbeling, Paula Moxham, Phuong Do, Plamen Yordanov, Prerana Das, Qinzha Najm, Rachel Guardiola, Randa Allen, Randi Nussbaum, Renace Crowley, Rhian Swierat, Ricki Richards, Robin Levine, Robin Tewes, Rochelle Rubinstein, Rosaire Appel, Rose Materdomini, Rosemary Ann Davis, Roxanne V Bohana, Ruth Wolf, Ruthie Danziger, Sabetty Heyaime, Sally Brown Deskins, Samantha Malay, Sandy Fong Whetstone, Sarah Jennings, Sarah May Taylor, Sarah Van Arsdale, Sareh Imani, Sari Nordman, Shirley A Kern, Simone Kearney, Snejana Yordanova, Sofia Carmi, Sophie Kovel, Stephanie Bernheim, Stephanie Krause, Sue Hettmansperger, Susan Bee, Susan L. Yung, Susan Osgood, Susan Silvester, Susan Unterberg, Susan Yung, Suzanne Bonser, Suzanne Sattler, Sylvia de Swaan, Tacie Jones, Tamara Rogozina, Theresa DeSalvio, Tomoko Abe, Tricia Lynn Townes, Vivian Oyarbide, Valetta, Valincy-Jean Patelli, Vicky A Tomayko, Weian Huang, Willemien Mostert, Yen Yen Chou, Yongzi Ye, Zahava Sherez.



With You Where Here, 13
 For an original view to visit the 13th and 14th floors visit us at www.9/11.org.
 Thank you!

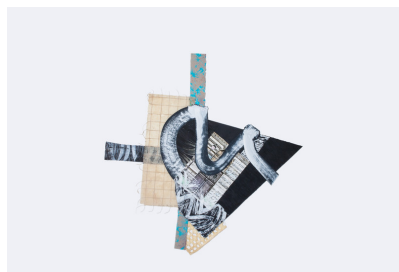


With You Where Here, 19
Each original work is sold for \$40 and
all proceeds go to benefit A.I.R. Gallery's programs.
Thank you!

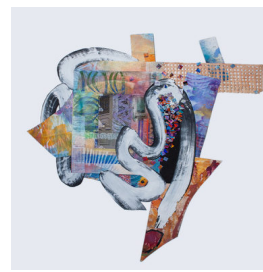


✿✿

a gathering together Literary Journal Significations
by THE EDITORS



Aziza Gibson-Hunter, "Crossroads at Cameroon," 2013-14



Aziza Gibson-Hunter, "Debts to the Beautiful Ones Not Yet Born," 2013-14

Assertions of meaning are the foundation stone of the project of criticism. A piece of art, a poem, a story becomes meaningful when subjected to the analytical rigor of the critic. We have long known that this is insufficient. Signifyin' on the very project of criticism as well as imagining and creating critical frames grounded on signifyin' are in fact old traditions.[1]

But what if we took significance to mean something other than what literary or music critics mean? Something other than assigning value as a rare or limited quality to a particular production? What would that open up?

Signs signal, they direct. Guiding us to a place we desire to be, or believe we are destined to go. The signals are necessary, for many of us would like very much to not be lost. Yet, being lost in a place may not be the worst thing. We might discover the significance of other, unimagined terrains that call into deep question our desires or our assumed destinies. Wandering creates wonder. Wondering generates new possibilities, which lead us to new realities and new worlds.

The significance of thinking with art then may not be about a kind of precision. With *A Gathering Together*, we want you to lose yourself, your inhibitions, that which prevents you from desiring unsettlement. From these spaces we believe that you will become open to a significance that imagines life differently. For African peoples, this has always guided artistic pursuit. We sense this anew when we get "lost." Listen closely to Aretha Franklin, gaze intently upon the work of John Biggers. Indeed, "pursuit" is a word that perhaps too strongly describes what is at its heart, an embrace and a reaching for each other and our ancestors.

This is no call to abandon the real. For we must admit, we live and work in constant awareness that the real causes pain. But where do we go to think about worlds without such constraint? Not as escapist fantasy—as even constructions of the fantastic are bound up with the real—but as that mode of conceiving that all that we have inherited in this world is not all that there is. We invite you to read the signs posted in this issue as directions without demands, a soft nudge rather than a hard requirement, to listen, to feel, to sense that what we are after and have always been after is a significance that exists as an alternative to a critical project, a scientific inquiry, a desire to know a fact. That in allowing ourselves to get lost and to suspend the desire to acquire a "true meaning," we might actually discover a gentleness that remains in our art, a passion that constitutes a wonderful way to be human in the world.



BLACK ARTISTS OF D.C.
celebrating the
XIII HAVANA BIENNIAL ART FESTIVAL
CUBA 2019
Havana * Matanzas * Cienfuegos * Trinidad * Camaguey * Santiago
May 02 – May 13

The Construction of the Possible

Can art involve a new social dimension and serve as a model for meeting with new sustainability structures? In what measure do emerging practices of survival, emancipation and social development inspire and generate new narratives and artistic methodologies? What kind of relationships can we establish among curators, artists, projects, groups and emerging practices, national and international institutions, or even between different art circulation schemes?

The 13th Havana Biennial 2019 assumes a space for those artists who understand creation as a living event or ongoing experience. We are interested in those strategies that result from multiple confluences or propitiate existence in exchange networks beyond the aesthetic autonomy and the traditional notion of authorship, with a transforming vocation and recognition of diversity. Also, strengthening the formation of new social relationships and symbolic generated by different modes of interaction with art take transversality to cultural perspective and multidisciplinary approaches. We aspire to the creation of circuits among which to be tested modalities of coexistence and respect. International biennials that have remained almost alien to each other, they would find here a close dialogue of twinning; artists and artists become managers would show as a possible unit; development projects and initiatives that pay tribute to local and community interests would converge in the same plane. Also, curators, mediators of the activity artistic and emerging cultural managers, together with others established, would accompany these processes from the understanding and would set a pattern of difference between the mechanism's habitual circulation of biennials.

In this way the institution, in keeping with art and its permanent exercise transforming and maintaining the necessary energy to contribute to human improvement in the midst of complexity. Havana will once again host its most important international event in the visual arts and leaves open, from now on, a platform for exchange and analysis of the ideas that will shape it.

Wifredo Lam Contemporary Art Center Curatorial Team

PROGRAM ITINERARY

Thursday – May 02nd

Depart on your scheduled flight from Miami to Havana, Cuba

Arrival in Havana

Transfer directly to Melia Cohiba

Lunch

Panoramic tour by modern Havana - *Tour of the most modern part of the city for those who prefer the spirit of modernity. Panoramic tour of the modern part of the city (Central Havana, Cerro, Vedado and Miramar neighborhoods) making stops at important places: Capitol Building, Revolution Square, University of Havana and Hotel Nacional.*

Lunch

City Tour of Havana, including Old Havana - *The historic core of Havana is defined by the limits of the ancient colonial settlement founded in 1519 and that was later girded by fortified walls. Practically all architectural styles intertwine in this quarter making it the largest and most complete colonial compound in Latin America. It was consequently given recognition and named a National Monument by the Cuban government in the late 1970's, and in 1982 it was declared a world heritage site by UNESCO, triggering a master restoration program that is still going on today. The City's Historic center, Old Havana, will have secret pop up galleries throughout. "El Taller Chulima" – a space close to the famous Fabrica del Arte will be curated by Wilfredo Prieto and merge together various mediums – including internally acclaimed cuisine -- for an artistic space for the ages.*

Visit artist Juan A. Picasso studio

Welcome dinner @ Paladar

Friday – – May 03rd

Breakfast at hotel

Visit Biennial events along "The Cultural Corridor of Linea Street" – *Linea is a bustling thoroughway in Havana, connecting the neighborhood of Miramar to Vedado and ending at the Malecon. The street is home to multiple influential theaters, Carlos Acosta's dance company, jazz spots and restaurants and bars. These cultural spots on Linea will open their doors to Biennial visitors focusing on painting, books, arts and theater. The street will be painted in color and new benches will be put in for visitors to hang out, and ponder art.*

Lunch

"Behind the Wall" – *Behind the Malecon, the one kilometer stretch from Maceo park to Prado Boulevard will house over fifty artists and galleries. Pabellon Cuba, the cultural center in the middle of Vedado will have ten artists put on expositions related to architecture.*

Visit the Callejon de Hamel - *Havana's Callejón de Hamel [Hamel Alley] is a project, dating from 1990, highlights the importance of African influences on Cuban culture. The idea was to create a cultural platform within the community. It has been considered a public temple to Santería and African influences in Cuban culture. To visitors, the murals, shrines and deities (orishas) mixed in with imagery of Cuban nationalism may seem a little extreme, but to locals it's a source of identity and heritage – an area they are very proud to show to visitors.*

Dinner is on your own @ La Moneda

Music concert with Julio Valdes

Saturday – – May 04th

Breakfast at hotel

Tour of the National Museum of Fine Arts - *The National Museum of Fine Arts of Havana (Museo Nacional de Bellas Artes de La Habana) in Havana, Cuba is a museum of Fine Arts that exhibits Cuban art collections from the colonial times up to contemporary generations. It was founded on February 23, 1913 due to the efforts of its first director, Emilio Heredia, a well-known architect. There are now two impressive buildings belonging to the Museum, one dedicated to Cuban Arts in the Palacio de Bellas Artes (Palace of Fine Arts) and one dedicated to the Universal Arts, in the Palacio del Centro Asturiano (Palace of the Asturian Center). The Museum of Fine Arts will have new galleries in the central lobby part of the museum.*

Lunch at Fuster's Art Studio

Visit Fuster project at Jaimanitas - *José Rodríguez Fuster is foremost an artist who is dedicated to his creations, a vast array of artwork from ceramics evoking the nation's African roots, as represented in the Santería religion, to whimsical paintings drawn from ordinary life in Cuba: commuters crowded inside creaky, smoke-belching buses, the ubiquitous dominoes games in backyards and street corners.*

Visit the Wilfredo Lam Cultural Center in Old Havana - *The Wilfredo Lam Center of Contemporary Art is a cultural institution dedicated to the study, research and promotion of contemporary visual arts from developing countries in Africa, Latin America, Asia and the Caribbean. It was founded in 1983 as an homage to Wilfredo Lam, an important Cuban artist from this century. His artwork summarizes, in an outstanding synthesis, the Third World's pursuit for universality based on the projection of its roots and visual codes.*

Visit Eduardo Roca (Choco) art studio - *Renowned Afro-Cuban artist, Eduardo Roca Salazar (Choco) Choco is internationally recognized for his collagraphs, a printmaking technique in which the image is composed from a variety of textured materials placed on a plate, then inked and pressed. These materials, often discarded remnants, are recycled by Choco and turned into vibrant images that beckon to be touched. As is evident in Choco's work, collagraphs provide opportunity for a tremendous scope of innovation and experiment. In his Taller del Sol (Workshop of the Sun) in Old Havana, art collectors, museum curators, and gallery owners come from all over the world to experience the magic of his artwork.*

Dinner @ La Fontana Paladar

Sunday -- May 05th

Breakfast at hotel
Depart for Matanzas

City tour of Matanzas -*Matanzas is one of the most historically diverse and culturally rich cities in Cuba. Matanzas is also the birth place of the Cuban national dance "The Danzon" and of the "Danzonete"; it was and still is a prominent rumba dancing place, and the home town of numerous artists, composers, and intellectuals, and Afro-Cuban folklore, who are responsible for the city's traditionally intense, thriving cultural life.*

Visit Castle of San Severino Castillo - *After being selected as the Museum of the Slave Route in Cuba, the Castle of San Severino has helped to support the work of a number of African cultural groups in this area with influences throughout the province. These groups belong to temple-house practitioners of Santería, Palomonte, the abakuá societies, plow cults, iyésá, Gangá, and other music-dance forms like the rumba, which gained international recognition through groups like Los muñequitos y Afrocuba.*

Lunch at the Art Biennialcafé designed by American artist Magdalena Campos

Depart for Cienfuegos via bus
Arrive in Cienfuegos
Check into Hotel Jagua

Dinner @ Paladar

Monday -- May 06th

City tour of Cienfuegos and visit the community project TrazosLibres - *The city of Cienfuegos boasts a marvelous setting on a sweeping bay. There is a perfect symmetry to its urban layout, while two long pedestrian promenades and some neo-Classical architecture, charm visitors and locals alike. No visit to Cienfuegos would be complete without exposure to its vibrant arts community. Contemporary local artist Santiago Hermes has converted his family home into an art collective named Project TrazosLibres ("Free Strokes"). This local community project supports and collaborates with local artists to ensure that the richness of Cuba's artistic traditions continue by creating interactive installations exploring themes of Cuban culture. Mingle among the artists and enjoy unique handicrafts, murals, photographs, and traditional costumes.*

Visit the Afro-Cuban religions community in Palmira - *Cienfuegos was one of the major centers of Lucumí culture and religion in Cuba. Commonly known as "Santería," the Lucumí religion has historical roots among the Yoruba and Bantu people of Africa who were brought to Cuba as enslaved people. Havana and Matanzas were ports of entry, but because most of the sugar plantations and mills were located around Cienfuegos, thousands of Africans made their way south, bringing their culture and religion with them. Many remained in small towns like Palmira where they founded religious associations as a way to preserve their cultural heritage. Today, four of*

them remain in Palmira: the Sociedades de El Cristo, Santa Bárbara, San Roque and Casino de los Congos “San Antonio de Padua.” In addition to being religious centers, they have functioned without interruption for more than 100 years as mutual aid societies and community centers. They have gained international recognition as centers of traditional Lucumí culture. They are also associated in popular culture with the names of famous Cuban musicians like Beny Moré, the Orquesta Aragón, and Adalberto Alvarez, and have attracted the attention of important Afro-Cuban scholars like Natalia Bolívar and Rogelio Martínez Furé.

Visit the space on the water called “Mar Adentro - Cienfuegos will have a space on the water called “Mar Adentro”, where 4 visual artists and 2 architects will create an artistic space on the old dock where boats used to come in to Cienfuegos.

Lunch

Visit artists’ studios around José Martí Park - Parque José Martí lies at the heart of Plaza de Armas and is adorned with some of Cienfuegos’ most significant monuments. See the exact birthplace of Cienfuegos, as well as magnificent monuments to Cuban national hero José Martí, a triumphal arch and some fine examples of colonial architecture.

Dinner

Evening of Afro-Cuban music on the Plaza Mayor

Tuesday – – May 07th

Breakfast at the hotel

Depart for Trinidad

Arrival in Trinidad

Check into at Iberostar Trinidad

City tour of Trinidad to include Plaza Mayor and the Casa de la Trova - Trinidad is about to celebrate the 505th anniversary of its foundation. The picturesque city, located in the south of the province of Sancti Spiritus, is one of the most unique places in Cuba and holds the titles of Cultural Heritage of Humanity and World Crafts City. In 1974 the Casa de la Trova House opened its doors to the public. There have been many activities taking place to spread and promote the music development, which is part of the identity of the city. Furthermore, the Casa de la Trova House is also a museum which treasures pieces with high heritage value and ornamental ends, just as a valuable collection of the national and local discography.

Lunch

Dance Class - Salsa dancing (called 'Casino' in Cuba) is the most popular dance style in Cuba, however you can also learn other traditional and contemporary Cuban dances such as Rumba, Cha ChaCha, and Regueton.

Dinner

Evening of Afro-Cuban music on the Plaza Mayor

Wednesday – May 08th

Breakfast at the hotel

Visit studio of Yudit Vidal Faife - Visit a very special place: the gallery of Yudit Vidal Faife, one of the most popular and acclaimed local artists. Yudit Vidal Faife, who is proud of her Cuban roots, is a native of Trinidad, the same town that has been the inspiration for a great part of her work. Each brush stroke depicts scenes of life in the area. She will explain to you more about her artwork and her city at the gallery, which makes it the place to learn more about Cuba in-depth. Getting to know her paintings is a lesson in Cuban art from this century and the previous, its symbology and the history of Trinidad.

Lunch

Visit Galeria Boca 253 - *Galeria Boca 253 is a contemporary art gallery located in the city of Trinidad de Cuba, managed by a community of independent artists.*

Dinner

Thursday – May 09th

Breakfast at the hotel

Depart for Camaguey

Check into Gran Hotel Colon

City tour of Camaguey – *Camaguey is Cuba's third-largest city is easily the most suave and most sophisticated after Havana. The arts shine bright here. Well known for going their own way in times of crisis, its resilient citizens are called agramontinos by other Cubans, after local First War of Independence hero Ignacio Agramonte, coauthor of the Guáimaro constitution and courageous leader of Cuba's finest cavalry brigade. Camaguey's pastel colonials and warren-like streets are inspiring. Explore hidden plazas, baroque churches, riveting galleries and congenial bars and restaurants.*

In 2008, Camaguey's well-preserved historical center was made Cuba's ninth Unesco World Heritage Site.

Lunch

Visit The House of Cultural Diversity - *One of the main actions taken on the occasion of the 497th anniversary of the former village Puerto Principe is, without a doubt, the restoration works on the House of the Cultural Diversity in Camaguey.*

Located opposite to the Plaza de Armas, today Ignacio Agramonte Park, the building has been a gem of the local architecture since the 17th century, when the house was erected.

Visit Martha Jimenez's Studio Workshop - *At Martha Jimenez's Studio Workshop you'll find an abundance of quirky art in the form of sculptures and paintings. The art found inside, which is most original work of the owner, is centered on women and their role in family and society. Outside the gallery, look for three bronze statues that depict local women gossiping among themselves.*

Dinner at traditional Afro Cuban cuisine restaurant.

Friday – May 10th

Breakfast at the hotel

Departure for Santiago

Arrive in Santiago

Check into Melia Santiago

City Tour of Santiago de Cuba - *Santiago de Cuba, Cuba's second-largest city is justifiably proud of its heroes, beautiful plazas and vibrant musical tradition. Proximity to Jamaica and other tropical isles has infused the city with a distinctly Caribbean spirit that is seen in its art and architecture, heard in its music, and celebrated in its exuberant festivals. The city exhibits an eclectic assortment of architectural influences, from the imposing El Morro castle (a UNESCO World Heritage Site), to the exquisite colonial casas of Parque Céspedes in the historic quarter, to the glorious Basílica de Nuestra Señora de la Caridad del Cobre, Cuba's most sacred pilgrimage site.*

Lunch

Visit Alberto Lescay's studio – *Alberto Lescay is most widely known for designing and helping build the mammoth monument in Santiago memorializing Antonio Maceo Grajales, the Cuban general for whom the international airport in Cuba's second-largest city also is named. Dominating the center of Santiago's Revolution Square, the work, called "El Titan de Bronce" (The Bronze Titan) — after Maceo's nickname and the metal chosen for the 53-foot-high sculpture — is the largest statue in the country. Maceo is seen on his horse, portrayed rearing up as its*

master waves his hand toward an implied battalion behind him. A few yards away, thrusting up from the hilly soil of Revolution Square, are 23 massive angular steel blades craft. For many, the blades represent the machetes that were a key weapon of 19th century Cuban troops.

Visit General Antonio Maceo in Revolution Square - *The Antonio Maceo Revolution Square is considered the most outstanding monumental in the XX century executed in the city. It is located to the entrance of the city of Santiago de Cuba. In this place is erected with 16 meters height the highest statue in the whole country in honor to the hero Antonio MaceoGrajales. Antonio Maceo's statue is a work of the santiaguero sculptor Alberto Lescaj, while the 23 machetes came out thanks to the creation of the well-known artist of the plastic santiaguera, Guarionex Ferrer.*

Visit with El Conga Guayabito Association - *Based in Santiago de Cuba, El Conga Guayabito performs energetic and athletic Afro-Cuban folkloric and sensuous Cuban traditional dance, music and song ranging from African Gagó to traditional Cuban son.. Throughout its extensive repertoire El Conga Guayabito has faithfully recreated the key elements at the heart of the Afro-Cuban identity and has added its own fresh interpretation in terms of stunning theatricality and costume design.*

Dinner @ Paladar

Saturday -- May 11th

Breakfast at the hotel

Visit and Lecture @ Casa de las Religiones Populares - *Visit the Casa de las Religiones Populares, which features extensive exhibits on Santería, and participate in a discussion on Afro-Cuban religion and the relationship between religion and state.*

Visit and Lecture @ Casa del Caribe - *The Casa del Caribe cultural center has a full schedule of music events and other events. The program is eclectic, ranging from poetry to folkloric dancing to rumba and steelbands.*

Lunch

Museo del Carnaval and performance (Foco Cultural Tivoli) - *The colorful museum displays the history of Santiago's carnival tradition using photos, press cuttings, models, costumes, flags, cabezones (large heads in paper mache), along with instruments used in the processions: drums, tumbas, chachá, maracas and metal percussion. The visit concludes with a folklore display and dance show in the patio courtyard.*

The Casa de la Musica, with its massive dance floor and concert space in the heart of Centro Habana, is currently considered the best salsa-dancing venue in town. The crowd is predominantly Cuban, and most of the folks can really dance. This is Havana's most popular nightclub.

Dinner @ Paladar

Sunday -- May 12th

Breakfast at the hotel

Visit the Casa de las Tradiciones - *The Casa de las Tradiciones is in the city's French Quarter, Tivoli, where top Cuban musicians often make surprise appearances. While you're in Tivoli, visit the Casa de la Trova, a beautiful townhouse featuring an exhibit dedicated to the famous Cuban trovador, José "Pepé" Sanchez.*

Lunch

Visit the Centro Cultural Africano Fernando Ortiz (with a lecture on Afro-Cuban Culture and Arts) - *Fernando Ortiz was the first person to write using the term "afrocubano". He was a prolific writer on many aspects of African Cuban culture but has very little of his writings in English. The **Centro Cultural Africano Fernando Ortiz** contains African artifacts, handicrafts and fine art, collected by Cuba's most important ethnologist.*

Farewell Dinner @ Paladar

Monday -- May 13th

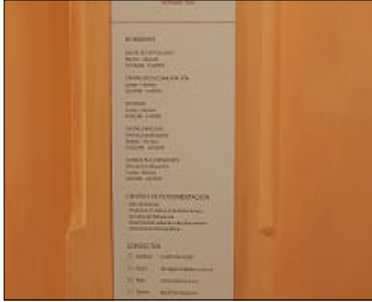
Breakfast at hotel

Check out of hotel

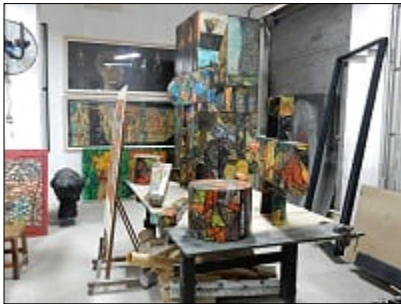
Transfer to airport

Depart Santiago, Cuba and return to USA via Miami





Wifredo Lam Contemporary Art Center



JUNE



Hampton R. Olfus Jr. - Solo Exhibition June 6th thru June 12th 2019. Artist reception - first Friday - June 7th 5 pm - 9 pm. Washington DC area based artist Hampton Olfus Jr.'s first solo exhibition @ the International Peace and Art Center - Oakland CA, spreading peace - spreading his journey! Exhibition continued thru June 12th. Artist talk with Artist Interview (fully video recorded) with full catalog available upon request!



Get Up, Stand Up Now
Generations of Black Creative Pioneers
Somerset House: West Wing Galleries
12 Jun – 15 Sep 2019

A major new exhibition celebrating the past 50 years of Black creativity in Britain and beyond. Beginning with the radical Black filmmaker Horace Ov  and his dynamic circle of Windrush generation creative peers and extending to today’s brilliant young Black talent globally, a group of 110 interdisciplinary artists are showcasing their work together for the first time, exploring Black experience and influence, from the post-war era to the present day.

In this multi-sensory experience, historic works and new commissions sit alongside items from personal archives, much of which has never been seen by the public before, tracing more than half a century of collective history. Curator Zak Ov  – whose father Horace was the creator of the first feature film by a Black British director – has invited each artist to exhibit for becoming a true groundbreaker of their generation and their genre.



VICTOR EKPUK, THE PHILOSOPHER (2018) Powder coated steel,
SHRINE TO WISDOM (2019) Mixed media installation

Participating Artists:

A Guy Called Gerald, Abe Odedina, Ad-jaye Associates, Ajamu, Alexis Peskine, Althea McNish, Anthea Hamilton, Anthony Joseph, Armet Francis, Aubrey Williams, Barbara Walker, Barby As-
ante, Barkley L. Hendricks, Benji Reid, Betye Saar, Black Audio Film Collective – John Akomfrah, Bradford Young, Caleb Femi, Campbell Addy, Carrie Mae Weems, Charlie Phillips, Che Lovelace, Chris Leacock (Jillionaire/Major Lazer), Chris Ofili, Cooly G, Cosmo Whyte, David A. Bailey, David Hammons, Deborah Roberts, Dennis Bovell, Denzil Forrester, Derrick Adams, Don Letts, Ebony G. Patterson, Elizabeth Colomba, Emheyo Bahabba ‘Embah’, Errol Lloyd, Faisal Abdu’ Allah, Franklyn Rodgers, Gaika, Gary Simmons, Glenn Ligon, Gordon Parks, Grace Nichols, Grace Wales Bonner, Hank Willis Thomas, Hassan Hajjaj, Helen Cammock, Hew Locke, Horace Ov , Hurvin Anderson, Ishmahil Blagrove, Jay Bernard, Jazzie B, Jenn Nkiru, Julie Mehretu, Kehinde Wiley, Keith Piper, Kenyatta A.C. Hinkle, Larry Achiampong, Lavar Munroe, Lezley Saar, Libita Clayton, Lina Iris Viktor, Linton Kwesi Johnson, LR Vandy, Lubaina Himid, Marlene Smith, Marlon James, Martine Rose, Maud Sulter, Merle Van den Bosch, Mickalene Thomas, Mowalola Ogunlesi, Nari Ward, Neil Kenlock, Nick Cave, Niyi Olagunju, Normski, Oliver Hardt, Patrick Betaudier, Paul A. Smith, Paul Maheke, Pauline Black, Peter Doig, Phoebe Boswell, Rashid Johnson, Rhea Storr, Richard Mark Rawlins, Ronald Moody, Ronan McKenzie, Sanford Biggers, Satch Hoyt, Selina Nwulu, Shabaka Hutchings, Sonia Boyce, Stephen Burks, Steve McQueen, Thick/er Black Lines, Thomas J. Price, Umar Rashid (Frohawk Two Feathers), Vanley Burke, **Victor Ekpuk**, Yinka Shonibare

Reconstructing Identities (group exhibit)

SONYA CLARK 6.26 through 7.30

Curated by Erika Diamond.

Artists: Roberto Lugo, Wendy Redstar, April Felipe, Jiha Moon, and Sonya Clark.
Chautauqua Institute, Fowler Kellogg Art Center, 1 Ames Ave., Chautauqua, NY

Portico Gallery Presents Assemblages: fiber, thread, and found objects Group Exhibition



Curated by John Paradiso and Imani W. Russell

Assemblages: fiber, thread, and found objects is an exhibition of mixed media and found objects. With the exception of two sculptural houses by IBe' Crowley, all the works in the show use textiles and found objects.

Co-curated by fiber artist Imani Russell, this exhibition highlights a group of mature artists from Harlem and Washington DC.

“Through mixed media, the artists in this exhibition articulate stories of the past and present by using discarded materials, needle work and diverse fibers.” Imani Russell

Featuring:

James Brown, Washington DC

IBe' Crowley, Washington, DC

Laura Gadson, Harlem, NY

Francine Haskins, Washington DC

Jeri Hubbard, Washington DC

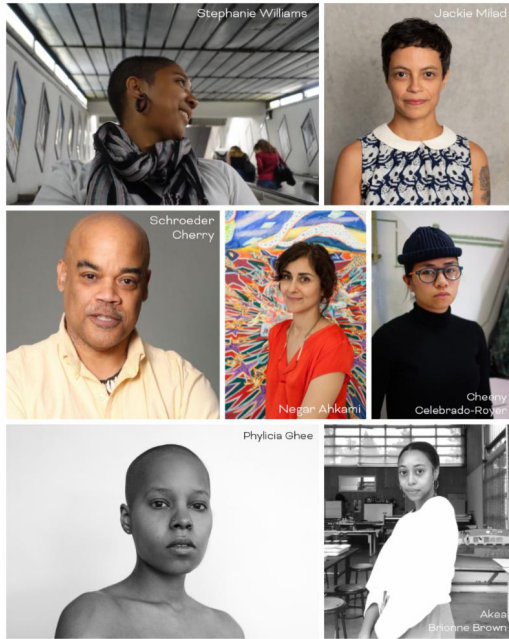
Simoda, Harlem, NY

June 2019

Portico Gallery is located at 3807 Rhode Island Ave, Brentwood MD.

Janet & Walter Sondheim Artscape Prize Finalists Exhibition

Saturday, June 15–Sunday, August 11, 2019
Walters Art Museum, 600 N. Charles Street, Baltimore, MD 21201



Finalists of the 14th annual Janet & Walter Sondheim Artscape Prize exhibit at the Walters Art Museum. The exhibition features regional artists Negar Ahkami, Akea Brionne Brown, Cheeny Celebrado-Royer, **Schroeder Cherry**, Phylricia Ghee, Jackie Milad and Stephanie Williams.

The winner of the competition is selected from the finalists' exhibition by judges Laylah Ali, Regine Basha and William Powhida and announced during an award ceremony on Saturday, July 13 at 7pm at the museum. The winning prize is a \$25,000 fellowship. The remaining finalists receive an M&T Bank Finalist Award of \$2,500. Additionally, finalists discuss their works of art at Janet & Walter Sondheim Artscape Prize Finalists Talks on Thursday, June 20, 2019 from 6:30-7:15pm and Saturday, June 22 from 2-3pm. All events are free and open to the public.

The 14th annual Janet & Walter Sondheim Artscape Prize is held in conjunction with the 38th annual Artscape and produced by the Baltimore Office of Promotion & The Arts in partnership with the Walters Art Museum. The 2019 competition is made possible through the generous annual support of presenting sponsor M&T Bank. Additional funds come from an endowment established with the support of the Abell Foundation, Baltimore Community Foundation, Amy and Chuck Newhall, Brown Advisory, Caplan Family Foundation, Charlesmead Foundation, Ellen Sondheim Dankert, France-Merrick Foundation, Greater Baltimore Committee, Hecht-Levi Foundation, Legg Mason, Rollins-Luetkemeyer Foundation, Henry & Ruth Blaustein Rosenberg Foundation, Rosemore, Inc., Rouse Company Foundation, Sigmund & Barbara Shapiro Philanthropic Fund, John Sondheim, William G. Baker, Jr. Memorial Fund, and Whiting-Turner Contracting Company. BOPA would additionally like to thank the more than 40 individuals who contributed to the Sondheim Prize Endowment Fund in 2017 in honor of former BOPA CEO Bill Gilmore.

JULY

SONYA CLARK 7.24 through 8.3

Civic Women: Community Visions (group exhibit)

Curated by Lydia Matthews

Artists: Elaine Buckholtz, Sarah Khan, Meeta Mastani, Bahar Behbahani, Susanne Cockrell,
Mine Ovacik, G.E. Patterson, Adonis Volanakis, and Sonya Clark

KINO

Strakonicka, 16

Horazdovice, Czech Republic

AUGUST

SUMMER EXHIBITS AT THE ANACOSTIA ARTS CENTER!

AUGUST
9

SEPTEMBER
28

OPENING NIGHT:
FRIDAY, AUGUST 9TH, 6-9:30PM

JUST DO IT: FRIENDS OF MICHAEL PLATT

An exhibition of more than thirty artists curated to celebrate the life and influence of the late Michael Platt.

Curated by Carol Beane and Duane Gautier



1241 GOOD HOPE RD SE
HONFLEURGALLERY.COM



Michael Platt

SONYA CLARK

8.10 through 8.14

Art on the Vine (group exhibit)

Agora Culture

Martha's Vineyard, MA

8.29 through 10.11

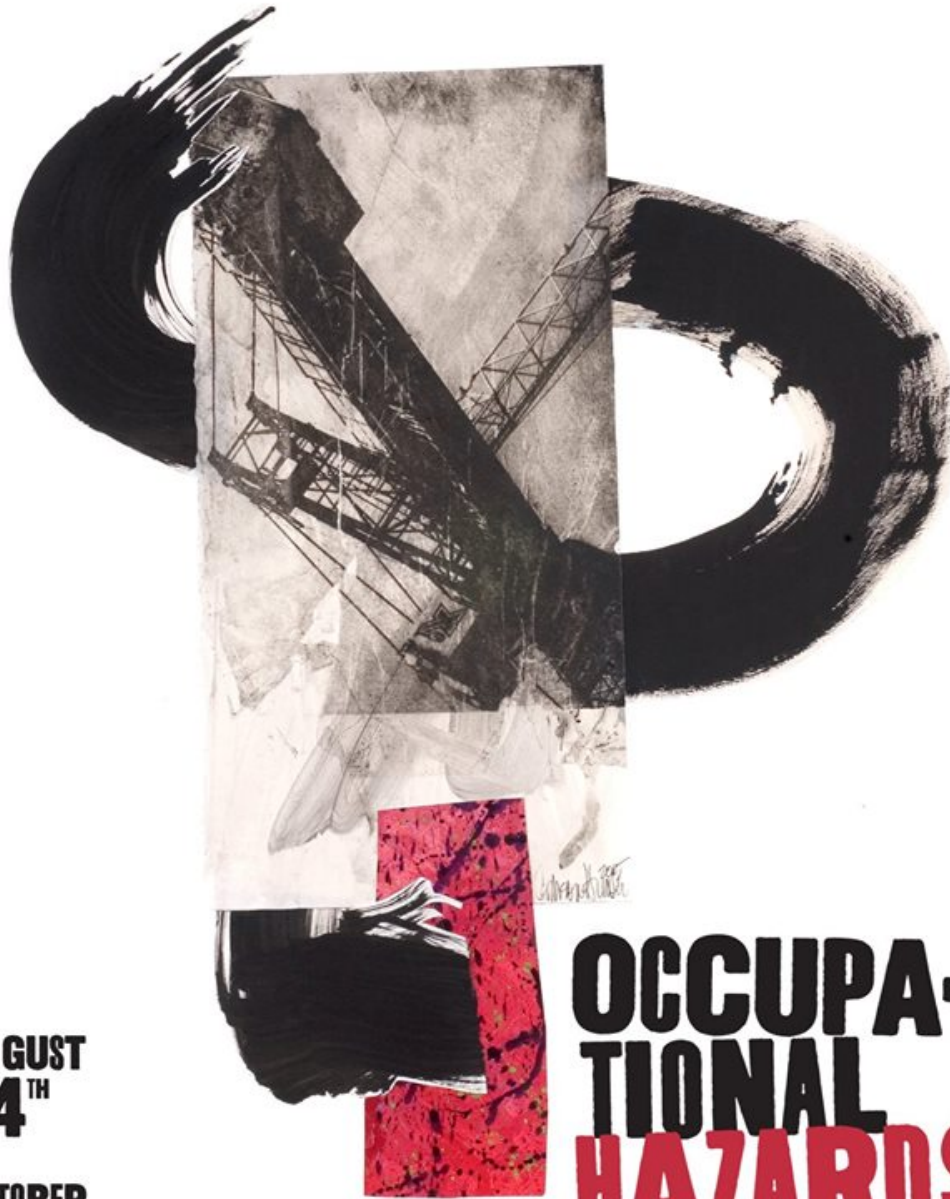
Cultural Ties: Sonya Clark, Joyce Scott, and Helen Zughaib

Curated by Brian Young

Baum Gallery, Museum of Art

University of Central Arkansas

Conway, AR



FROM AUGUST
24TH

TILL OCTOBER
06TH

PASSAGE GALLERY

RACHEL M. SCHLESINGER
CONCERT HALL & ARTS CENTER
4915 E CAMPUS DRIVE
ALEXANDRIA, VA 22311

**OCCUPA-
TIONAL
HAZARDS**

MIXED MEDIA BY
AZIZA CLAUDIA GIBSON-HUNTER

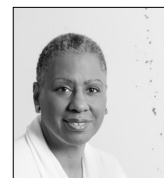
**OPENING RECEPTION: SEPTEMBER 7TH, 2019
2:00-4:00PM**

NOVA Northern Virginia
Community College
Alexandria Campus

Aziza Claudia Gibson Hunter

Occupational Hazards
Passage Gallery

August 24, 2019 – October 6th, 2019
Exhibition Reception: September 7th, 2019, 2-4PM



BIOGRAPHY

“Aziza” Claudia Gibson-Hunter was born in Philadelphia, Pennsylvania. She received her BS from Temple University, and her MFA from Howard University. After relocating to New York, she attended Bob Blackburn’s Printmaking Studio, the Arts Students League, and later received a fellowship from the Bronx Museum of Art. She joined “Where We At,” a Black women’s artists group in the early 1980’s. In 1987, she returned to Washington DC and in 1999, joined the Howard University Department of Fine Arts faculty. She continued her studies at the Canadian School for Non Toxic Printmaking.

Since 2005, her emphasis has been multi-media works on paper. Ms. Gibson-Hunter has exhibited nationally, and internationally. Aziza is a co-founding member of Black Artists of DC. In 2014, 2006 and 2018, Ms. Gibson-Hunter was awarded the prestigious Individual Artist Fellowship Program Grant, from the DC Commission of the Arts and Humanities. Her work is included in the Washington DC Art Bank, the John A. Wilson Building Permanent Art collection, the Washintonian collection, the Liberian Embassy art collection, the Montgomery County Works on Paper collection, ISCI permanent collection, and other notable collections. In 2017, she completed Wall of Unity, a public art commission for the Ron Brown College Preparatory High School. In 2019, Aziza was a Pyramid Atlantic Denbo Fellow. Ms. Gibson-Hunter has a studio in Washington DC.

ARTIST STATEMENT

“Occupational Hazards”, created in 2014-2015, was born from the indignity of living in a city in the process of being “gentrified”.

In these works, construction materials were interlaced with layered patterns and text. Images of segmented cranes with repetitive triangles interrupt the patterned rhythms of city life. TYVECK, roofing material, drywall mesh, reflector tape, and temporary fencing are both media and message.



Targeted Prevent Flight

Targets shaped like black birds are a metaphor for a people that continue regardless of the manipulation of drugs, guns and poverty to dislodge them. The compositions of these works are without a square or rectangular perimeter, a reference to the tenacious boundlessness of a community, though under siege. Collage is used to express both the shearing and erection of structures and community. This process also encompasses tearing, fitting together gluing, shifting, tacking; all of what can be experienced on a grand scale in a gentrifying environment. Assemblage gave me

the opportunity to include found objects that bare witness.



Infinity Lost

Neighbors are rendered both wide eyed, and betrayed by buildings that have seemingly sprung up overnight, testing their memory of erased structures. Still other buildings have been remodeled, stripped to exposed brick walls, accented by recessed lighting, and retrofitted with magnificent kitchens set in airy floor plans.

There is something beautiful in the “new”, and the renovated that can seduce. The seduction inhibits both the powerful and vulnerable, from recognizing gentrification as a exceptionally brutal form of economic violence which also undermines a sense of culture and place for generations to come. To learn more about Aziza, please visit her website at <http://gibsonhunterstudio.com/>.

SEPTEMBER



Claudia Aziza Gipson-Hunter: co-founder of Black Artists of DC, Zoma Wallace; Juror of Reconstructing Hope, Alec Simpson: Arts Administrator, Daniel T. Brooking, BADC Archivist.



Daniel T. Brooking explaining his work and the Sublimation process.



Anne Bouie beside her artworks.



Claudia Aziza Gibson-Hunter, Cynthia Sands and Zoma Wallace.









ARTISTS

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Juror
Zoma Wallace



PULLING TOGETHER THE ART OF TEACHERS

A MUSEUM STUDIES EXHIBITION

September 26 - November 1, 2019

**Opening Reception
Thursday, September 26, 2019
6:00 PM - 8:00 PM**

 **Duke** School of the Arts
est. 1974
Ellington
The Ellington Gallery
3500 R Street, NW
Washington, DC 20007

SONYA CLARK

9.13 through 5.3.2020

Women Take the Floor

Beyond the Loom: Fiber as Sculpture / Subversive Threads

Museum of Fine Arts, Boston

Boston, MA

9.21 through 1.1.2020

Objects: REDUX

Houston Center for Contemporary Craft

Houston, TX

9.27 through 11.11

A Call to Peace

Curated by Paul Farber and Monument Lab

Military Park

Newark, NJ



Sunday
SEPTEMBER 8TH 2019

A CELEBRATION OF JANUWA MOJA
Honoring Her 51 Years of Cultural Arts Activism

DEBUT ALBUM RELEASE BY
FANON KWAW
& The Soweto '76
JANUWA MOJA EP

MASTER OF CEREMONIES MARVIN SIN
SPECIAL PRESENTATION BY NAVASHA DAYA

6PM-8PM

BUS BOYS & POETS

**5331 BALTIMORE AVENUE
HYATTSVILLE, MD 20781**

FREE *Adults Only*

LIMITED SPACE • PLEASE RSVP

NAVASHA@YOUTHRESILIENCYINSTITUTE.ORG

All proceeds from event
album sales will go towards
Golden Age Of Black Art (GABA)
& The UNIA Woodson Banneker
Jackson-Bey Division #330



NATIONAL RITES OF
PASSAGE INSTITUTE

Januwa Moja



Artists attending the exhibit, "The Journey", artist, Curlee Raven Holton. The exhibit will be up until November, it is exquisite. — with Donald McCray, Adjoa J. Burrowes, Roger C. Tucker III, Tim Davis, Michelle Talibah, Gloria Kirk, Aziza Claudia Gibson-Hunter and Berrisford Boothe at College Park Marriott Hotel & Conference Center.



**THE
NICHOLSON
PROJECT**

Artist Residency + Neighborhood Garden

Opening Event Saturday September 14 3pm-8pm

ART
Amber Robles-Gordon
Jefferson Pinder
Heather Theresa Clark
Larry Cook
Vincent Rutherford Brown
Beverly Price

MUSIC
DJ Geena Marie
Charmaine Michelle
Hirshhorn ARTLAB

GARDEN
Love & Carrots
The Nicholson Project

RSVP & MORE INFO
info@nicholsonproject.org
nicholsonproject.org/events



Tsedaye Makonnen
presents
a solo exhibition

Curated by
Jarvis DuBois
& Gia Harewood

September 27 - December 6, 2019

Carroll Square Gallery
975 F Street, NW
Washington, DC

Tsedaye created her ten-foot sculpture during her role as DC Public Library's Maker-in-Residence. The monument is dedicated to ten black femmes and girls who died either at the hands of police brutality in the United States or on their refuge-seeking journey across the Mediterranean Sea. Recently on view at the National Gallery of Art and August Wilson Cultural Center in Pittsburgh, it is named after her aunt Aberash, means "You Give Light," and consists of mirrored panels that are inspired by Ethiopian Coptic Crosses.

Growing up in an Ethiopian household, these universal patterns surrounded Tsedaye's childhood. They also show up across different cultures and in the African Diaspora. With this solo exhibition, Tsedaye lifts up Black women around the Diaspora by shining light on the state-sanctioned violence, inhumane treatment, and systemic marginalization they experience across borders.

Opening & Special Performance by Ayanna Gregory ~ Sept. 27 from 6 - 8 PM

Artist Performance ~ November 8 from 6 - 8 PM
Closing & Gallery Talk ~ December 6 from 6 - 8 PM

J. DuBois Arts, LLC
jduboisarts@gmail.com
202.297.4630

*Resurgence – Rise Again: The Art of Ben Jones and
Amani Lewis: Subjective Natur”*
September 13 to December 15.
aacc-awc.org.



Ben Jones explaining his artwork entitled *The Big Picture*
(Current photo by Jake Mysliwczyk)



Amani Lewis *Subjective Nature* exhibit apart of The August Wilson African American Cultural Center (Current photo by Jake Mysliwczyk)

Fertile Grounds: of minds, wombs and the earth are E.v.ery.thing!!!
By **Amber Robles Gordon**

“A selection of my artwork are altar installations that represent the amalgamation of women’s issues, their relationships to society and their resiliency. These installations include an autobiographical and spiritual aspect with a metaphysical interpretation.”

OPENING EVENT: The Nicholson Project

Where: 2310 Nicholson St SE

Washington, DC 20020

When: September 14 from 3-8 PM



OCTOBER

Abstract Realities: Through the Eyes of Black Women exhibition showcasing the artwork of **Adjoa J. Burrowes, Aziza Claudia Gibson-Hunter, Gail Shaw-Clemons** and **Sheila Crider** at Bowie State University. BSU Gallery October 3- November 5th. Opening reception, October 8th 5:30-8:00 at the Fine and Performing Arts Center.



Abstract Realities: Through the Eyes of **Black Women**

Curated by Alexis Dixon, *BSU Alumna '15*

Featured Artist:

Adjoa Burrowes
Gail Shaw-Clemons
Sheila Crider
Aziza Claudia Gibson-Hunter

Aziza Claudia Gibson-Hunter : *Playing to Win #13*



Gail Shaw-Clemons : *The Path Least Traveled*



Adjoa Burrowes : *Just Over the Horizon*



Sheila Crider : *Penetrating Blackness*

ART EXHIBITION

Oct 8, 2019 to Nov 5, 2019

Hours: 11:00am to 5:00pm

Artist Talk: Nov 5, 2019

5:30pm to 8:00pm

Opening: Oct 8, 2019

5:30pm to 8:00pm

BOWIE STATE UNIVERSITY GALLERY, DEPARTMENT OF FINE AND PERFORMING ARTS

<https://bowiestate.edu/academics/colleges/college-of-arts-and-sciences/departments/fine-and-performing-arts>



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7th Myeongdong International Art Festival

2019 MI AF

뉴욕에서 명동까지
예술로 잇다
Art Bridge
from New York to Myeongdong

제7회 명동 국제아트 페스티벌

■ 개막식 2019.10.18 Fri 3:00 PM
L7명동 21층 (루프탑)

2019
10.18 Fri - 10.20 Sun
12 - 8시 PM

장 소 L7명동 호텔 1F, 2F, 3F, 6F / 명동일대

프로그램

- 2019.10.18. Fri - 10.20. Sun L7명동
미디어 월전(1층), 영아티스트전·오피아트마켓(2층)
뉴욕특별전·영상전(3층), 룸 부스전(6층)
- 2019.10.19. Sat. L7명동
세미나 “예술가로 예술 ‘하기’”(2층)
- 2019.10.12. Sat. - 10.26. Sat. 명동 거리 전역
플래그 아트전

주최 명동관광특구협의회 명동국제아트페스티벌 조직위원회

주관 명동국제아트페스티벌운영위원회 명동갤러리

후원 서울중구청 L7 HOTELS BARUNLAW 법무법인(유한) 바론 서울문화재단 한국미술협회 한국예술문화단체총연합회 세계문화교육협회
한국인문작가회 중구미술협회 PICF 전문영상업무연합회 (주)카친웬즈데이 ROAD GALLERY

사무국 : 서울시 중구 퇴계로 18길 63-1, 1F 문의 : 02-771-2026 | E-mail : miafmiaf@daum.net | http://www.miaf.org | http://www.명동국제아트페스티벌.org

Space 776, Resident Artist, **Rosetta DeBerardinis**, will be exhibiting three new original paintings curated by Suechung Koh.

Rosetta McPherson-DeBerardinis



Wow, talk about having your name in lights??

I am honored to have my work displayed on public banners in Seoul, Korea during the Myeongdong Art Fair opening today through Oct. 20th; L7 Hotel, 6th floor-reception today at 3 pm. Special thank-you to curator, Paris Koh(Suechung Koh) who responded to originals along with photographs of my work like no other. As she turned the pages expressing her interpretations and emotional responses to each brushstroke and the melding of color, I sat captivated by her words. She got it!! No references, not one word about Pollock....Paris took me along a curatorial narrative that I wish had been preserved on film. Honored to be part of this amazing exhibition!

A warehouse of their own: D.C. artists launch a co-working and exhibition space

Tara Bahrapour Oct. 11, 2019 at 5:18 p.m. EDT



Melvin Nesbitt Jr. is one of 32 artists at Stable, a studio complex and exhibition space in Eckington. (Marvin Joseph/The Washington Post)

For the past four years, as Melvin Nesbitt Jr. was coming up as a professional artist, he managed to find space in which to work. But he had a harder time finding a supportive network of fellow artists to help connect him to the larger professional scene.

A collage artist who lives in Shaw, Nesbitt, 46, applied for a spot at STABLE, a studio complex and exhibition space in Eckington that opened its doors this summer to 32 artists from around the Washington metro area.

Since then, “I’ve been offered to teach a couple of workshops and got a solo show through my association with STABLE,” Nesbitt said. “I knew this was going to be a community, and the other artists were very interested in being part of a community and interacting with each other, and that’s something I felt was missing in my life as an artist before.”

Creating an hub for artists in a city not generally associated with the concept was the primary goal of the nonprofit organization, founded by three artists who moved to the District after achieving success in other cities. Determined to counter the common wisdom that Washington was no town for artists, they set out to create a meeting ground similar to those that had helped them flourish in New York City and elsewhere.

The 10,000-square-foot space, housed in a sprawling brick building that was once a stable for a Nabisco factory, includes 21 studios for 24 artists, a shared workspace for eight more, a lounge and a 1,100-square-foot gallery space.

The artists, selected from among 150 applicants by a panel of arts professionals, range in age from their 20s to their 60s. Some have decades of experience; others are relative newcomers. The space officially opens next week with an inaugural exhibition showcasing the work of its artists and a fundraising dance party. Some of the pieces on display refer to the District — either directly, such as the wall of giant letters reading “GO-GO BELONGS HERE,” by Nekisha Durrett, or more obliquely, such as “The Tran-harmonium, A Listening Station,” by Emily

Francisco, in which 88 keys of a piano are hooked up to 43 radios tuned to different stations. In St. Louis, where Francisco used to live, that meant a lot of country music; in Washington the device captures more news.

Francisco's studio is 163 square feet, but she built sturdy shelves into the top half to accommodate materials such as piano innards and old televisions.

Other spaces are larger, and some are shared. In a spacious loft, Andy Yoder, 61, worked on a giant fence rail plastered with real tobacco leaves and wrapped in plaid flannel, with roots at the bottom of the posts.

Yoder lives in Falls Church, Va., but the piece also reflects his childhood in Ohio horse country, "looking in from the outside at that equestrian, horsy, kind of preppy culture." Pointing at the roots on the bottom, he said, "As fence rails sometimes do, they'll kind of sprout new sprouts."

When Yoder moved to the Washington area five years ago, he had trouble connecting with other artists.

"I lived in New York City for about five years, and I just had not found my tribe in this area," he said. "In New York you're always in conversation with other artists by putting your work out there. . . . Artists are like orchids — they need a little terrarium to thrive. There's nothing like having other artists around you."

For Yoder, that need has been met by sharing a studio space with Nesbitt. "I make suggestions and he gives me feedback," Yoder said. "It's just helpful having another set of eyes."

Nesbitt, who is originally from Spartanburg, S.C., moved to the District 16 years ago to be with his partner. His collage-on-cardboard work features landscapes and portraits based on the housing project where he lived in elementary school. One 5-by-4-foot piece depicts two young African American boys sitting on a couch beside a man holding food stamps whose head has been replaced by the head of Uncle Sam.

The picture is based on Nesbitt's own childhood and how it was affected by government policy. "If there was an able-bodied adult man in the house, benefits would be cut off," he said. Even after that rule ended, he said, "many jurisdictions down south would use it to intimidate people, and for years people believed that it was an enforceable law."

"I once heard someone refer to the welfare system as 'White Daddy,'" Nesbitt said, adding that when he was a child his father did not live with him in part because of fear that benefits would be cut off. The painting was an attempt "to acknowledge that this dad, our dad, was replaced by a welfare check."

Not all the STABLE artists have physical studios. Eight were selected to be part of "Post Studio," a co-working space similar to WeWork, for artists who either already have studios but want to be part of the STABLE community or who don't need traditional studios. This group comprises visual artists and writers, including a sculptor, Mary Hill, who is currently in law

to this, which I think is important because the artists' organizations can get very insular." Most artists will have the opportunity to renew their one-year leases, for which they pay based on the number of square feet. But the facility also has spaces for visiting artists who may come for shorter periods. The founders hope to bring them in in collaboration with Washington's embassies, many of which are interested in spreading culture across international borders.

STABLE has also had representatives from museums and galleries around the country come to visit, such as the one who will be installing Nesbitt's solo show this December at Sense Gallery on Georgia Avenue.

"I think I've had more people coming through here than I did in five years of home visits," said Molly Springfield, 42, an artist who lives in Adams Morgan.

That is a perk that wasn't necessarily planned, said linn meyers, one of the co-founders. "Originally we were really focused on the artists' needs for space to work but as the project evolved we came to understand that there were collectors and curators and others who really longed for access to the studios of the art-making community."

Standing in the cavernous space behind the studios where they were preparing for the dance prty, Caitlin Teal Price, another co-founder, had a huge smile. "Some days I'm blown away that we actually did it," she said.

THE WASHINGTON POST

A Massive Sculpture of an African American Last Supper, Hidden for Years, Has Been Discovered in Columbia Heights

Written by Andrew Beaujon | Photographed by Evy Mages | Published on October 11, 2019
Tweet Share

Joy Zinoman found quite a surprise when work began on Studio Acting Conservatory's new building.



Joy Zinoman got an unexpected phone call last week. Demolition had just begun inside a former church in Columbia Heights that she's turning into the new home of the Studio Acting Conservatory. Now the boss of the the crew working was on the line to tell the Studio Theatre founder about a remarkable discovery his guys made: An enormous frieze of the Last Supper that was hidden behind drywall for more than a decade.



Zinoman with her unexpected find.

The building on Holmead Place, Northwest, had been slated to become condos before the conservatory bought it earlier this year. It was built in 1980, city records say, to house New Home Baptist Church, which moved to Landover, Maryland, in the 1990s. After that it became a building for the Church of Jesus Christ of Latter-Day Saints. A signature on the lower right of the sculpture leaves no doubt at which point it joined the building's history: "All rights reserved 1982 **Akili Ron Anderson.**"

Anderson, an artist who's lived his whole life in Washington, began installing art projects at DC-area churches in 1985—mostly stained glass windows, as well as a painting and one sculpture, the Washington Post reported in 1993. That would be this altarpiece. "Everyone who visited the church was taken aback by it," New Home trustee board chairman Willie L. Morris told Post

reporter Esther Iverem. “It was very important to us that we have a black artist. All the other Last Supper pictures we’d seen were always in a white framework.” The church wanted to take the relief with it when it moved, “but we couldn’t,” Morris said.

Anderson now teaches at Howard University and some of his artwork is easier to see, particularly his work Sankofa at the east and west entrances of the Columbia Heights Metro Station as well as stained glass at Andrew Rankin Memorial Chapel and the Prince George’s County Courthouse. The fact that the participants in the Last Supper are black reflects a movement among African American artists, beginning in the late 1960s, to make the art in places of worship look like the people inside them. “I think it’s important for black children sitting in churches all over this country on Sunday morning to look up at the windows, look up at images and see themselves and believe that they can ascend to heaven, too,” Anderson told Iverem in 1993.



It’s not clear when the 232 square feet of religious art was covered by drywall. City records show that an inspector reviewed some “Close-in (concealment)-Walls Construction” in 2003. Anderson says he undertook the artwork when he worked at Duke Ellington School of the Arts and had a coworker who attended New Home. “Most of the time I was in there by myself,” he says. “It actually got to be something of a spiritual experience for me.”

Related

“A Spiritual Experience”: The Artist Behind a Rediscovered Last Supper Talks About Its Creation

Inside the new space, other remnants of its life as a place of worship remain. There are some posters from its Mormon past, as well as a framed photo of a gleaming tabernacle, now dusty and leaning against a column. When you first view the frieze in person, as I did Friday, you’re likely to gasp: It’s difficult to convey just how large and impressive this sculpture is.

Acting studios are supposed to be bare, and Zinoman, who likens this piece to the Sistine Chapel, really hopes it won’t end up behind a curtain at her conservatory. “What the hell is going to happen,” she wonders aloud while pondering it. She’s hoping a museum might wish to take it. Removing it from the wall will not be easy and will require a lot of skill and experience (and presumably money) to do properly. “All I want is for it to be in a place where people can see it,” Zinoman says. “I think it’s a great work.”

The Washingtonian



This is how the frieze looked when it was part of New Home's sanctuary.
Photograph courtesy Jeremiah Hicks.

“A Spiritual Experience”: The Artist Behind a Rediscovered Last Supper Talks About Its Creation Written by Andrew Beaujon | Published on October 14, 2019

Written by Andrew Beaujon | Published on October 14, 2019

You want it to come off the page or come off the surface as having a life," Akili Ron Anderson says. "That's what I tried to do."

Akili Ron Anderson is a Howard University professor now, but in the early 1980s he was the first chairperson of the visual arts department at the Duke Ellington School of the Arts when a coworker approached him about making an altarpiece at his church, New Home Baptist, on Holmead Place, Northwest. Anderson grew up around the corner on Meridian Place and loved the idea of making a piece of art that his mother could see. So he began working in the church whenever it was not in use, between choir practices and services, eventually installing a Last Supper bas relief that was covered with drywall when the building was sold and remained hidden for years until construction workers discovered it recently. “Most of the time I was in there by myself,” he says. “It actually got to be something of a spiritual experience for me.”

A Massive Sculpture of an African American Last Supper, Hidden for Years, Has Been Discovered in Columbia Heights

Anderson envisioned his artwork forming a picture that would be completed by the presence of

a preacher and a choir. “It was done to permanently be on that wall,” he says. He built it using wire mesh that was anchored into the cinderblock walls, then built up the relief using concrete and Structo-Lite, a coarse type of plaster that’s frequently used for restoration. “You put it on sculpture and you chisel into the plaster,” Anderson says. “Then you put the white coat on top of that to smooth it out.” Removing the altarpiece would require some expertise and not a little money: “You’d have to cut out in sections with the cinderblock that’s behind it,” Anderson says. “That could be done but it’s expensive.”

At the time he made the sculpture, Anderson was inspired in part by the Black Arts Movement of the ’60s and ’70s, which in part saw black art as a corrective to centuries of oppression. Anderson, who attended a year of art school at the Corcoran before transferring to Howard, describes the Black Arts Movement as “a personal and collective cultural discovery and sense of black pride. It wasn’t for me, at least, anything other than that.” Many African American churches had artwork that portrayed Jesus as a blue-eyed white man, but Anderson says his work wasn’t intended to “change any historical point: Jesus is a black hero, frankly. It was a matter of claiming what we call that the Jesus of history. It was totally legitimate for people praying or working to make their heroes look more like them. It’s no problem, but when you’re placing the image of one culture above another, that says, ‘We are more important than you.’” He modeled his sculpture of Jesus and the disciples on congregants and people he saw around Columbia Heights. “It was just people walking up and down the streets,” he says. “It was the people I grew up with. I took not only features but expressions: how people emote, how a leader looks, how a follower looks. All of those kind of things went in to the faces.” The bodies are not where the action is on this sculpture. “You want it to be alive, get an alive feeling from the piece,” Anderson says. “You want it to come off the page or come off the surface as having a life. That’s what I tried to do.”

Over the next decades, Anderson created art for a number of churches, mostly around the 14th Street corridor, including John Wesley AME Zion Church and St. Augustine Catholic Church. “I think it’s important for black children sitting in churches all over this country on Sunday morning to look up at the windows, look up at images and see themselves and believe that they can ascend to heaven, too,” he told the Washington Post in 1994. He often worked in stained glass. You can see his large work Sankofa at the entrances to the Columbia Heights Metro Station; he’s also got stained glass works at Andrew Rankin Memorial Chapel at Howard and in the Prince George’s County Courthouse.

Anderson was delighted to learn the sculpture had survived all these years; he’d long assumed the building’s next owner, the Church of Jesus Christ of Latter-day Saints, had removed it. He and Joy Zinoman, the Studio Theatre founder who is turning the former church into the new home for Studio Acting Conservatory and whose crew found the artwork, have been in touch, and he hopes to get over to Holmead Place soon with his students to see the sculpture again. “Let them just see the life of an artist and see what happens with the work,” he says. “To see what their questions are. I might walk by my old house.”

THE WASHINGTONIAN

STABLE Presents Dialogues Group Exhibition

By Editorial Team on October 15, 2019

Featuring the work of Stable resident artists:

Damon Arhos, Stephen Benedicto, J. Carrier, Nancy Daly, Leigh Davis, Rex Delafkaran, Tim Doud, Nekisha Durrett, Colin Faust, Emily Francisco, Adrienne Gaither, **Shaunté Gates, Aziza Gibson -Hunter**, Lorraine Graham, Maggie Gram, Mary Hill, Jean Kim, Tsedaye Makonnen, Katherine Mann, Matthew Mann, linn Meyers, Melvin Nesbitt, Charles Jean Pierre, Caitlin Teal Price, Mojdeh Rezaeipour, Gail Shaw -Clemons, Crystal Sanchez, Molly Springfield, Matt Storm, Holly Trout, Andy Yoder and Ying Zhu.

Curatorial Statement

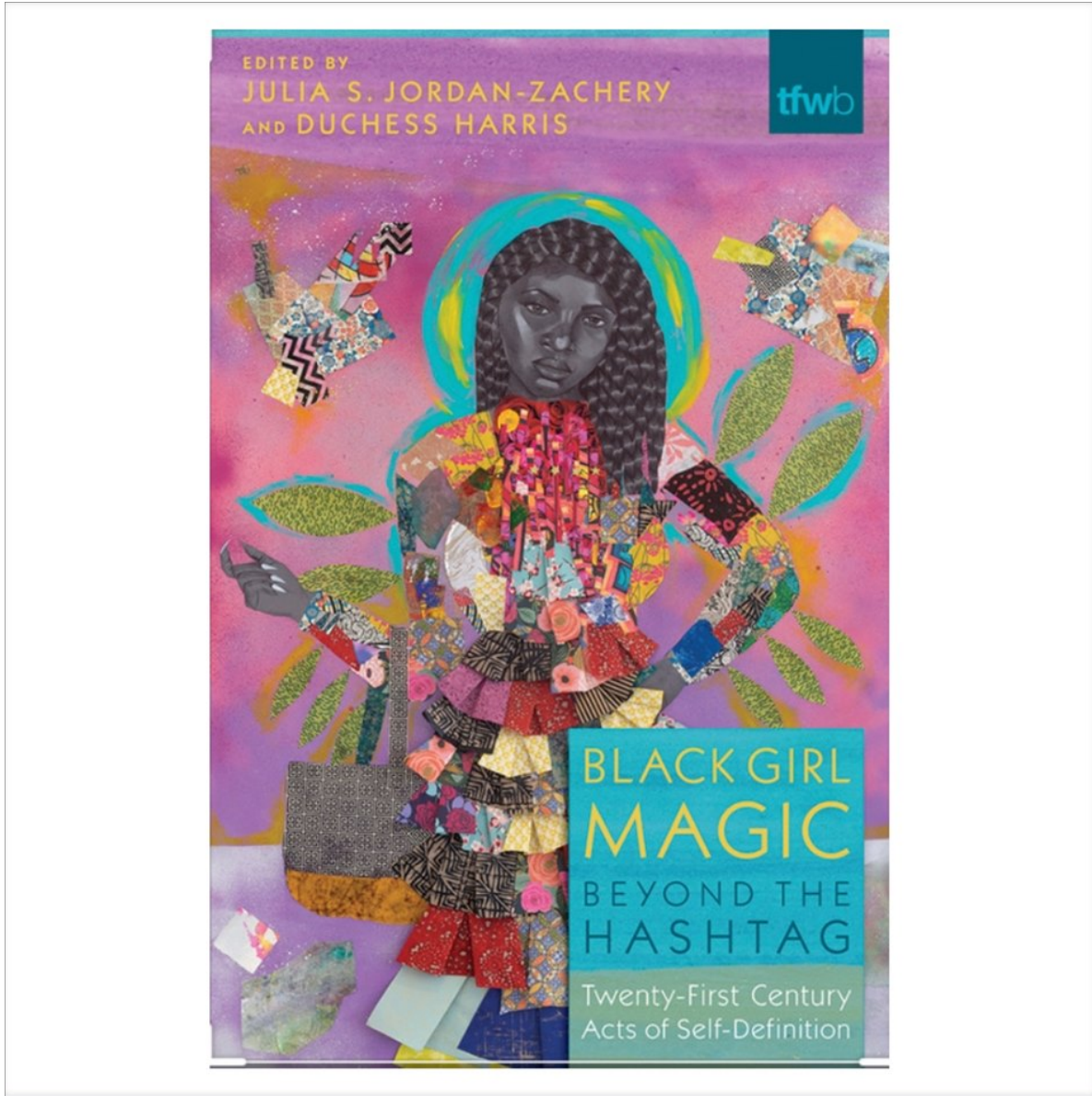
What does it mean to be “in dialogue” with someone, and what kinds of conditions does it demand? Is dialogue dependent on the finality of consensus, or is dialogue more process than product—a dynamic journey that unfolds when space is granted for new ideas, voices, wisdoms, and possibilities? For the French philosopher Jacques Rancière, dialogue is not only crucial to a functioning liberal democracy but provides a framework where collective engagement and political emancipation can be practiced, reimagined, and ensured for a politics of the future. The exchange of ideas and conversation have always been crucial to the aesthetic process, and in an era of increasing social tension, I am moved by the urgent need to create and nurture spaces and occasions where healthy dialogue can occur. It is from this sentiment that this exhibition emerged.

Born out of a series of individual studio visits conducted across the summer of 2019, Dialogues bears the traces of many exchanges between STABLE’s co-founders, inaugural cohort of artists, and myself about the responsibility of artists and arts organizations to the communities they face. Resistant to the model of individualism and solitude that has structured the history of art and its production since the Renaissance, STABLE offers up a model of institutional support for visual artists where space for the production of work is equal to the space provided for collaboration, advocacy, and critique. Thus, the questions being asked in STABLE’s studios and board rooms are bold ones: What is the impact of STABLE’s work on the communities it faces? What kind of artist and arts organization does the 21st century demand and deserve? How does equity manifest at the individual and the collective levels? As my dialogues with artists amassed over the course of this project and the exhibition developed in its wake, STABLE and its mission followed along. For STABLE is much more than a place to make work, but a site where art and dialogue manifest and co-habit.

Featuring over thirty works, from site-specific installation to painting, this exhibition exposes the range of artistic investments within this unique collective and emphasizes what is possible when an arts organization commits itself to the support of practices as diverse as the cohort itself. Dialogues invites viewers to discover what is happening inside STABLE’s studios, celebrate the founding of this unique organization, and support a community of artists nurtured by an ethics of inclusion, equity, and radical generosity.

—Dr. Jordan Amirkhani

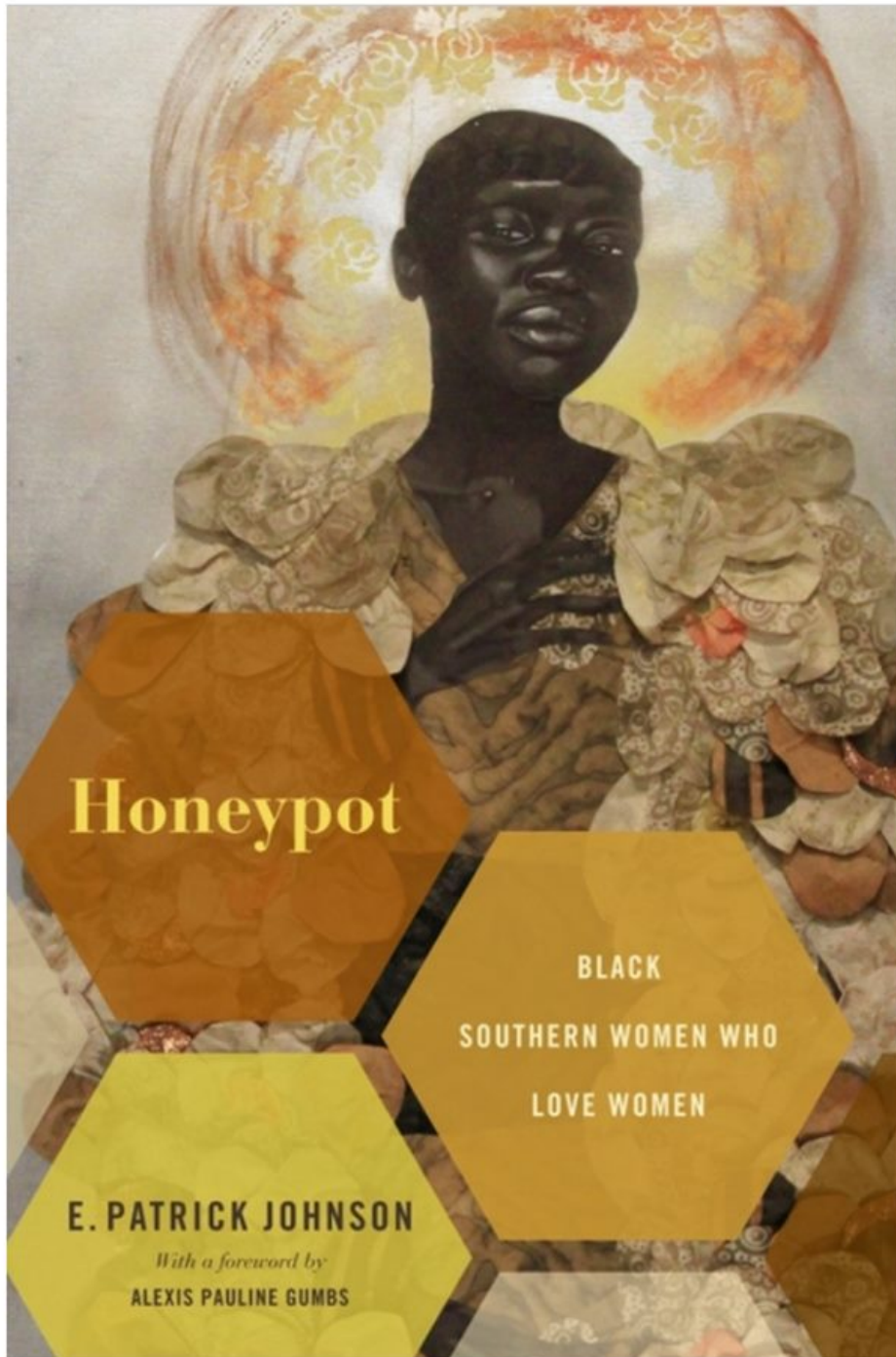
Curator and Professorial Lecturer in Modern and Contemporary Art History
American University (Washington, DC)



Jamea Richmond Edwards

“So honored to have my work on the cover of, “Black Girl Magic Beyond the Hashtag: Twenty-First-Century Acts of Self-Definition”
edited by Julia S. Jordan-Zachary and @professorduchess





Jamea Richmond Edwards



Jamea Richmond Edwards

Prom Night
Kravets Wehby Gallery
Opening reception Thursday, October 17, 6-8pm
October 17 – November 27, 2019
521 W 21st Street Ground floor
New York, NY, 10011

NEW JERSEY
Stage

Rowan University Art Gallery presents 7 Mile Girls

10/23/2019



(GLASSBORO, NJ) -- Rowan University Art Gallery presents *7 Mile Girls*, an exhibition exploring the connection between Black female style of Detroit's inner city, with designer fashion and self-empowerment. Curated by Mary Salvante, RU Gallery Director, this exhibition features several new works by artist Jamea Richmond-Edwards alongside paintings loaned by the Rubell Family Collection. The exhibition will run November 7 – December 21, 2019.

Jamea Richmond Edwards



Arcmanoro S. Niles is at The MAC.

“A Safe Place Since Birth (Sisters)” 2016 is on view in ‘On Refusal: Representation & Resistance in Contemporary American Art’ from Oct 25th-Jan 19th @themacbelmfast curated by @clare_gormley — at The MAC.

NOVEMBER

SONYA CLARK

11.1 through 12.31

1619/1919

Curated by David Brashear

Muscarella Museum of Art

College of William and Mary

Williamsburg, VA

Phoenix Art Museum  @ph... · 5m 

Tickets are now live for the Lenhardt Emerging Artist Lecture Series featuring Brooklyn-based, figurative painter [@Arcmanoro_Niles](#). See Niles' work (part of the [#PhxArtCollection](#)) on view in PhxArt60: The past Decade today!

Details: bit.ly/ArcmanoroNiles

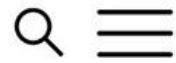
November 13 | 7 pm



Arcmanoro S. Niles is at PAFA The Pennsylvania Academy of the Fine Arts. 5 hrs ·

Excited to announce that “Homesick for a Home I never Had” is now part of the @pafacademy collection. Thank you

ARTFORUM



Earlier this year, seventy-eight works by mostly African American artists also entered the academy’s collection. The pieces by artists such as Henry O. Tanner, Barkley L. Hendricks, and Laura Wheeler Waring, among others were gifted by civic leader and collector Constance E. Clayton.



Arcmanoro Niles, *Homesick for a Home I Never Had*, 2018. Courtesy of the Pennsylvania Academy of the Fine Arts.

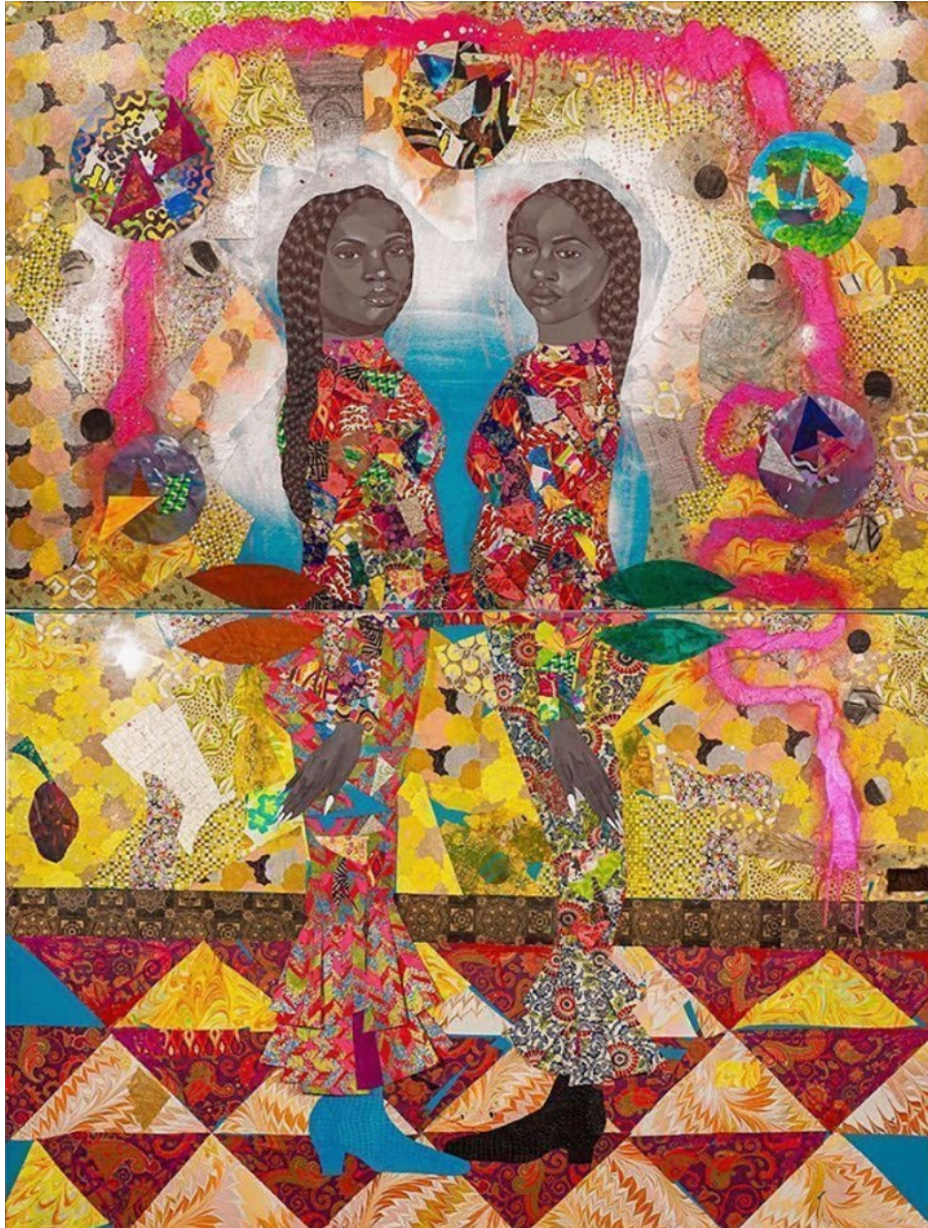
The American Poetry Museum
and Cheryl Edwards Studio
will be hosting an Arts Bazaar

Saturday, November 23rd
10am to 5pm

Support Local Artists:
prints, photos, jewelry,
paintings, books and other
wonderful objects will be
available for purchase.

Come through November 23rd for an Artist Bazaar at the American Poetry Museum and **Cheryl Edward's** Studio 716 Monroe Street NE Studios #9 and #25.

Artists will include Quique Aviles, Lazaro Batista, Alan King, Aaron G Brown, Cheryl Edwards, Brandon D. Johnson and others. Support your local artists and maybe pick up a gift for yourself or a friend.



Jamea Richmond-Edwards

Jamea Richmond Edwards

“7-Mile Girls”

November 7 - December 21

opening reception Nov 7, 5-7:00 pm

Rowan University Art Gallery

301 High Street West

Glassboro, NJ 08028

@rowanuartgallery

Across her multi-layered collages, the artist conveys the complex intersection of Black style, capitalism, fashion and personal identity through the lens of resilient women.

#detroit #7mile #art #blackart #portraiture #collage #mixedmedia #indigenouart #gators

27th ANNUAL BZB HOLIDAY GIFT & ART SHOWS

Artists

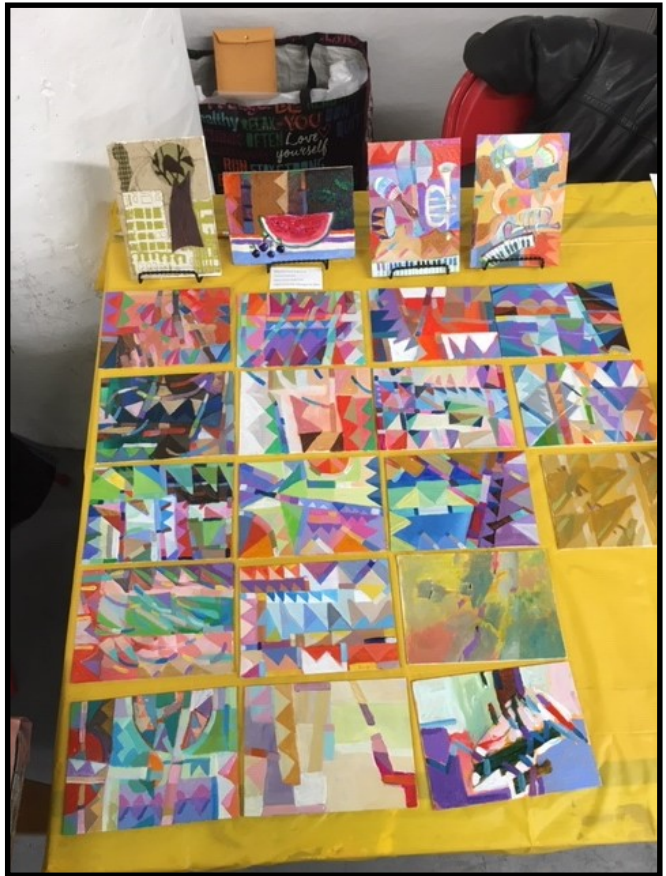
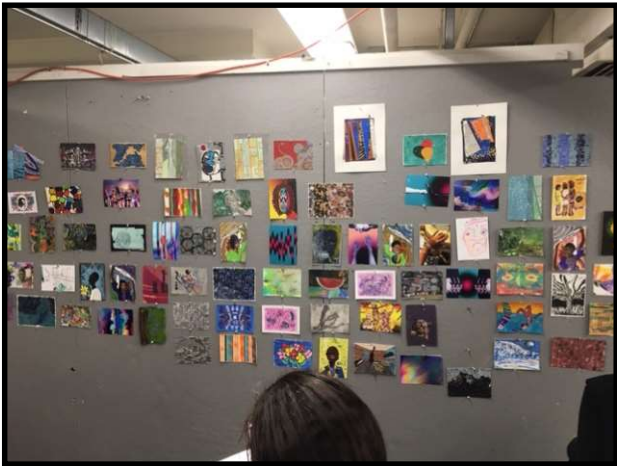
Marvin Bowser, Julee Dickerson-Thompson, Francine Haskins



The show runs November 29th and 30th from 10 — 7 at the Shiloh Family Life Center which is accessible via the Metro Mount Vernon Square/Convention Center Station. Valet parking is also available. This is a free event open to the public. Admission is a smile! For more info www.bzbinternational.com

Shiloh Family Life Center
1510 9th ST NW
Washington DC 20001

**BADC 2ND ANNUAL ORIGINAL ART POST CARD EXHIBITION
NOVEMBER 30-DECEMBER 1, 2019**



Theme is REACH!

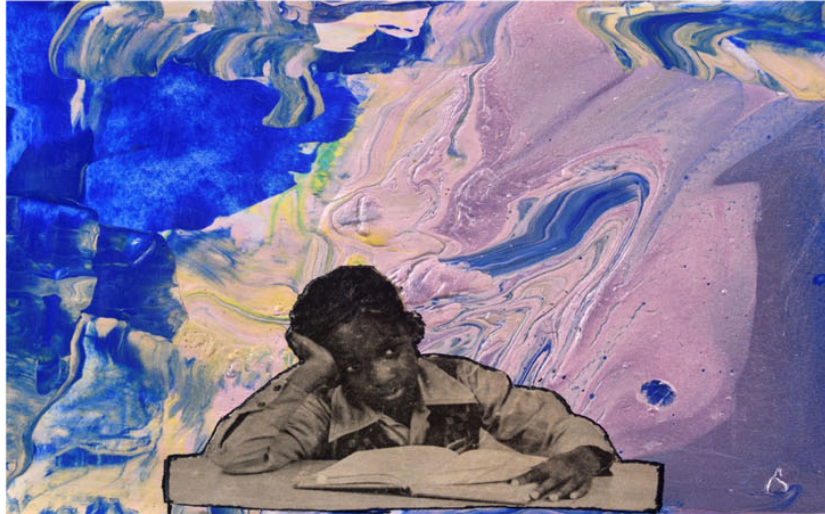
Black Artists of DC presented original art, 5"x7" post cards, from various artists, including: Alonzo Davis, Antionette Simmons Hodges, Aziza Claudia Gibson-Hunter, Evans Thorne, Francine Haskins, Gloria Kirk, T. H. Gomillion, James Brown Jr., Juliee Dickerson-Thompson, Lamerla A. Gatewood, Magruder Murray, Walter(Bo) Bullock, Daniel T. Brooking, Eugene Vango and many more!!!!

BADC has been serving artists of color for over 20 years.



REACH

BADC original mail art Fundraiser



T. H. Gomillion

Please come join the Black Artists of DC (BADC) for a fund raising event. In an effort raise funds and make original art available to the larger community; our artists have had a lot of fun creating original art works in the form of post cards. These 5" x 7" works of art will be sold for 35.00 each, cash/card and carry. These artworks make great holiday gifts. All are welcome

Produced by: Black Artists of DC (BADC)

Sponsor: GIBSON-HUNTER STUDIO

**Location: DC ARTS STUDIO
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DECEMBER

D.C. BLACK DOLL SHOW

SATURDAY DECEMBER 7th
10a -7p

DOLL WORKSHOP
w/**Francine Haskins**
10a-12n
(Limited seating,
Adults RSVP, see below)

Participating Artists: Gloria Davis, Ingrid Humphrey, Tanya Monteque, Anyta Thomas, Carol Lloyd, Joyce Stroman, Daisy Carr, Carole Brothers, Donnette Cooper, Sharon Tucker, Sharon Alexander, Diana Stanley, Jaleel Campbell, Sharon Tucker, Paula Whaley +

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Paula Whaley aka Oneeki



Diana Stanley



Francine Haskins



Sharon Tucker

Francine Haskins

BMRE

Biennial Maryland Regional Juried Art Exhibition
Presented by University of Maryland University College

University of Maryland Global Campus invites you to the opening reception and awards presentation for the 4th Biennial Maryland Regional Juried Art Exhibition, known as the BMRE. The call for entries attracted more than 550 submissions by more than 200 artists from Maryland, the District of Columbia, and Northern Virginia. The jurors for the BMRE selected 67 works in various mediums.

December 8, 2019—March 15, 2020

Jurors for the exhibition are

Gretchen Schermerhorn, Artist and Artistic Director, Pyramid Atlantic, Silver Spring, Maryland

Philip Hutinet, Founding Publisher, East City Art, Baltimore, Maryland

Sharon Wolpoff, Artist and Owner, Wolpoff Studio, Rockville, Maryland

Artists:

Kim Abraham, Cathy Abramson, John Aquilino, Qrcky Art, Lila Asher, Ricki Baker, Carol Barton, Marilyn Banner, Joan Bevelaqua, Jeffrey Bohlander, David Bottini, **Anne Bouie**, Wilfred Brunner Susan Callahan, Linda Colsh, Sally Davies, **Tim Davis**, Timothy DeVenney, Patrick Dillon, Brandon Donahue, **Cheryl Edwards**, Luc Fiedler, Richard W. Franklin, Gayle Friedman, Victoria Garofolo, Jayne Gaskins, Susan Goldman, Cyd Goodwin, Phillip Grove, Kyle Hackett, Kevin Holder, ShanYe Huang, Joyce Jewell, Troy Jones, Sanzi Kermes, Karen Klinedinst, David Knopp, Jun Lee, Ulysses Marshall, Julie Maynard, Mike McConnell, Lisa McDonald, Greg McLemore, Trace Miller, Dominie Nash, Kathryn O'Grady, Mary Ott, Marcia Palmer, Judith Peck, Scott Ponemone, Iris Posner, James Roberts, Jereme Scott, Mike Shaffer, **Russell Simmons**, Hillary Steel, Linda Syverson-Guild, Michael Thompson, Michael Thorpe, Juliana Vallejo, Daniel Venne, John Weber, Richard Weiblinger, Sy Wengrovitz, Stanley Wenocur, Jonathan West, and Douglas Zaruba.

ANCESTORS, Aziza Claudia Gibson-Hunter, Coolidge High School, Washington, DC. Installed December 31, 2019.



HAPPENINGS

SONYA CLARK Studio News-Summer

What an incredible few months!

Monumental Cloth: the flag we should know at the Fabric Workshop and Museum in Philadelphia has been, well, monumental. The narrative around this symbol of Confederate surrender is finally getting amplified because of audience engagement, social media, and the generous attention from the press. Thanks to many of you more and more people recognize the original historical Confederate Truce Flag when I show it in lectures. That's the power of art. The companion exhibit, Self-Evident, recently opened at the African American Museum in Philadelphia. And, huge crowds showed up. I am deeply grateful. I have also just opened The Beaded Prayers Project at the Textile Museum in DC. There's lots of programming and ways to engage these exhibits. I hope you can join us.

I'm keeping this newsletter shorter than usual since I've just arrived at Haystack as a Visiting Artist for the next couple of weeks. I have plenty of new projects germinating here. Haystack remains one of my favorite places on the planet because of the abundance of creative minds that gather in the midst of all this lush natural beauty. I'll reach out in a few months with the next newsletter. Until then, let's continue to use our passion to bring light, seek justice, and build communities of radical hope.

From the spruce-lined coast of Maine,
Sonya
Instagram @sysclark
Twitter @syclarkart

Studio news- Autumn

Wait?! How is it September already?

Quick as it was, the summer brought a lot of good news. I was selected as the 2019 Fellow of the Textile Society of America, an award which "honors individuals who have made path-breaking contributions to the field of textile scholarship, education, and art." I can hardly believe it. I was just recovering from that good news when I heard I was chosen for Kehinde Wiley's Black Rock Senegal Artists Residency by a committee comprised of Mickalene Thomas, Carrie Mae Weems, Thelma Golden, Christine Riding, Thomas Lax, and Swizz Beatz. I have such respect for these jurors and my fellow inaugural artists. In a few months, I'll head to Dakar. But at the moment, I am exploring ideas for an upcoming project at the remarkable "Venetian palace" in Boston, aka the Isabella Stewart Gardner Museum, where I am an Artist-in-Residence for September. The Gardner is a magical institution. Leaving it won't be easy. But this week I have good cause. I'll take a quick trip to have a conversation with Nick Cave, my friend and mentor, at Tyler School of Art in Philadelphia.

All my other news is in the section below (exhibits, lectures, and press.) I know these opportunities occur because of known (and unknown) supporters, creative friends who inspire me (you know who you are), and my loving family and ancestors. I am buoyed by my community. Without it, I couldn't keep resisting injustice and amplifying culture in the midst of the ongoing turmoil. I do not take these honors or the responsibility that comes with them lightly.

I'll be back in touch with the next newsletter in January 2020 which will, no doubt, be here before we know it. Until then, as always, thank you.

Sonya
Instagram @sysclark
Twitter @syclarkart

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

SONYA CLARK

LECTURES/

Wednesday, June 26 @ 5:30pm

Artist's Talk: Sonya Clark on the Beaded Prayers Project

Textile Museum

701 21st Street, NW, Washington, DC

Friday, June 28 @ 7pm

Sounding the Ancestors with Regina Carter, Jason Moran, and Sonya Clark

moderated by Guthrie Ramsey

African American Museum in Philadelphia

701 Arch Street, Philadelphia, PA

Saturday June 29 @ 1pm

Gallery Walk and Talk with Sonya Clark

Hosted by Fabric Workshop and Museum and African American Museum in Philadelphia. Visit both solo exhibits, *Self-Evident* and *Monumental Cloth: the flag we should know*

Friday July 12 @ 7pm

Artist's Talk: Sonya Clark with a jazz performance by The Onus and special guest Joyce Scott

African American Museum in Philadelphia

701 Arch Street, Philadelphia, PA

Saturday July 13 @ 6:30

Raising the White Flag author, David Silkenat, and Sonya Clark in Conversation

followed by book signing

Pennsylvania Academy of the Fine Arts, John and Richanda Rhoden Arts Center

128 N. Broad Street, Philadelphia, PA 19102

Wednesday, September 11 @ 6pm

Nick Cave in Conversation with Sonya Clark

Tyler School of Art, Temple University

Philadelphia, PA

Monday, October 21 @ 6pm

Monument Lab: A Call to Peace Artist Dialogue with Sonya Clark

Newark Museum

Newark, NJ

Thursday, October 24 @ 5pm

Sonya Clark: Artist Lecture

Princeton University, Princeton, NJ

ART REVIEW

SONYA CLARK

PRESS/

The Philadelphia Inquirer "Confederate truce flag exhibit in Philly asks: Can a dishrag clean up America's white supremacy mess?" by Thomas Hine, April 2, 2019

The Art Newspaper "The Confederate flag of surrender rises in Philadelphia," by Gabriella Angeleti, April 2, 2019

artnet News "This Flag Brought Our Nation Back Together: Artist Sonya Clark Explains Why She Is Recreating the Little-Known Flag That Ended the Civil War," by Sarah Cascone, April 1, 2019

The New York Times "Rediscovering the Confederate Flag of Truce," by Jon Hurdle, April 1, 2019

Hyperallergic "A Monumental Cloth That Tells a New Truth About the US Civil War," by Jasmine Weber, April 10, 2019

CNN "The untold story behind the other Confederate flag," by Meredith Mendelsohn, April 5, 2019

The Philadelphia Tribune "Confederate truce flag uncovers another part of history," by Bobbi Booker, March 30, 2019

Hyperallergic "Seven Artists and Curators Reveal a Cherished, Overlooked Black Artist," by Jasmine Weber, February 8, 2019

Observer "The Confederate Symbol We Should Be Remembering Gets Its Own Museum Show in Philadelphia," by Laura Pitcher, April 2, 2019

WYPR "Artist Sonya Clark's Homage to Madam C.J. Walker," by Tom Hall & Kathleen Cahill, March 1, 2019

ABC News "Fabric Workshop and Museum: The Confederate Flag of Truce," by Aunyea Bailey, May 26, 2019 (televised segment)

Monument Lab "Geographies of the Truce," by Hilary Malson, April 3, 2019

Forbes "The Real Confederate Flag Was A Dish Rag, And It's Making A Comeback At The Fabric Workshop & Museum," by Jonathon Keats, April 23, 2019

WHYY "The plain white Confederate flag of truce and surrender inspires exhibit in Philly," by Peter Crimmins, March 30, 2019

Selvedge Magazine "Monumental Cloth," April 3, 2019

Monument Lab "Episode 012: In Pursuit of the Confederate Truce Flag with Artist Sonya Clark," hosted by Paul Farber, March 27, 2019 (podcast)

The Philadelphia Inquirer "An enormous Confederate flag is going on display in Philly this week - here's why," by Stephan Salisbury, March 26, 2019

The Modern Art Notes Podcast "No. 388: Sonya Clark, Analia Saban," hosted by Tyler Green, April 12, 2019

The Philadelphia Inquirer "Philly art project asks: What if this other flag had been the Confederate symbol that endured?" by Stephan Salisbury, March 11, 2019

ON-LINE PRESENTS

Remembering Revered D.C. Artist Michael B. Platt

Artist and writer Lyric Prince pays tribute to her former mentor, who died moments after installing his latest exhibition. Feb 6, 2019 3 PM



On January 20, **Michael B. Platt**, true to form, surprised everyone by doing the one thing that no one expected as he was installing his latest exhibition: he died. The heart attack didn't last very long; one second he was there, and the next, was gone.

"We used to joke. The joke was, we wanted to check the quick column... but then all of a sudden, it happens, and that's it. But you kind of hope for the joke-y part, and that's what you remember," says poet **Carol Beane**, Platt's wife of 27 years and collaborator.

She added: "When somebody dies, whatever piece of the person that you knew, and all of these other people that had different pieces and different angles, different perspectives [exist]. And that's how everybody gets around to telling the stories... and how [Michael] touched so many lives."

Born at Freedman's Hospital in D.C. and educated in D.C. Public Schools, Platt knew that he wanted to be an artist since he was seven years old. Over the years, Platt earned degrees for fine art at the Columbus School of Art in Ohio and Howard University, where, through hard work and talent, he mastered drawing, painting, photography, and printmaking. His list of collectors included patrons such as **Mary Swift** and the late **Peggy Cooper Cafritz**, institutions that include the Smithsonian and the Corcoran; and fellowships from the DC Commission on the Arts and Humanities. His most recent honor, shared with Beane, was presenting their six collaborative artist books at the Library of Congress Rare Books and Special Collections in October 2018.

Platt loved to travel, and it inspired him to create work for solo shows and tours throughout the U.K. and in Paris, in partnership with art historian **Eddie Chambers** and Honfleur Gallery. Platt's final body of work, the one he had just finished installing at the Katzen Arts Center before he died, is inspired by his Australian experiences; the culmination of a long-standing fascination with the continent, which he visited twice for art exhibitions.

But Platt wasn't just a maker, he took pride in showing others how to make art. He taught at the Alexandria Campus of Northern Virginia Community College for more than 30 years and at Howard University for more than 10 years, where he introduced digital photography and non-toxic printmaking into the school's Fine Art curriculum.

In his house, in the days following his death, things that mark the shape of his absence are all around: his fully loaded photography studio, with all of the equipment that students from Howard came to use for school assignments and art shows; the signs that read "When you are done, put the shit back where you found it;" the white walls; the old backdrops.

And there are more personal things, too: his hats, resting on rolls of fine art paper—each one a different height; the seat at the head of the kitchen table, still shaped and molded by him; and the ghost of his eyes and smile in the face of his son, **Michael**, now a photographer in his own right.

In the first few days of mourning, Platt's family and friends made endless batches of chili and reminisced about the inspirational things he'd say; he'd tell every student of his to "Keep on doing," or "Trust yourself." One of the last things that he ever said to me was, "You gotta be strong to be old." I took it to mean that, with age, you need the willpower to push through the different challenges of health.

But now? I think it means that in order to make it in this world and to live a life as full as he did, you need the mental strength to see past your own problems—in order to give back to those who need help and guidance. He was, without a doubt a strong man, and everyone knew it.

Some of the best moments of my time in D.C. were spent at Platt and Beane's kitchen table, because there was always something surprising to learn and see. Once, during a dinner at their house, his historian brother-in-law, **Glenn**, gave me a lecture on the Scottish Battle of Culloden that was more detailed than a Wikipedia page. There would regularly be other students from Howard, or from life itself, who would come in and say "Hi" to Platt, sit down with everybody else and ask for advice or help with work.

Carol Rhodes Dyson, curator and writer, admitted, "I was in awe of his talent and reputation and was reticent about getting to know [Platt and Beane.] But I stepped up and [they] opened the door. Michael was authentic, generous and a creative genius-spirit," she said. "And, he was candid in his opinions. I didn't mind the truth from him."

Lloyd Foster, a photographer based in D.C., told me how he relied on Platt's advice when he was staging his first solo show at IA&A Hillyer. "I practically lived at his house, working late in his studio just about every day leading up to it," Foster says. "I'm not sure how I would have got it done without him and I'm thankful for his genuine love and support, always."

Another former student, mixed-media artist **Amber Robles-Gordon**, shared her memories of Platt from when served on her senior thesis committee at Howard. He encouraged her to keep "doing."

"At one point, Platt and I were on the Black Artist of DC elders board together, along with **Aziza Gibson-Hunter, Harlee Little, Alec Simpson, Daniel Brooking, and Akili Ron Anderson**. All I can say is I miss him already," she says. "Platt helped, challenged, encouraged and touched the lives of many... and I'm grateful I was one of the many."

Many of Platt's old students, longtime friends, and family came to the Katzen Arts Center for his and Beane's exhibition opening. A crowd of several hundred people assembled for the opening, breaking previously held attendance records.

It was the only art show that I've ever seen that doubled as a funeral—filled with testimonials of how well he lived. Carol was composed, holding a bunch of unblossomed white lilies in one hand. People came up to her with hugs. His son, Mike, had rubber spikes on his backpack straps that poked when you hugged him back.

But the only bodies that mattered were on the walls. Platt's photos—landscapes taken during travel to Australia, then superimposed with either black models from his studio in D.C. or images of Aboriginals—told his final and greatest story of common skin, spiritual struggle, and nature reincarnated. Words by Beane, sometimes right next to the images themselves, punctuated the visual language of desert climate and humanity. Aboriginal figures adhered to the walls; their placement and scale meant the works were in direct conversation with each person that walked up to them.

In the center of the exhibition is a room-sized installation of tumbleweeds, a last-minute addition by Platt, rush ordered through Amazon from three Southwestern states. They were installed by friends and family using his last drawing made at 2:30

a.m. the Sunday he died. Platt, ever the perfectionist, changed up the entire configuration of the piece at the last minute. They hung alongside fishing baskets, printed canvas strips of scenery, wooden figures in the middle. On other works, faces, places and times were patterned one against the other—mixing color, skin, and text into the ritual of The Dreaming, an Aboriginal ceremony for a soul passing through one world to engage with the next.

Fishing—one of Platt’s favorite pastimes—and its accoutrements figure heavily in *Influences and Connections*. Woven baskets frequently appear among the whitened faces of his models, up in the atmosphere of an Australian desert, or hanging in the exhibition itself. Through Platt’s chromatic scheme and poetic flow, I see a love of the land, water, and natural things; there are aqua and marine blues, wheat and gold, black hair and ritualistically whitened skin.

Both Beane and Platt worked hard to convey this final, grand story of their life together and give visitors the conceptual space to make a story of their own. Such multiplicity of perspective is the cornerstone of their practice; a guide to the philosophy of life itself.

Curator **Zoma Wallace** elaborates in her curatorial statement that “[the] layers in these works become planes that compose the interdimensional ether of visible stories, and the latent content of spiritual dreams. Arteries of meaning and interstitial tissues of color, texture, and pattern connect one dream to another and then another... The edges that frame his compositions are no longer borders of illusory space but are... entrances into cavernous portals.”

The story of Michael B. Platt’s life is longer than the 70 years he was physically on this earth; it contains the history of Jim Crow and of civil rights, to the point where we are at now. The thrust behind every technique the Platt used was the story of struggle, victory, and humanity; of blackness taking different forms in the world over, and the ability to characterize any person within that story with empathy and respect.

Something that Platt frequently said, believed, and lived every day was that life is absurdly short, and art is the only thing that lasts. But what is art made of? There is archeology, there is history, and there is our own suspension of disbelief to listen to

Platt and Beane's storytelling for the very last time. Dream, prayer, and memory all become one in this exhibition and culminate in a fitting tribute to the man who gave his last ounce of life to make it all come together. It can all be summed up in a passage from Platt and Beane's joint collaboration, "Downtown Mystic," from 2018:

For the vastness
for the Dreaming and
the Time before Time
and for all the Other Stories:
the archival history of Stolen Children
and the Lost Ones,
those...
growing...
For the grains
....and the weathered...;
for the red rocks...
with the sounds...
Let the people say: Amen.
This be the laying on of red dirt,
Aggregate of memories and dreaming.
You have told me your stories.
Now I shall talk to you of mine...

Thank you, Mike, for everything.

Michael B. Platt + Carol A. Beane: Influences and Connections runs until March 17 at the American University Museum at the Katzen Arts Center. 4400 Massachusetts Avenue, N.W. Free. (202) 885-1300. american.edu/cas/museum.



Shaunté Gates was born on June 13, 1979 in Washington, D.C. An imaginative child, he was constantly exploring, absorbing and recreating the world around him. He thrived in his studies at the renowned Duke Ellington School of the Arts, graduating as a Visual Arts major with Honors in 1997. Gates then pursued a degree in Graphic Design from Bowie State University (Bowie, MD), during which he traveled to work in Verona, Italy. Along with the city's captivating art and architecture, a number of portrait commissions pulled him back into the painter's perspective.

Gates served as the Assistant Art Director at the Perry School Community Service Center in Washington, D.C. for six years. Three of those years were spent encouraging numerous young artists through art courses at Terrell Junior High School. Teaching invigorated Gates; the students were a constant reminder of his own development as an artist, and inspired him to pursue new directions in his work. At this point, Gates was well-recognized for his portrait painting, but was also delving into mixed-media collage and mural painting. These processes enabled him to implement his vision across a spectrum of texture, color, and scale.

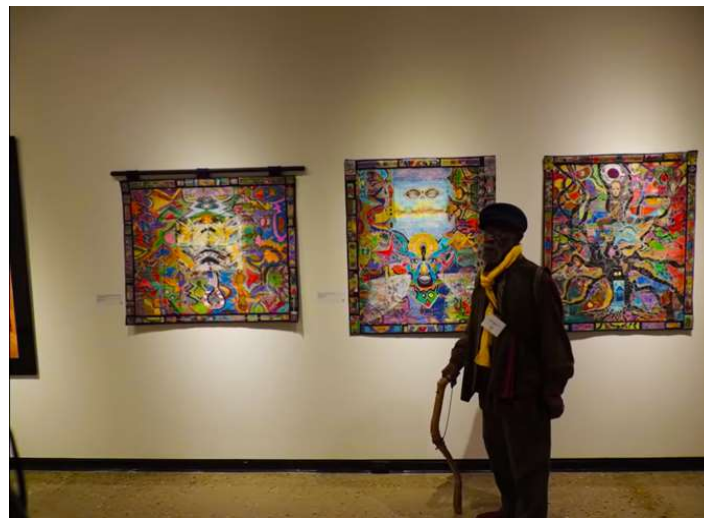
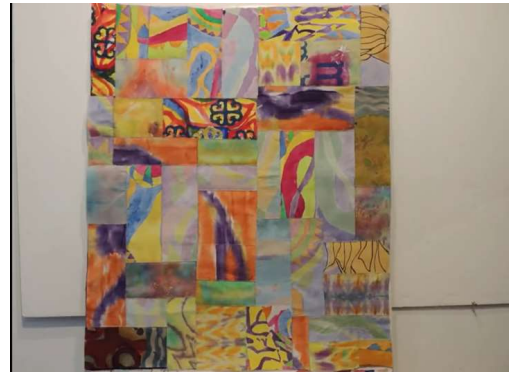
Gates often arrives at a blend of reality and fantasy in his work, aiming to capture the state of semi-consciousness right before one falls asleep. Instead of sketching in preparation, he gathers notes and writes to expand on his observations. Once his notes begin revolving around a particular concept, a blueprint emerges. Due in part to this detailed approach, and also stemming from his training in portraiture, Gates incorporates even the most subtle and fleeting elements as he builds his work.

His brushstrokes, colors and textures are applied with extraordinarily varied intensities; some pieces expose the frenzy and momentum of a dream, others the pain of stillness. It is as if Gates is exposing the action that unfolds within an instant. A viewer encounters a subject on the verge of something and is left to imagine their fate. Through his manipulation of light and depth and movement, the energy of the human psyche becomes the narrative.

Gates has exhibited in numerous solo and group shows in the Washington region, including with Parrish Gallery, Longview Gallery, The Graham Collection, Attitude Exact, Sidwell Friends School, T. Miller Gallery (Baltimore, MD), and RFA Gallery (Harlem, NY), as well as juried exhibitions with Black Artists of D.C. and The Corcoran College of Art. Major commissions include a piece for the Howard University School of Law marking its 140th anniversary, unveiled by UN Ambassador Susan Rice.

Shaunté Gates is in Washington, District of Columbia.

So much love! for the @theagoraculture and @stablearts for collaborating on a 1 yr. residency program, in which I am the inaugural artist in residence...extremely grateful and can't wait for these new works to blossom!! 10/4/2019



The creative process for my silk paintings. Each silk painting emerged from an original body of hand painted silk scarves and wall hangings, large inventory. This body of work was marketed at various art markets along this east coast. There are several stages/layers to complete a final SILK PAINTING. This video shows only the first stage. The original silks are cut into 30 plus strips and hand stitched together onto a 33in.W x 39in.L of felt. This creates a field of images that are visually disturbing. The second stage of the assemblage is to connect each strip with graphic lines and colors. At this stage the work becomes very meditative as the creative process is functioning on conscious and unconscious levels. The final three images are on exhibition at the Ohio History Center. They are : "Justice-Unfinished Business", Power of the Mask", and "Never Forget". <https://www.youtube.com/watch?v=XEdi-hmt8Vc>

Baltimore Museum of Art adds more than 70 historic and contemporary works to collection



Ebony G. Patterson. *...we lost...for those who bear/bare witness*. 2018. The Baltimore Museum of Art: Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc., BMA 2019.33 © Ebony G. Patterson. Courtesy the artist and Derain and drawing by Édouard Vuillard.

BALTIMORE, MD.- The Baltimore Museum of Art announced today that it has added to its collection this year more than 70 historic and contemporary works by a range of national and international artists. Among the new acquisitions are 17 objects purchased with proceeds from the auction of recently deaccessioned works. These include mixed-media works by Charles Gaines, Ebony G. Patterson, and **Wilmer Wilson IV**; prints by Emma Amos, Geta Brătescu, and Faith Ringgold; drawings by David Driskell and Clio Newton; a film by Ana Mendieta; photography by Elle Pérez; and a painting by Mary Lovelace O’Neal, among others. The BMA, through gift and purchase, has also acquired a range of historic works, including a rare 18th-century miniature by Anna Maria Werner; 19th-century prints by Manuel Orazi; and a 20th-century painting by André

“This newest group of acquisitions highlights the incredible vision of the BMA’s new curatorial team to establish important connections across artists and movements within the museum’s collection,” said Christopher Bedford, BMA Dorothy Wagner Wallis Director. “These historic and contemporary works create new opportunities to tell important and relevant narratives about the development of art and culture, and represent our collective goal to capture the innovations of a broad spectrum of artists with a continued and particular emphasis on those that have previously been under-represented in institutional collections.”

In spring 2018, the BMA deaccessioned seven works that represented redundancies within its contemporary holdings. The proceeds from the sale of these works are being used to purchase new works of art, produced from 1943 to the present day. New acquisitions are chosen with the vision to strengthen the scope and depth of the museum’s collection, allowing it to tell a more fulsome story on the development of contemporary art. Today’s announcement marks the third group of works to come into the BMA’s collections with funds from the deaccession. Among the previous acquisitions are works by Njideka Akunyili Crosby, Zanele Muholi, Wangechi Mutu, Senga Nengudi, Trevor Paglen, Mary Reid Kelley, Amy Sherald, Carrie Mae Weems, Jack Whitten, and Lynette Yiadom-Boakye.

Highlights of the most recent acquisitions are:

- Geta Brătescu, *Mutter Courage (Mother Courage)* (1966): Throughout her long career, Geta Brătescu (Romanian, 1926–2018) produced a wide range of drawings, collages, textiles, photographs, experimental films, and performances. Among the artist’s earliest extant works, this rare suite of four drypoints remained in the artist’s studio for decades. The prints represent scenes from Bertolt Brecht’s 1939 play *Mother Courage and Her Children*, which is widely recognized as the greatest anti-war play of all time. Produced entirely in drypoint—an etching

technique that yields rich, velvety lines—the suite highlights Brătescu’s artistic mastery as well as her humanist outlook. This is the first set of works by the artist to enter the BMA collection.

- Charles Gaines, *Numbers and Trees, Tiergarden Series 3* (2018): Charles Gaines (American, b. 1944) is recognized as an innovator within American conceptual art movements. *Numbers and Trees, Tiergarden Series 3* (2018) is a recent body of work that stems from an idea that Gaines first began exploring in the 1970s. For the project, Gaines photographs and sequentially diagrams trees—in this case from Berlin’s Tiergarden, the city’s largest urban park. The four images entering the collection were printed progressively by layering successive plates, one on top of the other, to create a prismatic array of color. These works are the first by Gaines to enter the BMA collection.

- Ana Mendieta, *Blood Inside Outside* (1975): Ana Mendieta’s (Cuban-American, 1948–1985) practice included drawing, print-making, performance, sculpture, and film, and has proven foundational to the development of art focused on identity, politics, and experimental media. Mendieta often placed her own body at the center of her work and blood served as one of her frequent motifs. In this silent super-8 mm color film transferred to high-definition digital media, she stands on the bank of Old Man’s Creek in Iowa, dipping her hands into a vessel containing blood which she then rubs across her body, suggesting rich and layered meanings from notions of female fertility to the violence often inflicted on the female body. The film—the first work by Mendieta to enter the BMA’s collection—was remastered by the artist’s estate and made available as part of a renewed effort to bring greater attention to the importance of her work.

- Mary Lovelace O’Neal, *Running Freed More Slaves Than Lincoln Ever Did* (1995): Mary Lovelace O’Neal (American, b. 1942) creates paintings that defy categorization, sitting at the intersection of abstraction and figuration, individual expression, and social content. Her work incorporates rich materiality, brilliant color, and free-form gesture, evoking the body in motion as both maker and subject. This painting is a superb example of O’Neal’s work from the 1990s, when her titles often referenced America’s long history of slavery and racism. It is the first work by the artist to enter the BMA’s collection. *Running Freed* expands the story of postwar gestural painting as told by the BMA’s collection, establishing O’Neal’s position as a critical voice in the art historical canon.

- Ebony G. Patterson, *...we lost...for those who bear/bare witness* (2018): Ebony G. Patterson’s (Jamaican, b. 1981) multidisciplinary practice spans tapestry, collage, sculpture, installation, photography, video, and performance. Patterson uses beauty as a tool—drawing viewers in with dazzling colors and opulent surfaces—to reflect on social injustice, violence, and the indifference often shown to the lives of people disenfranchised by systems of race and class. This monumental hand-cut-paper work belongs to a series in which Patterson implicates viewers in grieving and bearing collective responsibility for victims of violent crimes. Its garden imagery evokes life’s potential to flourish as well as to decay, symbolizing the grave where bodies are buried, as well as a paradise where those lost can be honored and remembered. This is the first work by Patterson to enter the BMA’s collection.

In addition to its expansion of its contemporary holdings, the BMA continues to collect important works of historic art that capture the trajectory of creative innovation through time and

across culture and geography. These works have been accessioned into the collection as purchases made with endowment funds and as gifts to the institution. Highlights from the most recent grouping of historic works include:

- André Derain, *Paysage de Provence (Le Petit Pont)* (1930–31): One of the founders of the Fauvist movement, André Derain (French, 1880–1954) had a long and successful career that included several artistic styles. In this beautifully balanced and stylized composition, the artist has contrasted the earth tones of the ground, stream, and bridge with the rich greens of the foliage, the vibrant blue sky, and the purple and blue mountains. This painting was originally part of modern art patron Paul Guillaume’s esteemed collection, some of which was donated to the Musée de l’Orangerie in Paris. This brilliant landscape adds depth to the museum’s renowned collection of European modernist paintings.
- Manuel Orazi, *Magic Calendar* (1895): This exceptionally rare calendar embodies some of the most fascinating aspects of the Decadent and Symbolist movements of the late 19th-century. Commissioned by the esoteric Art Nouveau gallerist Siegfried Bing, Manuel Orazi (Italian, 1860–1934) drew upon mystical and astrological texts composed by French folklorist and food writer Austin de Croze for his eroticized and bizarre illustrations of all things occult in the calendar year 1896. Though originally conceived as an edition of 777, it was likely only realized in a run of 30–40. Today, only 13 complete copies are known, a handful of which are in public collections.
- Joseph Pennell, *A Typical Bethnal Green Street* (c. 1900): A native of Philadelphia, Joseph Pennell (American, 1857–1926) moved to England in 1884, where he worked as a book illustrator. He was acclaimed for his portrayals of architectural sites and street scenes, which were frequently published in leading magazines of the day. *A Typical Bethnal Green Street* captures the working-class housing in the East End of London and was among illustrations that Pennell provided for Walter Besant’s book *East London* (1901), which attempted to draw attention to the plight of the poor. This is the first drawing by the artist to enter the BMA’s collection.
- Édouard Vuillard, *The Bay* (c. 1912): Édouard Vuillard (French, 1868–1940) is best known for his figural works and intimate scenes of everyday life. However, in the early 20th century, Vuillard began turning away from his heavily patterned interiors and increasingly painted outdoor views. *The Bay* represents the artist’s return to naturalism, and was likely painted en plein air during his travels to Brittany and Normandy. Depicting a mother and child walking along the water’s edge, the painting encapsulates Vuillard’s articulation of light and signature use of bright and bold color. This is the first work on paper using distemper by the artist in the collection.
- Anna Maria Werner, *Mausolus and Artemisia* (1709): Throughout her life, Anna Maria Werner (German, 1688–1753) was an active miniaturist and art teacher. She also likely created designs for a range of engraved portraits and landscape views, and may have even worked as a printmaker herself. *Mausolus and Artemisia* is a signed and dated gouache on parchment that is stretched over a copper plate. Jewel-like in its small scale and brilliant in its color, the work is considered exceptionally rare for its incredibly good condition. The exquisitely produced work stands as a testament to Werner’s talent. It is also the first example of a miniature drawing to

Akili Ron Anderson is lending his spirit for a better world

Posted October 28, 2019



The Stained Glass Association of America

After his 1982 sculpture depicting the Last Supper with African-American faces was rediscovered, Akili Ron Anderson found himself back in the spotlight. A sculptor, stained-glass artist, and painter (among other things), Anderson has infused his work with Afrocentric themes which has served as his contribution to changing the world.

Akili Ron Anderson took the sudden rediscovery of his art in stride. The 73-year old has the life experience in art to understand that public love comes and goes. While he tries to make the most of the interest, he knows there is little in his control about this burst of fame. But he welcomes it nonetheless, with an eye toward how being in the spotlight can lift up an artist.

“I have a tendency to be careful about getting too high or too low about things that are in a state of flux,” Anderson said. “Sometimes you can get negative press as well. I don’t get affected one way or another. People can read into what they want. That’s their right to do it. But any press is good press and it’s going to affect my subsequent projects because people like name recognition for their projects. It’s part of the business of being an artist.”

[Anderson has been in the business of art his entire life](#), working in stained glass, sculpture, painting, drawing, and set design in the Washington, D.C. area. Interest in his work soared in October of 2019 when a demolition crew discovered one of his sculptures in a former church in Columbia Heights.

In 1982, Anderson created an enormous altarpiece for New Home Baptist Church depicting the Last Supper with African-American faces. The work had been plastered over by the building’s next owner, The Church of Jesus Christ of Latter-Day Saints, and rediscovered when the new owner, Joy Zinoman, began construction to turn the former church into a new home for the Studio Acting Conservatory.

[The discovery led to some articles](#) and a few local TV spots while providing an opportunity to take a fresh look at Anderson’s innovative career.

He grew up in the D.C. area, the son of a carpenter, helping his father and learning how to use the tools that would later inform his own sculpture work.

He came to stained glass through his friend, architect Robert Nash, who asked Anderson to create a specialized casting project and sculpture project for a church he was working on. A tragic fire meant a lot of restoration work including replacing some stained glass windows. That portion of the restoration would be two years away, and Anderson got to work.

“I studied stained glass for the whole two year,” Anderson said. “I was anticipating this would be a great opportunity for me. I went up to places like S.A. Bendheim to learn about the cost of

wholesale and retail and that allowed me to put a bid together.” Anderson got the job, launching his stained glass career.

“It might be a surprise to most people, but what I love about working in glass is the fragility of it,” Anderson said. “It does break easily. You have to be more conscious of taking care of it, of treating it as precious. But at the same time, it’s one of the strongest materials. If you treat it well, it holds up and doesn’t deteriorate the way other materials would.

“Painting and sculpture were the traditional things I grew up hearing about,” Anderson said. “And then people have this incorrect perception of what is craft and what is art, what is high art, or whatever the case may be. I was surprised when I went into my stained glass career that it wasn’t upheld in the same way as the so-called fine arts. It didn’t affect me personally, but it’s a great thing to see now that the so-called crafts are making some quite serious statements in the art field.”

Anderson has always made a statement in his artwork, with his development as an artist parallel to his discovery of his cultural heritage and work that has been defined as Afrocentric.

“Of course I want to be a free spirited artist. That’s in my soul,” Anderson said. “But I walk out of my house and I’m attacked for whatever reason because of my color. It’s a stab in the heart. It’s very unfortunate circumstances, but it’s a part of the history of the world. People make history. People change history. In my field as an artist, I’m just lending my hand and my spirit toward making a better world for my people. I can’t change the world by myself, but I can make a contribution that gives me life and extends my life. I’m clear on that.”

He’s also clear of the importance of exposing the next generation of artists to stained glass. Anderson, who teaches drawing and painting at Howard University, is developing a proposal for a stained-glass course. The key to developing new voices in stained glass is to make sure younger people see not only the glass, but a part of themselves represented in the work.

“In terms of what the next generation wants to do, it’s a matter of what you’re exposed to,” Anderson said. “There’s this whole aspect of curiosity, and if you’re not exposed to something or have it presented as being valid, you never even consider it. I remember growing up and looking at stained glass and I thought it was made by God. I also wondered why there weren’t any black people in them.”

Anderson hopes to build on his own experience, with an interest in exploring stained-glass sculpture while continuing to draw and paint. He does a little of everything he loves, and doesn’t really give much thought to how it’s received.

“Centennial Window”
Rankin Chapel, Howard
University, Washington,
DC - Leaded Stained
Glass, 6’ X 9’, 1995



“Saint Monica and
Saint Augustine Win-
dow” Saint Augustine
Catholic Church,
Washington, DC -
Leaded Stained Glass -
16’ X 6’, 1990



The ArtReach GW Community Gallery Presents Alanzo Robles-Gordon *Unknown Measures*



By [Editorial Team](#) on November 4, 2019

Opening Reception: Thursday, November 7 from 6pm to 8pm

The ArtReach GW Community Gallery presents its much-anticipated solo exhibition *Unknown Measures*, by DC-based artist, Alanzo Robles-Gordon at the Town Hall Education Arts Recreation Campus (THEARC), 1901 Mississippi Ave. SE.

The exhibition, a collection of recent works by Robles-Gordon (stay consistent using either first or last name throughout), ranges from anatomical studies to 2D landscapes as well as three-dimensional wall sculptures. He showcases the range of what can be accomplished with paper, glue and a measure of inspiration.

Alanzo Robles-Gordon is a mixed media artist who received his Bachelor of Fine Arts from the University of the District of Columbia (2010). Alanzo's art focuses on his experience relating to themes of identity, consciousness, social and urban issues, social taboo and allegory. His collage work documents life on a visceral level, and his three-dimensional works explore conceptual themes such as loss, struggle, and hope. His works explore the use of paper as inspiration and method.

Alanzo, of Afro-Latino and Caribbean ancestry, was born and raised in Arlington, Virginia and currently lives and works in Washington, DC. He is bilingual in Spanish/English and is proficient in American Sign Language (ASL). Alanzo is the sibling of DC-based artist, **Amber Robles-Gordon**. He is a member of the Black Artists of DC (BADC), an artist membership organization founded in 1999, that is composed of artists, arts administrators, educators, dealer, collectors, museum directors and curators. BADC membership compliments the diversity of a cosmopolitan nation's capital. Robles-Inman is a trained art-handler and installer and offers his knowledge and assistance to various artists in the DMV.



Alanzo Robles-Gordon, *Unfettered Hope*, (50x36x6), Paper, acrylic paint, adhesive. 2016.
Courtesy of ArtReach GW.

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